

**THE BYRONIC HERO ARCHETYPE IN WOMEN IN LOVE BY D.H
LAWRENCE AND A PORTRAIT OF THE ARTIST AS A YOUNG
MAN BY JAMES JOYCE**

**Pamukkale University
Graduate School of Social Sciences
Master Thesis
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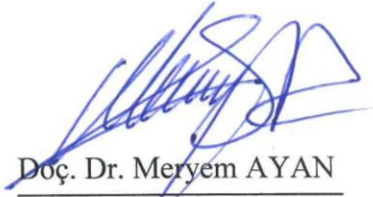
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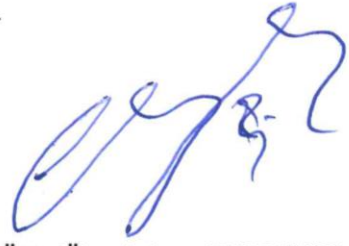
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İngiliz Dilli ve Edebiyatı Anabilim Dalı öğrencisi Pınar Sorkun tarafından Doç. Dr. Cumhur Yılmaz MADRAN yönetiminde hazırlanan “The Byronic Hero Archetype in Women in Love by D.H. Lawrence and A Portrait of the Artist as a Young Man by James Joyce” başlıklı tez aşağıdaki jüri üyeleri tarafından 01/08/2019 tarihinde yapılan tez savunma sınavında başarılı bulunmuş ve Yüksek Lisans Tezi olarak kabul edilmiştir.


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ABSTRACT

**THE BYRONIC HERO ARCHETYPE IN WOMEN IN LOVE BY
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BY JAMES JOYCE**

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This dissertation aims to analyse *Women In Love* by D.H. Lawrence and *A Portrait Of The Artist As A Young Man* by James Joyce by highlighting their protagonists within the context of the Byronic Hero and his key features. In *Women In Love*, Lawrence mainly handles the concept of the individual and the problems of the modern individual in the twentieth-century England. Joyce also touches upon the struggles and quest of modern individual in Ireland in his novel. In this sense, the protagonists of these novels also serve as perfect models of the Byronic Hero in terms of their quest for their own value judgements, individualism and identity under the influence of a severe rebellion while wrestling with the restrictions imposed by the society.

The first chapter focuses on the Byronic Hero and his background in depth. The second chapter discusses the concept of hero and his struggle to be an autonomous individual in D.H. Lawrence's *Women In Love*. The third chapter discusses the concept of hero and his struggle to be an autonomous individual in James Joyce's *A Portrait Of The Artist As A Young Man*. The last part concludes that the protagonists of these two novels embody the Byronic Hero in many ways thanks to their idiosyncratic and contradictory statures. In the light of these analyses, it is observed that the Byronic Hero functions as an effective means for Lawrence and Joyce to create a non-traditional and extraordinary hero concept and to project the deeper parts of the man's inner and outer world.

Key Words: The Byronic Hero, Individualism, Rebellion, Autonomy, Restriction.

ÖZET

D. H. LAWRENCE'İN AŞIK KADINLAR VE JAMES JOYCE'UN SANATÇININ BİR GENÇ ADAM OLARAK PORTRESİ ESERLERİNDE BYRONİK KAHRAMAN ARKETİPİ

Sorkun, Pınar
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Bu tez Byronik Kahraman ve anahtar özellikleri bağlamında baş kahramanları ön plana çıkartarak D. H. Lawrence'ın *Aşık Kadınlar* ve James Joyce'un *Sanatçının Bir Genç Adam Olarak Portresi* isimli eserlerini analiz etmeyi amaçlamaktadır. *Aşık Kadınlar* isimli eserinde Lawrence, temel olarak birey kavramını ve yirminci yüzyıl İngiltere'sinde modern bireyin sorunlarını ele almaktadır. Joyce da eserinde İrlanda'daki modern bireyin mücadeleleri ve arayışına değinmektedir. Bu bakımdan her iki romanın başkahramanları da toplum tarafından empoze edilen kısıtlamalarla savaşıırken, çetin bir isyanın etkisi altında kendi değer yargılarını, bireyselliklerini ve kimliklerini arayışları açısından Byronik Kahraman için mükemmel örnekler teşkil etmektedirler.

İlk bölüm Byronik Kahraman ve alt yapısına ayrıntılı olarak odaklanmaktadır. İkinci bölüm ise D. H. Lawrence'ın *Aşık Kadınlar* romanındaki kahraman kavramını ve kahramanın özerk bir birey olmak için mücadelesini tartışmaktadır. Üçüncü bölüm James Joyce'un *Sanatçının Bir Genç Adam Olarak Portresi* romanındaki kahraman kavramını ve kahramanın özerk bir birey olmak için mücadelesini tartışmaktadır. Son bölümde ise bu iki romandaki başkahramanların kendine has ve aykırı duruşlarıyla pek çok açıdan Byronik Kahraman'ı somutlaştırdıkları sonucuna varılmıştır. Bu analizler ışığında, Byronik Kahraman'ın geleneksel olmayan ve alışılmadık bir kahraman kavramı yaratmak ve insanoğlunun iç ve dış dünyasının daha derin kısımlarını yansıtmak bakımından Lawrence ve Joyce için etkili bir araç olduğu gözlemlenmiştir.

Anahtar Sözcükler: Byronik Kahraman, Bireysellik, İsyan, Özerklik, Kısıtlanma.

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INTRODUCTION

Lord Byron, who is truly one of the most prominent literary figures of the Romantic period thanks to his unprecedented style, tumultuous life story and open-minded point of view towards the life and literature, undoubtedly managed to make his mark in literary history not only in his own day but also in other centuries. Even though he was a remarkable member of the Romantic period, he still continues to allure lots of audiences, filmmakers and novelists even in today's modern world, and when this striking interest is considered, what makes Lord Byron so influential and unique is the phenomenal hero type created by the poet himself. His cult hero called as "The Byronic Hero" has had an everlasting impact both in English literature and in the world and enabled Lord Byron to possess a more peculiar place when compared to the other Romantic men of letters. In other words, Lord Byron apparently managed to do something that few other poets could do, and he managed to be the creator of a fashionable hero bearing his own name and taking hold of the whole world with his charismatic style.

It has become such a controversial figure that most of the critics have discussed whether the Byronic Hero is Byron himself or the famous poet is merely the creator of this legendary hero. Whereas some critics have put forward that Lord Byron actually tried to reveal himself under the disguise of this hero, others have advocated that the Byronic Hero is merely a product of the poet's mind rather than being the poet's himself and thus, carries some autobiographical elements. Nonetheless, whatever it is, Lord Byron is the only English Romantic hero-poet whose hero was his poetry, or whose poetry existed for his hero and from this point of view, he indeed deserves to occupy a more distinctive place in English literature with his idiosyncratic style and iconic hero when compared to his contemporaries.

Lord Byron is obviously one of the most eminent representatives of the Romanticism with his actions and literary identity, and the key characteristic which lies at the heart of Romanticism is rebellious individualism. Unlike the early eighteenth century, which is known as the age of analytical reason or of common sense, Romantic Age is a period in which rebellion; individualism, passion and a kind of fiery energy are

in the forefront. The Age of Reason features common sense, order, established forms and value judgements under the dominion of Great Chain of Being and rationalism, and accordingly, the representatives of this age are against the individualism, rebellion and human passion. A premium is placed on the harmony of society, conforming to the established rules and instructive side of literature rather than individualism. Romantic Age, on the other hand, is noted for individualism, rebellious side of individual, enthusiasm, human passion and emotions rather than conforming to the rules or established value judgements of society. In this regard, what makes the Romantic Age more distinctive from the Age of Reason is that it is the “last great age of heroes”, and as a natural consequence of this, the literary style of the century is nourished by the atmosphere and taste of that age. Peter L. Thorslev explains this situation in this way:

“For the Romantic Age was our last great age of heroes. It was the era of political and military heroes: heroes of revolution from Washington to Kosciusko, celebrated by most of the Romantic poets; or popular military heroes like Wellington, von Blucher, or Lord Nelson; and, of course, above all, Napoleon, who left his shadow across Europe not only in his lifetime, but through the entire nineteenth century, and whom every hero-worshiper from Beethoven to Nietzsche has at one time or another taken for a god. It is not merely that these men were actual heroes, since every age has its great men (and the Age of Queen Anne had Marlborough); what is important is that these men were all admired, even loved, and that they became legends and myths while they were still living.” (Thorslev, 1962: 16-17)

As it is clearly stated by Peter L. Thorslev, the 19th century was doubtlessly a great age of heroes which was nourished by an amazing synthesis of individualism, rebellion, revolution and legendary heroic figures, and the heroes of this century, who were already legendary while they were alive, bravely struggled for freedom, their own authorities and individualistic happiness. As a very natural result of this great age of heroes, the Romanticism flourished under the influence of a period in which liberalism, individual, his feelings and thoughts had utmost importance and inevitably, it needed to give voice to all these without being exposed to the restrictions or limitations of entrenched rules, but giving more weight to fantasy, imagination and power of freedom.

As it is mentioned above, there is a major difference between the Age of Reason and the Romantic Age with respect to their literary style and key characteristics and in this sense, what makes these two so different from each other is the sociapolitical climate of the 19th century. The reason why the Romantics embraced and interiorized the key characteristics such as individualism and freedom is that the Romantic Movement emerged within a contentious atmosphere of revolutions and wars for

freedom. Like every literary movement which is naturally a product of its sociapolitical era, the Romanticism also projects the effects and basic characteristics of sociapolitical climate in which it flourished gradually, and in this regard, the most substantial historical events having a profound impact on the movement were The American Revolution, French Revolution and The Napoleonic Wars. These two revolutions in whose tumultuous atmosphere the Romanticism came into being influenced the way of thinking dominantly in that era, and their ideals left their mark in history with the French slogan and motto of “Liberté, Egalité, Fraternité”. The revolutions rigidly defending the concepts of liberation, equality, fraternity and radical individual freedom put emphasis on the idea that freedom could be gained by breaking connections from the old, rooted and ineffective institutions and frame of mind and by putting the equality and individual into the centre.

The Romantic Movement and The Napoleonic War were closely linked to each other, as well. During these harsh socio-political upheaval years, The Napoleonic Wars immensely influenced the course of the incidents by highlighting the notions of nationalism, individualism and the uniqueness of individual. This revolutionary leader, who was in the centre of one of the most severe battles in history, stamped upon the history with his military genius, reforms and spreading the ideals of the French Revolution. England reacted severely against radicalism with the start of The Napoleonic Wars, and the government was worried about the fact that the radicals would cooperate with the French to help for French invasion of England. This tumultuous atmosphere and turmoil inevitably had a tremendous repercussion in the world of the Romantics, as well, and the Romanticism gained momentum subsequent to Napoleon’s invasion. As a result of this great age of revolutions and emancipation, some Romantic poets also ached for the passion of liberty highlighted with the ideals of The Napoleonic Wars, and they were highly interested in these political turmoils.

The Napoleonic Wars also found their way among the Romantic poets and in this sense, Lord Byron, without any doubt, was among the most prominent figures reflecting the profound marks of this situation. Byron, whose nature was revolutionary, was a fervent supporter of the liberation movements in Europe, and he was an admirer of Napoleon. As a trueborn rebellious spirit, he had a powerful desire to break his connection with restricting traditions and a rooted order and to reinvent the world with a

different perspective. His poems were like a vivid representation of Napoleonic spirit of Revolution with their taste, and despite his Englishness, he had a favourable attitude towards Napoleon and the ideals of French Revolution. For Byron, Napoleon played an important role as a symbolic figure:

He now sees Napoleon, the foe of all corrupt and obscurantist tyrannies, as having tried to be to Europe what Prometheus had been to mankind – a beacon, a light, one who shows the way and provides an instrument by which darkness can be illuminated. Like Prometheus, he has been defeated and isolated, but his gift cannot be taken away. Reason will finally triumph over Power. That Napoleon had also been ruthless, self-aggrandizing, and obsessed with Power himself – anxious to be a mortal Zeus, not a Prometheus – makes no difference. The source may indeed be corrupt, but the pure quality of the stream is unaltered (Cochran, 2003: 5).

As an active radical politician from his very early age, an outcast, and a rebellious and free spirit, Lord Byron was forced to leave his country, England due to his tempestuous private life, radical standing and nonconformist way of thinking. He always became a strong defender of justice, social reforms and liberation, and accordingly, this free spirited poet actively took part in revolutionary movements. In 1823, he received an invitation and participated into Greece's War on Independence from Ottoman rule. He was passionately on the side of Greece and lost his life there while fighting for revolution. Therefore, Greeks revere him for his passionate support, and they regard him as the "national hero" of Greece thanks to his revolutionary spirit.

After elucidating the socio-political background and principal cornerstones of the Romantic Period in which Lord Byron lived, experienced and created the Byronic Hero, it is necessary to touch upon the characteristic features of phenomenal archetype, Byronic Hero. The archetype of Byronic Hero has occupied a remarkable place and gained a great popularity since the early 19th century, and thus, it is possible to see the countless examples of Byronic Hero throughout the literature and cinema industry. To illustrate, Heathcliff from *Wuthering Heights* by Emily Bronte, Mr. Darcy from *Pride and Prejudice* by Jane Austen, Jay Gatsby from *The Great Gatsby* by F. Scott Fitzgerald, the character of James Bond by Ian Flemming and so on. It is also said that it was Byron who was responsible for the creation and fashion of vampirism, which is still so popular and widespread at present.

This enigmatic hero type can be described as an extreme version of the Romantic Hero type in a sense, and even though these two hero types exhibit some

similar features, the archetype of Byronic Hero is psychologically and emotionally more realistic, deeper and more complex and absolutely has his own unique way. Lots of literary critics and biographers claim that the Byronic Hero emerged as a response to the traditional and Romantic heroes by Byron due to the fact that he is bored with such kind of heroes. In this regard, what makes keeping this timeless hero ever present and makes him so different from other heroes is his unprecedented complex nature, emotions and profundity rather than being a hero acting in a straightforward style.

The first part of this study will be focusing on the origin, emergence and the characteristics of the Byronic Hero. One of the most controversial heroes in literature, the Byronic Hero has always managed to remain in spotlight throughout the literature thanks to his original style, and this cult hero was first seen in *Childe Harold's Pilgrimage*, which is a semi-autobiographical epic poem by Byron, and subsequently, he took his place in other works of Byron. Nevertheless, it is also claimed that Byron himself is the first truly Byronic Hero since he himself exhibited the same features with his cult hero, who is named after him.

The Byronic Hero, who is described as “mad, bad and dangerous to know” (Morgan, 1863: vol.2, 200) , is definitely one of the most special and unique hero types throughout literary history, and what makes him so bright and attractive is his distinctive and unique style. For instance, a literary critic, Lord Macaulay stresses the uniqueness of the Byronic Hero in this way: “A man proud, moody, cynical, with defiance on his brow, and misery in his heart, a scorner of his kind, implacable in revenge, yet capable of deep and strong affection” (Christianse, 1988: 201). The Byronic Hero is a kind of outsider and loner who has no integration to the society, its codes and any kind of authority. This charismatic hero type who is very keen on his own individual freedom and privacy of his own values never bows to conventional rules or notions owing to his rebellious spirit, and he is a self-sufficient and powerful character by creating his own moral codes and rules. At the same time, he is a self-reliant figure who knows what he is doing very well, and therefore, he is never fatalist as the creator of his own universe. He knows taking responsibility and burden for his own mistakes, sins and actions and as a result of this situation, he is the own destroyer of himself.

The Byronic Hero is “a creature of extremes,” (Stein, 2004: 20), and he is a very irresistible and hazardous hero with his pride, mysterious past, secret sins and burnt-out passions. He is ridden with contradictions and paradoxes due to his complex nature as a man of extremes, and he is still inwardly full of affection in spite of his implacable desire for taking revenge. In this sense, he depicts the extremes of human nature very well, and he can be very dangerous to love at the same time although he is very attractive and irresistible. In fact, he is a suffering soul as a result of the burden of his sinful past and emotional wounds, and this side of the Byronic Hero makes him so charismatic and charming for women. However, he is very clever, cynical, selfish, arrogant and manipulative one and thus, he may be a very cruel and relentless lover at the same time. From this point of view, this enigmatic and contradictory nature of the Byronic Hero, which is difficult to decode, enables him to be a more idiosyncratic and deeper hero when compared to other heroes or super heroes.

Following the analysis of the Byronic Hero and his main characteristics, the second part of this study predominantly will be examining *Women in Love* by D.H.Lawrence, one of the most prolific writers of the 20th century and concordantly, particularly the character of Rupert Birkin will be analysed thoroughly in the light of the Byronic Hero concept. D.H.Lawrence is indisputably one of the most controversial and radical literary figures in the 20th century with his defiant style, psychological and sexual descriptions, and he is especially known for his epoch making, deep and psychological novels besides his poems, short stories, letters, essays and travel books, which makes him a versatile writer. Because of the fact that the subjects and language he used were considered so erotic for that age, Lawrence was exposed to severe criticism in literary circles, and even he had some troublesome periods about the distribution of his books and had to wait for their publishing. From this point of view, D.H.Lawrence was an indeed a radical and modern novelists not only with the subjects he touched upon and depth of his vision, but also with the modern writing techniques he used.

D.H. Lawrence's well-known book *Women in Love*, published in 1920, is accepted as the most famous novel and masterpiece of the writer, and it is a sequel to *The Rainbow*. As it is written on the cover, *Women in Love* is about “the problem of today, the establishment of a new relation, or the readjustment of the old one, between

man and woman". The book narrates the involvement and relationships among four main characters, Ursula Brangwen and her sister Gudrun, Rupert Birkin and Gerald Critch in a modern world under the shadow of industrialism and its mechanical atmosphere influencing their life style and outlook towards the life, love and human relationships. Revealing the inward crisis, the existential depressions of the characters and their inner struggles in a mechanized, soulless society between love and dead, *Women in Love* is a kind of critical approach to modern world, modern individual and value judgements of the modern world.

The character of Rupert Birkin, remaining in the spot light throughout the novel, is a self-portrait and spokesman of the author with his idiosyncratic standing and unconventional perspective towards life, love and interactions between humans. This powerful and charismatic character, who is also destructive at the same time, possesses a complex nature and a distinctive psychological and emotional depth and sets a perfect example for the Byronic Hero in many ways. He revolts against the oppressive side of mechanized and soulless industrialism, its norms and dominion of old and dead formulas and tries to find his own individual saturation by reflecting the rebellious character of the Byronic Hero. He tries to find his own individual norms and codes for relationships and his own happiness, and he rejects all the old formulas and authority. He has distaste for the mechanic apathy of humanity, and therefore, he finds the peace in nature and isolation in which there is no human. His desire of alienation, isolation and being a wanderer who never belongs to anywhere prove him to be a good example of the Byronic Hero. In addition to this, he shares the same characteristic features with the Byronic Hero with his complex, passionate nature, clever and cunning standing, and his powerful personality that knows what he is doing.

The third part of the study will be dealing with another famous novel, *A Portrait of the Artist as a Young Man* by James Joyce whose main character Stephen Dedalus is also an outstanding embodiment of the Byronic Hero, just like the character of Rupert Birkin examined throughout the second part of the study, and accordingly, Stephen Dedalus will be examined in a detailed way within the framework of the Byronic Hero concept, as well. The Irish author James Joyce, undoubtedly one of the most innovative and marginal names of the 20th century, achieved a significant breakthrough in literature with his revolutionary method of narration called as "Stream of

Consciousness” describing the flow of thoughts in the mind of a character, and so, he influenced the 20th century literature deeply thanks to his extraordinary outlook and modernist style:

Far more people read Joyce than are aware of it. Such was the impact of his literary revolution that few later novelists of importance in any of the world’s languages have escaped its aftershock, even when they attempt to avoid Joycean paradigms and procedures. We are indirectly reading Joyce, therefore, in many of our engagements with the past half century’s serious fiction – and the same is true of some not-so-serious fiction, too. Even those who read very few novels encounter the effects of Joyce’s revolution every week, if not every day, in television and video, film, popular music, and advertising, all of which are marked as modern genres by the use of Joycean techniques of parody and pastiche, self-referentiality, fragmentation of word and image, open-ended narrative, and multiple point of view (Attridge, 1990, 2004: 1).

As it is underlined by Derek Attridge, the impact of literary revolution by James Joyce was shocking and stunning, and he managed to do something rare that few other writers could do. Directly or indirectly, the reflections and traces of Joyce’s great revolution are felt everywhere today, from literature to television industry and music thanks to his modernist style and multiple point of view.

Joyce’s remarkable work, *A Portrait of the Artist as a Young Man* was published in the year of 1916 as the first major work of the writer, and it is a fictional recreation of his own life. This semiautobiographical fiction narrates the experiences of young hero, Stephen from his childhood, adolescence to his young adulthood period during which he is in search of his personal identity and decisions about his life, and therefore, it is a kind of bildungsroman which projects the experiences and personal development of young hero Stephen in a vivid atmosphere under the guidance of modernist narration and the stream of consciousness. To put it another way, the novel chronologically narrates the life experiences and inner conflicts of Stephen while searching for his personal identity and selfness during this tumultuous inner journey, and in each chapter, it sheds light on the significant stages witnessing his emotional, artistic and intellectual growth. As is evident from its title, *A Portrait of the Artist as a Young Man*, it is a tough and arduous journey into Stephen’s decision to become an artist and to leave his country, Ireland for the sake of becoming an artist. During this stormy journey, James Joyce artfully portrays the inner, emotional and mental struggles of Stephen in trinity of sociopolitical, familial and religious restrictions in company with a vivid language and atmosphere, and Stephen will be forced to wrestle with the concepts of nationalism,

language, harsh Catholic faith and, above all, with himself in the austere atmosphere and limits of Ireland.

The protagonist Stephen who is confined with a lot of obstacles and restraints under the yoke of social value judgements, familial matters, race, religion and religious sect in the harsh atmosphere of Ireland is a perfect incarnation of the Byronic Hero in many aspects. With his desire for becoming a God-like artist, Stephen Dedalus revolts against the repressive force of all kind of authorities such as his family, society, Roman Catholic Church and values of Ireland in general sense while striving for reaching his own identity and his own values as a free individual, and in this respect, his declaration “non serviam: I will not serve” (Joyce, 1993: 99) is seriously striking in terms of unearthing his rebellious, unbending personality as a typical Byronic Hero. Moreover, his alienation and isolation from the society and his rejection by the society are also other factors making him a Byronic Hero, and this solitary, arrogant hero does not want to be integrated with the society with whose oppressions he is fighting during his inner and mental journey, and his desire for running after his dream of becoming an artist through “silence, exile and cunning” (Joyce, 1993: 208) moves away him from the society and its norms.

This free spirit trying to escape from every kind of domination for the sake of his individual freedom and his destiny to become an artist is all the time in an inner struggle with himself and depressive due to his complex nature, emotions and passions and thanks to his sensitivity and intelligence, he is aware of the world around him and aware of the fact that he is observing the world around him through an artistic vision unlike other people. His highly emotional side, intelligence and self-awareness and inner torture make him a perfect embodiment of legendary Byronic Hero, and in this sense, he is a real representative of the Byronic Hero with his inner depth, passions, arrogance, rebel, anger towards the people, and abnormal sensitivity despite his faults or sins. Stephen, as a Byronic Hero, is aware of the fact that Ireland functions as a kind of trap for him by preventing him from realizing his ideals and gaining his individual happiness, and thus, he is enormously determined to break with Ireland, his family, church and moral aspects of that society after the disappointment he had due to religious matters. His assertiveness to create his own absolute autonomy by defying the system which suffocates him and his self is indeed praiseworthy, and this Byronic Hero is

decisive to create his own universe with his aspiration and aggressive individualism rather than letting his destiny be shaped by the norms of society or any kind of authority despite everything.

All in all, Lord Byron, one of the most idiosyncratic and revolutionary literary figures of English literature, and his timeless cult hero “the Byronic Hero” keeps up storming through not only during his own age, but also in today’s world, and this charismatic and highly attractive hero type dominates both literature and television industry thanks to his charming style and unique standing. His rebellious character rejecting kneeling down before every kind of authority, self sufficiency and autonomous individuality evoke admiration in audiences by providing them a satisfying pleasure for their own rebellious side against the oppression within life, and the Byronic Hero captures the audiences thanks to his opposeless charisma and natural charm in spite of his dark sides and flaws. In this context, the Byronic Hero provides a good model for the protagonists of D.H.Lawrence’s *Women in Love*, Rupert Birkin and James Joyce’s *A Portrait of the Artist as a Young Man*, Stephen Dedalus, and both Rupert Birkin and Stephen Dedalus are among the remarkable incarnations of The Byronic Hero with their aggressive individualism, rebellion, absolute autonomy, emotional and intellectual depthness as well as their dark sides and self-destructive attitudes. In this regard, the aim of this study is to analyse these two protagonists in depth by referring to the theory of Byronic Hero and to figure out the common characteristic features they share with the Byronic Hero.

CHAPTER ONE

THE BYRONIC HERO: EMERGENCE, PROTOTYPES AND KEY FEATURES

1.1 Emergence, Prototypes and the 18th Century Hero Types

Lord Byron, who was described as “mad, bad and dangerous to know” (Morgan, 1863: vol.2, 200) by Lady Caroline Lamb in her diary, is undoubtedly one of the most controversial literary figures of English literature history who left his mark on not only in his own period, but also in today’s postmodern age, and of the greatest poets that ever lived. Lord Byron, who is absolutely the most flamboyant and idiosyncratic one among his contemporaries, achieved to shine out in his own period thanks to his sensational and unusual life style, personal standing and literary style. This famous poet best known for his amorous private life can be regarded as the celebrity of his day because of the fact that he achieved being a pied piper and becoming a source of inspiration for a movement called “Byromania” (Wilson, 1999: 7). Yet, more importantly, there is an important factor making him the most extraordinary figure among the representatives of Romanticism, and in this sense, what makes Lord Byron a more unique one is that he created a new literary hero who bears his name and still preserves its influence in today’s world. In other words; this charismatic Romantic hero archetype called “The Byronic Hero” still storms through as a legendary figure with his ambition, peculiarity and aggressive individualism. For example, Peter L. Thorslev conveys this situation in these words:

To say that the most popular phenomenon of the English Romantic Movement and the figure with the most far-reaching consequences for nineteenth century Western literature was the Byronic Hero is no overstatement of the case. In Victorian England or in the nascent American literary culture Byron's influence was perhaps less important, but still the young Tennyson wept on hearing of Byron's death; Arnold testifies that the collective English soul "Had felt him like the thunder's roll"; certainly the Bronte sisters' Heathcliff and Rochester attest the continued appeal of this awesome hero; and the most terrible figure in our classical American literature, Captain Ahab, has much of the Byronic Hero's aspect, of his dark soul. Lamartine and De Musset carried Byronism into the belated French Romantic Movement, and the Byronic Hero is the direct ancestor of many of the pessimistic or nihilistic heroes and philosophical rebels in French Romantic and decadent literature. Goethe received Childe Harold, Manfred, and Cain with overwhelming enthusiasm, and these heroes left their mark on many lesser German poets, from the youthful Heine to the brooding Lenau. Even Russia's first national poet, Pushkin, moulded his Eugene Onegin in Childe Harold's image. In Italy Byronism inspired poets and patriots from Manzoni to Mazzini; in beleaguered Greece and in Eastern Europe his influence is not yet dead (Thorslev, 1962: 3).

In relation to these, it would be so natural to call this unique hero who had been felt like a thunder's roll as the most popular phenomenon of the English Romantic movement, and it is possible to observe the reflections of it on the other parts of Western literature as the ancestors of many other heroes. In this sense, both Lord Byron and his legendary hero possess a very distinctive and extensive place in Romantic Era's literary atmosphere when compared to the other fixture representatives of the movement, and it is the only Byron who was able to gain such a huge sphere of influence. Peter L.Thorslev states it with these words:

Certainly no poetry in English affords a better opportunity for the study of the Romantic hero than that of Lord Byron; he is the one poet in the Romantic Movement whose hero was his poetry, or whose poetry existed for his hero. Furthermore, the Romantic heroes epitomize many of the most important aspects of Romanticism, and the Byronic Hero shows the elements of every major type of Romantic hero. One can find the "child of nature" in Harold and in the early romances; the Hero of Sensibility shows up not only in the Childe, but in such later works as *The Bride of Abydos* and *Sardanapalus*; Conrad and Lara are Gothic Villains turned sympathetic; Manfred is in some ways the English Faust; and finally, the concern with social and metaphysical-theological problems of a Cain or Prometheus type of hero is evident in many of the later dramas (Thorslev, 1962: 4).

From this point of view, it is indeed impossible to consider Byron, his poetry and Byronic Hero separately due to the fact that they all complete and feed each other harmoniously within the same circle. It is likely to see various books on the pompous and idiocratic life of Byron apart from the ones on his poetry.

Accordingly, there have been a lot of debates whether the Byronic Hero is Byron himself since Byron himself owned the same physical features and unique characteristics associated with this famous archetype that took his name after Byron and still makes the poet vivid hundred years later. This confusion has occupied scholars and critics' mind over the years, and thus, two different fronts have come into being within the literary circle. Whereas some believe that Byron himself is the first truly example of this Romantic hero archetype, others evaluate the famous poet as the creator of Byronic Hero, but not the hero himself. For instance, some literary critics such as Scott, Jeffrey, Hazlitt and Macaulay claimed that Byron tried to reveal and portray himself under the guise of his hero. In this sense, it can be stated that Byronic Hero functions not only as a means of revealing himself, but also as a means of disguising himself for Byron in the sight of some critics and scholars. Cedric Hentschel put forward this idea in his book-length analysis of *The Byronic Teuton: Aspects of German Pessimism 1800-*

1933:

Byron also reveals his will to sadism under the thin disguise of vampirism, in his fondness for ruins as a poetic backcloth (Childe Harold's Pilgrimage is a necrophilistic orgy) and in certain tricks of style, such as his studied application of the metaphor of the gladiator to his heroes. Had Byron striven wholeheartedly for inner equilibrium, he might have asserted like de Sade, that not Good but Evil is the axis of universe, and that consequently, to do evil is merely to live in harmony with the world spirit! But his sadism never found conscious expression in so lucid a philosophical system; instead it sought more devious outlets (Hetschel, 2006: 7).

He sees the Byronic Hero as a sadistic dandy in his fondness for ruins as a poetic backcloth as a sign of sadism. Accordingly, he explains that Byron actually uses the guise of vampirism in order to reflect his sadist will or tendency in a way. On the other hand, Peter L. Thorslev refuses the fact that the poet projected his life into the Byronic Hero, and it is just outgrowth of Byron's personality. He accepts that the Byronic Hero carries some autobiographical elements to some extent just like every poetic character because the poet spends an effort to feel the mood of his character and to be able to understand him in the best way. He conveys his opinion in *The Byronic Hero: Types and Prototypes* as following:

The main point, however, is that all the elements of the Byronic Hero existed before him in the literature of the age. This hero is unique, in one sense, in the powerful fusion of these disparate elements into a single commanding image; but he did not spring by a miracle of parthenogenesis from Byron's mind; he is to a large extent a product of a Romantic heroic tradition which was a halfcentury old before he appeared. Byron may in some sense have become his hero after the fact, but his hero was no mere outgrowth of the poet's personality. Byron did not project life into literature nearly so much as he projected literature into life (Thorslev, 1962: 12).

In other words, this iconic hero, who is a product of Romantic heroic tradition, did not flourish in poet's mind merely or out of his peronality. Byron did not imitate his life and life experiences simply in his literary style or character, and he preferred to take the reflections of literature into his life rather than projecting his own personal life directly into it.

Even though it has been exposed to some changes over time, the Byronic Hero still preserves his basic characteristics and essence making him so unique and appreciable, and he still manages to captivate the television atmosphere and novelists today with his natural authority and charm. Benita Eisler brings this powerful side of this legendary character as following:

Set in motion by the living poet, the monster known as Byronism took on a posthumous life of its own. Even prolonged by scandal, the fame he enjoyed and exploited until it soured was obscurity itself compared to the mythologized Byron that virtually rose from his corpse at Missolonghi.

As soon as news of his death began to spread, the human poet, famous or infamous, was replaced by a cult figure answering to every desire. From Byron's lifetime to the present day, competing voices have invoked the poet as an idol in their own image: hero and martyr of revolutionary struggle, aristocratic aesthete and dandy, transgressive rebel of polymorphous sexuality fueled by forbidden substances and with sulfurous whiffs of the Prince of Darkness swirling about him. These last mutations were recharged by the rock culture's canonization of self-destructive artists hallowed by early death: Elvis and James Dean, while "His Satanic Majesty" Mick Jagger still pays tribute to the sneering, demonic Byron of Victorian nightmare (Eisler, 2000: 752).

Namely, Byronism described as a kind of monster has everybody under his spell incredibly, and Byron is regarded as a cult figure, idol and a representative of revolutionary struggle and rebel not only in his own day, but also at the present time.

As is stated above, Lord Byron, who is inarguably the most colourful and unusual figure of Romantic Era, was able to achieve something that his contemporaries could not do thanks to his dynamism and idiosyncrasy. In this respect, he managed to become the only English Romantic hero-poet whose hero was his poetry, or whose poetry existed for his hero. According to Peter L. Thorslev, there exists a few reasons enabling him to adopt a different way, and one of the most important reason is the fact that Byron was a cosmopolitan aristocrat in every respect. Byron had the soul of aristocracy both in terms of his origin or birth and his temperament. Even though he displayed condescending behaviours and attitudes towards around him from time to time, what made Byron justifiable is that he achieved to be a member of the great world at least. He was able to be in and of the great world around him whereas the other Romantic figures were not able to contact with this great world as successfully as him and remained as a mere provincial ones in comparison to him. Peter L. Thorslev supports this situation in this way:

There are probably a number of reasons, accidental or otherwise, why Byron became the English Romantic hero-poet, but there are two which I think are most significant. First, Byron was a cosmopolitan aristocrat, not only by birth, but by temperament; and second, he was probably more open to heterogeneous influences, both intellectual and emotional, than was any other of the major English Romantic poets.

There is certainly an unpleasant tone of aristocratic condescension in Byron's frequent references to Wordsworth, Southey, and Coleridge as the "Lakists," or in his references to their "underlings" of the "Cockney School," including Keats (although neither epithet was of Byron's coinage), but there is also a more honorable reason for his attitude. For Byron was in and of the "great world" in a way that the other English Romantics were not. Sometimes they seem almost provincial beside him, however much they may surpass him as poets. Scott meant praise as well as irony when he wrote that Byron "manages his pen with the careless and negligent ease of a man of quality," (Thorslev, 1962: 190).

As a result, Lord Byron managed to make his own way and follow a unprecedented path by being a part of this great world although the other romantic poets may surpass him in terms of poetical ability.

The second important fact for his being English hero-poet is that Byron had an open-minded point of view towards life and literature, and he had a mobility instead of a rooted or fixed style. As a man of extremes, he loved to be open towards new things and radical ideas, and therefore, he always owned a more distinctive manner in terms of his literary posture and actions. To illustrate, he said: "I am so changeable being everything by turns and nothing long, - I am such a strange melange of good and evil, that it would be difficult to describe me" (Blessington, 1969: 220). He was so changeable and loved mobility and developed a passion for different interests. From this point of view, his intellectual mobility, his open mindedness and different interests enabled the poet to project a style which was ornamented with idiosyncratic characteristics and details. So, Peter L. Thorslev wrote:

The other of Byron's personal characteristics which helps account for his being our English hero-poet, is his open-mindedness, what one critic, taking a cue from Don Juan, has called his "mobility." Shelley was more widely read than Byron, and Coleridge more deeply, but none of the other Romantics exhibits the breadth of Byron's interests: he was very much impressed - too much, perhaps with Gothic novels and drama; in spite of his basic skepticism he was capable of entertaining in *Childe Harold* III a Wordsworthian concept of Nature; isolated classics of his schoolboy reading (Aeschylus's *Prometheus*, for instance) made such deep impressions on his mind that they colored all of his own works, or survived in memory (Gessner's *Abel*) to bear fruit many years later; and Byron was almost alone among the English Romantics to be influenced by Faust, and to appreciate Goethe's greatness (Thorslev, 1962: 191).

In this sense, Byron offered a diversity in terms of his literary style and deeds thanks to his mobility, open mindedness and breadth of his interests. As a consequence of this, unlike his friends, he managed to create a fashionable hero who bears his name and appeals to the readers of both past and future with his legendary posture. It is also possible to see the positive comments of critics from other nations. For instance, the French critic Hippolyte Taine allocates a long chapter for Byron in his work called *History of English Literature*, and he describes him as "the greatest and most English" (Taine, 1871: 27) of these artists when compared to the other Romantic representatives. He also adds "He is so great and so English that from him alone shall we learn more truths of his country and of his age than from all the rest together." Taine, 1871: 27) Namely, Lord Byron achieved to gain a more immense reputation throughout the Europe whereas his contemporaries had a small-scale effect. In this sense, it is Byron

who represents the truth and realities of England as the prototype of Romanticism admired universally, not Wordsworth or Coleridge.

Another figure who highlights Byron's illimitable side and free spirit is Clement Tyson Goode, and according to him, one of the factors making Lord Byron different from his companies such as William Wordsworth, Percy Bysshe Shelley, and John Keats is that he travelled more than the other men of letters of his time. Unlike his contemporaries, this colourful literary figure had the chance to travel to various places and had unexampled life experiences during these journeys abroad. As a result of these journeys and experiences, Byron gained the skill of a swift adaptability to different situations, some challenges and social atmospheres during his life, and he became successful in terms of being able to reflect this dimension of his life to his literary style. This boundless spirit managed to become a citizen of many countries by speaking different languages other than his own and internalising the different knowledge of other countries's literature thanks to his travellings. In related to this, Clement Tyson Goode reveals Byron's difference, literary richness and limitlessness when compared to his contemporaries as following in his work called as *Byron as Critic*:

Byron was the most traveled man of letters of his time, and of all those who enjoyed the privilege of journeying abroad he profited most by it. Furthermore, of all the poets of England who improved themselves by travel, and the list is long, none showed in his works immediately or subsequently such extensive and powerful reaction to the scenes and events amid which he sojourned, as did Byron. With his ready adaptability, and his spirit that could not be confined within provincial or even national boundaries, he became a citizen not of one country but of many, with a just claim indeed to a real Weltanschauung (Goode, 1923: 50).

As it is reflected within the quotation clearly, the influence of travel was evident on his literary character and artistic style, and Byron, as a sensitive poet who knew feeding from every experience he had during these travels, had a more extensive vision in his literary style. He succeeded in passing beyond the provincial or even national boundaries and became a world citizen representing the realities of England and values of Romantic Movement. To get straight to the point, Byron managed to do something unique that other Romantic figures could not do thanks to his open-mindedness, limitless spirit and real Weltanschauung.

Byron's tumultuous life style and struggles also had a part in the creation of this cult, attitude. Having an aristocratic birth, he was a celebrated figure in London society

who attracted the attraction of many women, and he was notorious for his intricate and tumultuous love affairs. Despite his short life, he owned a hedonistic style by being involved in scandalous relationships. For instance, the Duchess of Devonshire wrote that Byron was “really the only topic of almost every conversation” and “the men jealous of him, the women of each other” (Perkins, 1995: 847). Besides his intricate life style and affairs, Lord Byron also found his way in politics and became an active member of House of Lords. He was a defender of social and radical reforms and personal freedom. Inevitably, this political atmosphere showed itself in poet’s literary career, and Byron wrote some politically radical poems. He became a fervent supporter and advocate of Italy and Greece’s independence struggles. As Byron himself stated, he was born to opposition, and so, it is observed that Lord Byron took his place in politics as a radical and controversial figure by not succumbing to the conventional rules and borders of the society. He continually became on the side of liberty in his works and actions, and he stamped upon the 19th century politics, art, literature and life style with his demand for freedom as few writers have. He became an iconic symbol of “rebel” and revolution, and his major target was to support public gain as Savo Karam writes in his article:

Whether in his political speech or the “Ode” or the “Song” they followed, Byron has one major target. He opposes in these works government decrees in order to support public gain—which is freedom. It is despotic lawmaking that motivates him to create his ode. This is the similar impulse that marks his first speech in which he declares, “My own motive for opposing (the) bill is founded on its palpable injustice, and its certain inefficacy” (Qtd. in Marchand 57). His poem is a protest against what is unjust, an objection to unfair laws. The poem helps initiate his personal campaign against tyranny and oppression. A profound patriotism and desire to emancipate the poor from the chains of a repressive and autocratic government—and Byron’s immeasurable love for liberty—are the main reason for his attacking parliamentary abuse aimed at laborers (Karam, 2014: Vol.41: 158-159).

In this sense, Byron was both a poet and a political activist at the same time, and his poem functioned as a way to put this activism into words. He used literature in order to reflect his rebellion and objection against a traditional government to the people. More importantly, he managed to make his way in literary sense rather than confining himself and his literary style into habitual patterns thanks to this rebellious side of him, and from this point of view, “the Byronic Hero” is one of the best embodiments of this situation with its rebellious, singular and individualistic spirit.

Actually, it is better to have a look at the socio-political atmosphere of the era in which Byron lived in order to comprehend the soul of Romantic period and how the concept of hero changed during this period because of the fact that socio-political events

influence the flux and understanding of literature in a sense. From this point of view, the Romantic hero certainly bears the influences and reflections of the events experienced in the 19th century. When compared to the 18th century literature, the concept of hero was interestingly and radically different thanks to the influences of new attitudes and interests of 19th century. In this sense, it can be said that the French Revolution is one of the most crucial factors playing a major role in terms of the formation of this new attitude. The concepts of equality, individualism and liberty that the French Revolution brought about affected the spirit of era considerably. This situation led writers to adopt a more idiosyncratic point of view and reaction when compared to the 18th century writers. Whereas rationalism and reason were certainly among the main values of the 18th century, emotion, power of imagination and individualism were among the main values of the 19th century. Romantic period featured the emotional side of individual and singular rather than the limits of reason and preconceived conventions of the previous century. From this point of view, the Romantic hero was closer to real life with his more humanistic and emotional side rather than being a mechanic, rationalistic creature like the 18th century hero.

Another striking difference between these two heroes is that the Romantic hero reflects both the positive and negative sides of himself with his mistakes and merits. Thus, the Romantic hero is more realistic and a natural part of real human life. On the other hand, the 18th century hero is accepted as an ideal and perfect hero who has no mistakes and generally relies on his reason instead of revealing his emotions. He stands out with his merits and positive habits rather than his faults and flaws. In this sense, he seems as an ideal, mechanic and flawless character that is difficult to come across with in real life all the time. Therefore, these two hero types are radically different from each other, and it is the conditions and atmosphere of these two ages that create these differences. In this sense, it can be said that the Romantic hero is a kind of reaction to the 18th century hero.

There were some basic differences in terms of hero types in the 18th and 19th century, and accordingly, it is essential to review these hero types and see the differences among them in order to comprehend the origin of the Byronic hero thoroughly. From this point of view, the first important hero type within the chronology of the 18th century is the “Child of Nature” (Thorslev, 1962: 30). The Child of Nature,

who has a humble origin and some mysterious parts about his birth, can be an orphan, and he is raised in a wild atmosphere by strangers. As it is understood from the name, one of the most essential characteristics of the Child of Nature is that he is very close to nature and an important part of natural life. As a child brought up within the bosom of nature, he is known to be naive and generous one. Since he is associated with nature, he generally relies on his passions, feelings and instincts as the basic norms of his life and decision maker:

....As contrasted with the older Noble Savage, the Child of Nature is naturally ebullient, even aggressive, and it is this aggressiveness, combined with his naivete, which gets him into so many scrapes and often provides the substance of the Bildungsroman. "Natural" reason is more typical of the older classical type; the young Child of Nature is either incapable of or hostile to analytic reason, and depends upon instinct, emotion, or native intuition, and, of course, on his natural goodness of heart. Finally, unlike his earlier counterpart, he is almost always in love, and in love he is always unreasoning and romantic. Love and marriage as mere social conventions or social conveniences are inimical to his very nature (Thorslev, 1962: 30).

Namely, the natural goodness of his heart that can be accepted as a gift of nature, and naivete balances the situation even though he is aggressive, passionate and ebullient in his own nature.

The second dominant hero type is the "Hero of Sensibility" (Thorslev, 1962: 35) that is formed by "The Man of Feeling" (Thorslev, 1962: 39) and "The Gloomy Egoist" (Thorslev, 1962: 35). The Man of Feeling, who is a natural product of sentimentalism affecting Europe and England, also possesses some basic traits with the Child of Nature such as natural goodness of heart and common reasonableness. He is on the side of his sensibilities, and he is more different than the general people as he is a very sensitive personality. On the other hand, it has some main differences than the Child of Nature as a newborn figure:

He shares his goodness of heart and his benevolence with the Child of Nature, but in the remainder of his characteristics he is indeed quite different. The Man of Feeling belongs generally to the middle classes or to the lower gentry; he is not often an aristocrat, but on the other hand he never shares the peasant and humble origins of the Child of Nature. He is quite well educated, even if, as is the case with Harley, his education comes from the charitable tutoring of the local parson (but one remembers that another Man of Feeling, Captain Booth of Fielding's *Amelia*, has all of his author's classical learning, which was considerable). In physique and appearance he is also very different from the Child of Nature. He is not necessarily handsome, and he is never robust; usually he is pale and inclined to fevers, especially "brain fevers" brought about by fits of melancholy. Sometimes he is distinctly effeminate. He also has the temperament to match his appearance: he is timid sometimes to the point of cowardice (Thorslev, 1962: 39).

As is seen, the Man of Feeling (Thorslev, 1962: 39) is more different than the Child of Nature (Thorslev, 1962: 30) in terms of his origins, educational background, physical appearance and his some reactions towards the events. He is not as robust and fervent as the Child of Nature and possesses a more distinctive attitude.

The second form of the Hero of Sensibility is the Gloomy Egoist, who was as popular as the Man of Feeling. As it is observed in most of the characters, the general atmosphere and the influences experienced within this part of the 18th century led the Gloomy Egoist to develop and flourish:

The three influences which contributed most to the fostering and the development of the Gloomy Egoist were certain classic precedents popular in the Augustan age, the minor poem of Milton, specifically "L'Allegro" and "Il Penseroso" and a religious melancholy particularly popular among the dissenters of the period (Thorslev, 1962: 43).

As it is stated by Peter L. Thorslev, classic precedents and religious melancholy came to the forefront while forming Gloomy Egoist and particularly Milton had a major role in terms of the development of this character by exalting the melancholy and "associating it with beauty, with saintliness and with wisdom" (Thorslev, 1962: 43). Religious themes, pessimism, personal grief and a Gothic atmosphere were among the considerable concepts for this hero type and Gloomy Egoist contributed to the production of the Romantic Hero of Sensibility with "its stock images, posture and Gothic themes" (Thorslev, 1962: 44).

The last striking hero of the 18th century is the "Gothic Villain" (Thorslev, 1962: 52) that began to attract attraction in parallel with the decline of the Child of Nature and the Man of Feeling. This hero type, who maintained an idiosyncratic stance when compared to the other hero types, showed itself both in the novels and on the stage, and it played an important role so as to see the development of the Byronic Hero and examine the transformation of hero concept thoroughly during the Romantic Movement. The Gothic Villain was a striking figure thanks to both his physical appearance and personality traits. He was a striking and handsome figure with his manly, powerful physique and piercing eyes. An air of mystery is always dominant for his origin, acts and personality, and a depth of mystery is by far one of his most outstanding traits of him. For instance, he was aristocrat by birth, nevertheless, there

could be some mysterious parts connected with his origin, birth, or identity. With his air of fallen angel and mysterious nature, the Gothic Villain always acted within the guidance of his strong will and unmitigated evil:

Of the rest of their personalities there is little to say; they are, after all, pasteboard characters. They do have great strength of will; in the novel, they persevere in evil to the end- all four of these villains, at least, spurning any death-bed repentance. They have also forceful and ingenious minds; they are obliged to have, since they must devise the endless machinations of evil which make up the intricate plots of three-volume novels (Thorslev, 1962: 54).

As it is stated by Peter L. Thorslev, the Gothic Villain tends to do evil by his very nature and accordingly, he devises endless machinations of evil with his ingenious, cunning mind and intriguing perspective. Because of his great strength of will, he mainly is not open to changes in terms of his thoughts and perspectives, and as a result of this, he never holds off from doing vicious things to attain his objective. Due to the fact that he remains as an unregenerate villain, and he always runs after wickedness, without regretting for anything, it is not possible for him to gain sympathy. Thus, he can not be accepted as a Romantic hero, and Peter L. Thorslev's these lines support this reality very well:

...It seems simple enough, if often overlooked, that although the Gothic Villain is the protagonist of the novels in which he appears in the sense that he is the major character, he is nevertheless always a villain, not a Romantic rebel-hero. He fits into the morality of the age: unlike the Romantic hero, he acknowledges the moral codes of society and his own wickedness in violating those codes, and he therefore never engages our sympathies with his rebellion (Thorslev, 1962: 53).

As it is concluded from the quotation clearly, in no way does he deserve to be called as a true Romantic rebel since he accepts the moral codes of society that he belongs to and his own incorrigible malignancy. As a result of this situation, he never succeeds in claiming the sympathy of reader, and he is always a villain in the sight of reader even though he seems as an attractive and charismatic major character.

1.2 Romantic Period Byronic Heroes

Subsequent to examining the main characteristics of the 18th century hero types, it would be useful to analyse the 19th century heroes, Romantic hero types in order to see the transformation they were exposed to. In parallel with the some alterations

experienced in the 19th century, the hero type also underwent a change and gained a place within the atmosphere of the Romantic Movement. In this regard, maybe the most important change leaping to the eye is that they had a “radical individualism” and “a rebellious side” rather than adjustment to the social standards of the society that they belonged to unlike the 18th century hero types. On the other hand, 18th century hero types were not entirely solitaires or rebels, and they accepted and obeyed the social or moral codes of the society in which they lived. However; the only rebellious figure among them was the pre-Byronic Gothic Villain, and he failed to be called as a real rebellious hero as he could not gain the sympathy of reader due to the incorrigible wickedness of his nature. In this sense, the attitudes of the hero types are considerably different as it is explained above, and Peter L. Thorslev reflects the reason of these changes in this way:

Finally, it is important to note that most of these heroes are in one sense transformed eighteenth-century villains: the Gothic Villain becomes sentimental or becomes the sympathetic Noble Outlaw; the Cain of biblical story or of Gessner's drama becomes the hero of Byron's tragedy; the Satan of Milton's epic is transformed into a Prometheus figure in the works of Blake and Shelley. This transformation characterizes the basic shift of values in the Romantic Movement: from conformism in large social patterns of conduct or thought, to radical individualism; from humble right reason, common sense, and the proper study of mankind, to a thirst to know and experience all things, to encompass infinities; from acquiescence before God and the social order, to heroism and hubris (Thorslev, 1962: 66).

Thus, Peter L. Thorslev calls the 19th century Romantic heroes as the sentimental or sympathetic transformation of the Gothic Villain as a result of the basic shift of values in Romantic period. Under the influence of these alterations, the heroes preferred their own experiences or decision and encompassing infinities instead of adjustment to the social standard or values of society and acting within the limits of common sense and right reason.

The most popular hero of the Romantic period was the Noble Outlaw (Thorslev, 1962: 69), who was a hybrid of other hero types, and he bore the traces of the Gothic Villain, Prometheus or Satan. The Noble Outlaw, who is a noble by birth, is described as “invariably fiery, passionate and heroic, he is in the true sense bigger than the life around him” (Thorslev, 1962: 68) by Peter L. Thorslev. This passionate and heroic character is loved by especially oppressed people with his courage and powerful side. He has the mood of a “natural leader” in the society thanks to his authority, bravery and strength of will. Besides this, he has a mysterious side and secret sins following him

eternally. Nevertheless, he manages to gain the sympathy of reader thanks to his personal dignity and goodness of his heart:

The Noble Outlaw is also largely a sympathetic character. He is figured as having been wronged either by intimate personal friends, or by society in general, and his rebellion is thus always given a plausible motive. And no matter what his outlawry may seem on the surface, he is never by nature cruel or sadistic, as was his cousin, the Gothic Villain. He is also invariably courteous toward women; one can forgive a Byronic Hero such as Conrad-Lara a multitude of sins when he risks his life to save a woman in distress, or when we see him followed about by a sensitive, frail beauty in page's costume, in whom he has inspired an undying love and faithfulness (Thorslev, 1962: 69).

As it is stated by Peter L. Thorslev, he has some plausible motive and reasons for his rebellious side even though he makes some mistakes or outlawry. Besides his rebellion, he knows how to protect his goodness of heart and sensibility in his own right. Unlike Gothic Villain, he is not naturally a wicked character who never engages the audience's sympathy.

The second important Romantic hero is Faust, who revived again with Romantic Movement, and he has always occupied an important place both in German and English literature as a figure selling his soul to the devil in exchange for some magical gifts. Faust is a character of tragedy struggling with the oppression of medieval orthodoxy and trying to solve the inner conflicts of his soul within the limits of this repressive world. In spite of the fact that he is an ordinary human being, his desire is to go beyond the limits and to be superior to his own human category by gaining the absolute knowledge. In a sense, the point here is that Faust desires to be a demi-God instead of succumbing to the restriction of faith, and since he ponders this situation and unable to accept the God, he represents the analytic and questioning side of humanbeing as Peter L. Thorslev states:

In his first appearance in the German and the English Faust books of the sixteenth century Faust was neither more nor less than a typical medieval magician. As a matter of fact, the *Urfaustbuch* was compiled in honor and about the person of a rather obscure German Swiss charlatan named Helmstatter, who, with "Faustus" as an alias, had practiced his art with fair profit for a number of years in and around the city of Basel. The book consisted of a collection of traditional medieval stories about magicians and necromancers, given focus and narrative line by being attributed to one central figure. In spite of these humble origins, Faust even in this earliest manifestation can be seen to stand for the aggressive, analytic side of man's nature, the eternal thirst for knowledge which will not stop at hubris, and which is perhaps for that reason essentially and inevitably antireligious. Since the authors of the early Faust books and the audience for whom they were written were quite pious, Faust is therefore depicted as a fearful villain at "best," and at his lowest, as something of a criminal buffoon (Thorslev, 1962: 85).

As is understood clearly, Faust, as a figure thirsty for absolute knowledge and experience, fights with his inner paradoxes, the limits of society and faith, and he evaluates them as a kind of barrier in front of his own desires and aims. Therefore, he absolutely does not want to deal with any authority or worship God. In this sense, this situation indicates that he tries to transcend the normal limits of his existence and desires to be superior to normal human conditions as a demi-God. His aggressive and rebellious side comes into play here, and accordingly, with his analytic side and hubris he is really a big revolt against the authority of God.

The third Romantic heroes are Cain and Ahasuerus (Thorslev, 1962: 92) whose fates and tragic end are very similar to each other. These two characters who are associated with each other in literature very often are known to be eternal wanderers and rebellious against the God. First of all, it would be useful to revise their stories in general sense. Cain, who appeared in Genesis firstly, is Adam's older son and a farmer, and he has a younger brother called Abel, who is a shepherd. One day, these two brothers had an argument in the fields because Cain's offering was not accepted by God whereas Abel's offering was acceptable. Upon this argument, Cain slayed Abel and was cursed by God to eternal wandering. When he complained about the fact that this punishment was more than he could bear, God gave him a mark that protected him in a way from the people wanting to give damage to him. This cursed character with "marked of God" has absolutely a rebellious side, and accordingly, the fact that he does not tell the truth to God when he asks where Abel is or that he complains about his punishment proves his rebellion clearly.

One of the most prominent characteristic of Cain is his role of "the eternal wanderer" (Thorslev, 1962: 92). He is doomed to an eternal wandering, and as it is stated by Peter L. Thorslev, "he is a wanderer not from curiosity" (Thorslev, 1962: 104). As an outlaw and social social outcast, Cain is fated to wander eternally by living his life outside the society, his family or God. This wandering, which is actually due to his sin instead of curiosity or joy, makes him so unpeaceful that it turns into "a death wish" in the end:

... But the mark of Cain, always a symbol of homelessness, was experienced most acutely by several romantic heroes, for example The Ancient Mariner, the different versions of Ahasuerus, Chateaubriand's Rene, or Byron's own Harols, Giaour, Selim, And Manfred. In Cain homelessness becomes restlessness, which, in turn, as in other romantic hero figures, is associated with a pursuit of eternal repose, a longing

for death (Gleckner and Beatty, 1997:258)

This fugitive wanderer is a homeless hero who can never belong to somewhere, and the sense of restlessness brought about by homelessness wipes out his inner and mental peace. The dissatisfaction and turmoil he felt in his spirit as a result of his isolated life as a social outcast makes his life a kind of burden, and therefore, he sees “death” as a kind of security or a way of relief.

Ahasuerus is another Romantic hero sharing the same fate and situation with Cain. However, his earliest origin is a bit of confusing when compared to Cain, who is associated with him frequently, and there are some different versions of the legend presented in different times by various writers. For instance, according to its medieval form, Ahasuerus is presented as a Jew taunting Jesus on the way to the Crucifixion (Thorslev, 1962: 99). Upon this, Ahasuerus received the answer “I will go, but thou shalt tarry here until I return/ I stand and rest, but you will go on.” (Thorslev, 1962: 99). Jesus who resented his mocking condemned him to roam the Earth until the second coming. As it is seen clearly, the stories of Cain and Ahasuerus are very similar to each other, and as a result of their rebellious attitude, they are doomed to an eternal, compulsive wandering. Just like Cain, Ahasuerus who maintains his life as a cursed wanderer and social outcast is fed up with this burden, and he also has “death wish” in order to get rid of his suffering. To sum up, both of these two heroes pay the price for their rebellion and become the symbol of eternal wandering and wish of death.

The last two considerable Romantic figures are Satan and Prometheus, who provide the concept of Romantic Hero to reach the zenith with their dignity and rebellious nature. These two counterparts managed to become the symbol of individual freedom, sublimity and self-reliance thanks to their idiosyncratic nature, and they turned into Titanic figures fighting against all kind of oppression and obstacles that prevented their liberty and individual self. To speak for Satan, it is necessary to mention about the fact that it underwent an impressive transformation with Romantic period and turned into a more sympathetic and sublime hero rather than a villain who could not succeed in gaining the sympathy of reader. The Satan, whom we have seen with the roles of Lucifer, Mephistopheles or Milton’s Satan in *Paradise Lost*, has never been able to be a titanic and sympathetic hero even though he has had a sophisticated and witty style

from time to time. From this point of view, according to Peter L. Thorslev, what makes him to rise is the fact that his sublimity was noticed by pre-Romantics and the sentimentalists underlined his humanity. For Thorslev, Satan standing for humanist sentiments is associated with the aggressive and inventive side of human:

Satan is, after all, an aggressive and inventive spirit, and he thus becomes I think inevitably associated with the aggressive, inventive spirit of man, that proud self-assertion which is the basis of all heresy and hubris, but which is also the basis of Romantic and humanist self reliance. All through Christian tradition, but especially in Gnostic and Manichaeian sects - which Milton would take seriously even if he did not agree (one remembers his sonnet on the slaughter of the Albigensians) - Satan has at various times been held responsible for the arts, for human reason, and even for the creation of the world (Thorslev, 1962: 110).

As it is stated by Peter L. Thorslev, just like Satan, human beings also have an aggressive, passionate and rebellious side, and Satan shows that he is a self-sufficient and self-reliant being who defends his own radical freedom by not conforming to the authority and limits of God. Even though Satan is a post human creature, he shares the same characteristics with human beings and thus stands for humanist sentiments. Besides this, according to religious mind, creativity and inventiveness are correlated with rebellion against the authority of God. From this point of view, Satan symbolising the inventive and aggressive spirit of human is accepted as an aggressive and non-conformist being since he is thought to have a role for the art and creation of world.

The last Romantic hero is Prometheus, who is known and accepted as the savior of man and the bringer of light and fire to man. This legendary figure coming to the forefront with his love for men, and humanistic nature is accepted as certainly the most sublime and the most refined of all the Romantic heroes by Peter L. Thorslev:

We come at last to Prometheus, certainly the most sublime of all the Romantic Heroes, and at the same time the most refined. Since he is the Romantic Hero apotheosized, he is pure allegory; there is nothing in him of the Gothic, nothing of the dark mystery or taint of sin of the other Romantic heroes. It is worth noticing, too, that although Prometheus lends "Promethean" characteristics to all the rest of these heroes, he borrows nothing from them (Thorslev, 1962: 112-113).

In other words, Prometheus stands in a different place with his idiosyncratic style when compared to other Romantic heroes in Peter L. Thorslev's eyes, and he is a kind of apotheosized figure. He has a very refined and unique style which does not include any characteristics of other Romantic figures, and he is described as "pure allegory" and "pure spirit". This refined figure has always become the symbol of fighting for individual liberty, revolts to all kind of oppressions and the brotherhood of men even

though he takes part in various legends in partially different contexts. In some traditions, Prometheus is seen as the patron creator of the first man from clay. In some traditions, Prometheus is seen as the patron creator of the first man from clay. Except this, he functions as a benefactor at the same time by teaching man to use their gift. For example, he taught man sciences such as physics, mathematics and astronomy and the art of music. He taught the city building, the skill of metal work and the culture of soil, as well. From this point of view, Prometheus is associated with science, culture and knowledge, and thus, it can be said that he is a kind of guide of humanity and man thanks to his instructive side, knowledge and the benefits he provided for humanity. Nevertheless, as it is stated before, this inventiveness of him is a manifestation of “an aggressive and analytic attitude towards universe” (Thorslev, 1962: 94), and this situation is a reflection of rebellion to the authority and power of the God. In this sense, his rebellious and inventive nature works for humanity, and his misery is for the sake of humanity, which makes him a sublime hero:

Satan suffered from his ambition; Prometheus from his humanity: Satan for himself, Prometheus for mankind: Satan dared peril which he had not weighed; Prometheus devoted himself to sorrows which he had foreknown. ‘Better to rule in the hell’ said Satan; ‘better to serve this rock’ said Prometheus. But in his hell, Satan yearned to associate with man; while Prometheus preferred a solitary agony (Browning, 1900: 85-86).

When Satan and Prometheus are compared in terms of their agony and sufferings, a big difference comes into being, and therefore, Prometheus suffering for humanity makes him more different and sublime than Satan that suffers only for himself to rule better in the hell. In relation to this, Prometheus is a servant of humanity preferring a solitary agony, and he is a real embodiment of individual liberty and brotherhood thanks to his pure spirit.

1. 3 Key Features of the Byronic Hero

After describing the types and prototypes that pave the way for the emergence and development of the Byronic Hero, the most important part belongs to the Byronic Hero. The Byronic Hero, who can be described as a kind of precious gift granted to English literature by Lord Byron, has undoubtedly managed to reach to peak not only in English literature but also in the other fields of art with his idiosyncratic characteristics throughout the history. This phenomenal nontraditional hero is a kind of sub-category of

the Romantic Hero, and he has definitely succeeded in taking his place in the spotlight thanks to his utter autonomy, aggressive individualism, self-sufficiency, rebellious spirit, own moral codes and “Promethean spark” (Stein, 2004: 1). This charismatic hero type has compelled so much attention in the literary circle that various arguments and interpretations have been brought up about him, and he has become a highly controversial topic for the critics. In this regard, one of the most widespread arguments is that Lord Byron himself was the hero of his own tales and poetry, and lots of readers and critics have identified Lord Byron himself with the Byronic Hero because of some similarities. To illustrate, this popular belief was brought up to the agenda by *Blackwood's Magazine* in 1818 as following:

Byron's heroes are himself, is a true belief; and the world has at last convinced the poet of that which he had at first but indistinctly understood, and imperfectly believed. His heroes are himself—that is, either what he is, or has been, or what he would wish or fear to be
Whatever may have been his intention, there is in his mind a predominant consciousness of himself, which determines the character he draws. This appears most in the first two Cantos of Childe Harold [sic], where his mind seems so enslaved to itself, that it cannot escape even from a direct journal of his own travels. But much more than his characters are drawn from himself. Almost every feeling, passion, thought, or image, or represented object in his poetry, has magnitude and interest assigned to it, not in proportion to its plan in the poem, but to its direct interest to his own mind,—and not to his imagination, but to his passions, and his life of passion (Blackwood, 1818: 217).

In other words, Byron's heroes are a kind of mirror image of Byron whether he would wish or fear to be, and his enslaved mind does not let him go away from this axis. His mind is so busy with himself that the characters drawn by him are just a projection of himself, his own mind, emotions and passions rather than being a figment of his imagination. As a result of this situation, Byron never goes out of the readers' mind, and they can not think Byron and his heroes as separate beings from each other.

American literary critic Harold Bloom also states that Lord Byron depicts himself and his own mind so much in his characters, and his characters function as a sort of projection of “Byron's consciousness and inner world” (Bloom, 2009: 170). He believes that Byron actually charges his heroes as a reference to his own life, passions and mind, and in this way, he transforms himself into other men or these characters by giving them the same characteristics and roles. In a way, he manages to get involved in his tales and poetry through his characters under the influence of his own mind and personage. To put it another way, Byron's characters are like the actors who perform for Byron with different names but with the same traits and roles, and he disguises himself

in his heroes by capturing their minds and emotions. In this regard, Harold Bloom finds Rousseau and Byron very similar to each other in that both of them have an extraordinary power over the minds of men thanks to their style, and both of their works and characters present their own fresh ideas rather than being a creation apart from their own world and mind. As a result, these two literary figure can not keep their distance from their characters, and Bloom thinks that their characters are like the “images, pictures, busts of their living selves” rather than being a distinctive and independent hero. In this sense, this quotation below reveals his thoughts quite well:

We have admitted, that much of himself is depicted in all his heroes; but when we seem to see the poet shadowed out in all those states of disordered being which such heroes exhibit, we are far from believing that his own mind has gone through those states of disorder, in its own experience of life. We merely conceive of it as having felt within itself the capacity of such disorders, and therefore exhibiting itself before us in possibility. This is not general—it is rare with great poets. Neither Homer, nor Shakespeare, nor Milton, ever so show themselves in the characters which they portray. Their poetical personages have no reference to themselves; but are distinct, independent creatures of their minds, produced in the full freedom of intellectual power (Bloom, 2009: 170)

Evidently, it is seen that Byron is felt like a shadow in each hero, and it is his “mind” that leads these heroes to be a mirror image of himself and dependent creatures. No other great poets than Byron or Rousseau use their heroes as the images of their selves, and they do not see their heroes as a kind of reference to themselves by letting them have their own way freely or independently. According to Harold Bloom, Byron does not give freedom to his characters by enslaving them within the boundaries of his own mind, intellectual power and feelings as it is stated below:

In Byron, there does not seem this freedom of power. There is little appropriation of character to events. Character is first, and all in all. It is dictated—compelled by some force in his own mind necessitating him,—and the events obey. These poems, therefore, with all their beauty and vigour, are not, like Scott’s poems, full and complete narrations of some one definite story, containing within itself a picture of human life. They are merely bold, confused, and turbulent exemplifications of certain sweeping energies and irresistible passions. They are fragments of a poet’s dark dream of life. The very personages, vividly as they are pictured, are yet felt to be fictitious; and derive their chief power over us from their supposed mysterious connexion with the poet himself, and, it may be added, with each other (Bloom, 2009: 170).

In brief, according to some critics, Byron’s heroes are no independent creations that are produced with a free intellectual mind even if Byron’s himself claims that his poems and heroes are separate faculties from his own personality and just a spontaneous manifestation of his passions and uneasy mind, in order to free his mind, and in no way Byron’s heroes can free themselves from dictations and force in his mind.

As it is elucidated above, whereas some scholars firmly believe that Byron's heroes are just a projection of himself, others suggest that Lord Byron is just the creator of this cult hero, and as every writer does, he also reflects some autobiographical sections from his own life in his works. Except these autobiographical elements, Byron and his characters are separate individuals who are independent from each other, and according to these scholars and critics, it is very normal to find some common characteristics and autobiographical elements from the writer's life as the creator of that hero. Byron, who is exposed to such kind of imputations from time to time, also defends himself in this way:

A man's poetry is a distinct faculty, or soul, and has no more to do with the every-day individual than the Inspiration with the Pythoness when removed from her tripod.
His explanation of his own poetical character is to the same effect.
As for poesy, mine is the dream of my sleeping Passions; when they are awake, I cannot speak their language, only in their Somnambulism, and just now they are not dormant.
My poesy is one thing, I am another. I am not such an anthropophagus as they make me. My poetry is a separate faculty. The ideal has no effect on the real character. I can only write when the *estro* is upon me ; at all other times I am myself. I feel exactly as you do about our "art," but it comes over me in a kind of rage every now and then, like * * * * , and then, if I don't write to empty my mind, I go mad. As to that regular, uninterrupted love of writing, which you describe in your friend, I do not understand it. I feel it as a torture, which I must get rid of, but never as a pleasure. On the contrary, I think composition a great pain. (Trelawny, 1878: 87, Goode, 1923: 87).

For him, a man's poetry and himself are the reflections of a distinct, separate faculty, and his poetry is a kind of dream in which his sleeping and hidden passions are the lead role. From this point of view, poetry enables him to convey his rage and passions and light his mind when his enthusiasm awakens and apart from this situation, he claims that he is himself as a separate individual and personality independent from his poesy and heroes.

As it is explicitly seen in the general sense, Lord Byron always managed to become a focal point both with his sensational life style and open-minded world-view and with his literary style and, most importantly, his conception of a hero that is so disparate from the traditional hero. This new hero type named after Lord Byron's himself was an attractive anti-hero who firstly showed his face in poet's semi autobiographical work called as *Childe Harold's Pilgrimage* and *Childe Harold* was "the wandering outlaw of his own dark mind" (3.3) In this sense, Childe Harold, who is the first important Byronic Hero, is regarded as the prototype of all the rest, and this work is a perfect embodiment of his travels throughout Europe and his humanist,

revolutionary spirit he had in those years. This first prototype made an overwhelming impression in literary history thanks to his idiosyncratic and revolutionary standing, and he was identified with Lord Byron so often that Lord Byron was forced to protest this identification by underlining the fact that he is just “a child of imagination”: My ideas of a character may run away with me: like all imaginative men, I, of course, embody myself with the character while I draw it, but not a moment after the pen is from paper (Murray: 1847: 552). He emphasizes that he should not be identified with his character since he is a fictitious personality that is a flight of fancy, and he never intended to identify himself fully with Childe Harold except the process of creating him. Even if he embodies himself with the character to some extent with the aim of reflecting the character better, it is no more than a product of his pen and paper for Byron. Hence, he stresses that Childe Harold is a distinct faculty of his mind and as a creator, he should know how to put aside the ideas of character and this embodiment when he leaves the pen and paper.

Subsequent to his first appearance in *Childe Harold's Pilgrimage*, the Byronic Hero continued to appear in other works of Lord Byron such as *The Giaour*, *Corsair*, *Lara* and *Manfred*, and as it is stated generally within the study, this new hero was a natural product of a great age of revolution in which freedom was the key characteristic. In this regard, Byron's extraordinary hero is also a revolutionary hero that is created and sprouted from the liberty, and Byron embodied the concepts of liberty and individualism within his works and heroes as the most dominant literary motifs. While the traditional heroes are usually ideal and flawless heroes coming into prominence with their heroic virtues and goodness, the new hero concept introduced by Lord Byron is a mysterious hero who possesses dark sides and some faults, which makes him more realistic and attractive. When viewed from this aspect, he is not an ideal hero with a heart of gold, and he does not have a claim to be a good role model for the society around him.

After touching upon the influences and reflections that Lord Byron and his unusual hero, the Byronic Hero aroused, it would be beneficial to mention the basic characteristics of the Byronic Hero making him more different and charming than the previous heroes. The Byronic Hero is described within *The Norton Anthology of English Literature* as: “an alien, mysterious and gloom spirit, superior in his passions and the torturing memory of an enormous, nameless guilt that drives him toward an inevitable

doom. He is in his isolation absolutely self reliant, pursuing his own ends according to his generated moral code against any opposition, human or supernatural” (Abrams et al. 1993: 480). In other words, this tortured and gloomy spirit who is suffering from a past sin spends an isolated life as an outcast and loner, and his driving force in such an isolated life is his powerful passions. This man of passion is absolutely an autonomous and assertive personality who creates his own rules and moral codes by opposing every kind of authority.

Unlike the classical traditional hero, the Byronic Hero appeals to the society with his mysterious sides and standing off from the society under the influence of his emotional wounds and suffering soul despite his superiority and autonomy. In spite of the fact that the Byronic Hero is defined as “mad, bad, dangerous to know” (Morgan, 1863: vol.2, 200) under the influence of his aggressive individualism and destructive passions, he is never an utterly evil personality at heart, and thus, the audiences can not help admiring this complex nature due to his emotional depth and sensitivity. Namely, his past mistakes and dark sides do not make him a hateful figure or antipathetic, and the Byronic Hero is ready to accept the total responsibility of his acts and faults as a free individual in the presence of society and God. In relation to this, Peter L. Thorslev stresses the main difference between him and the other villains:

Here there is at least one obvious point which Praz seems to gloss over: Mrs. Radcliffe's villains are, after all, villains; Byron's heroes are heroes. Montoni and Schedoni cannot stand music or women, they have no understanding of virtue or of human sympathy, and consequently they never have any real sense of guilt or of repentance. In other words, they are personifications of evil, entirely unsympathetic and quite unbelievable; no attempt was made to give them depth of heart or soul. The Byronic Hero, on the other hand, is invariably courteous toward women, often loves music or poetry, has a strong sense of honor, and carries about with him like the brand of Cain a deep sense of guilt. He is almost invariably sympathetic in spite of his "crimes," none of which involve unnecessary cruelty, as do the crimes of the Gothic villain. Although the Byronic Hero bears a strong physical resemblance to Mrs. Radcliffe's Gothic Villains, he has been ensouled and humanized, and this is a crucial difference (Thorslev, 1962: 8).

The Byronic Hero is an honorable and delicate character who knows carrying the burden of his guilt and having a sense of acceptance, and he is never an evil or cruel person in the depth of his heart, which makes him sympathetic and more realistic in the eyes of audiences. The depth of his heart and soul and his honorable standing make him more humanized, and with this more humanized standing, he manages to deserve the respect and compassion of the audiences unlike the real villains or the ideal, flawless heroes.

The Byronic Hero, who is the sub-category of the Romantic Hero, projects the rebellious spirit of the Romanticism as a revolutionary hero who is running after his own individuality and freedom, and he “essentially defines and creates himself, like Wordsworth’s “unfathered vapour,” embodying the ultimate development of the individual (Prelude 6.595) (Stein, 2004: 8). As a creator having his own universe and definitions, he does not accept any kind of authority, oppression and conventional value judgements that restrict his own autonomy and will power. Lord Byron was a revolutionary figure of his age, and he was a “fighter of freedom,” and in parallel to this situation, his cult hero is also a nonconformist who has no respect for any kind of rank and the social roles expected and imposed by the society. In other words, the Byronic Hero is an ultimate rebel and a nontraditional figure who rejects to compromise and succumb to any authority and repression, and so, he is a self-reliant hero who is capable of creating his own moral codes and norms thanks to his independent personality as it is emphasized by Dr. Adil Jamil in his article:

Marked by a strong and bold belief in himself, he behaves as a commander not a prentice to any philosopher or a subject to any rule of hierarchy or monarchy. What matters to him is the dictates of his own intuitive perceptions, rather than the ideas or instructions of others. Only his mind generates the values he goes by. He also acts as if he possessed the absolute truth, mindless of what others might think or say about him. At the same time, he is totally fierce to critics or detractors and thus savagely retaliates when wronged or slighted. To him, almost everything has gone astray. The established norms, the traditions, the common practices of his people never won his favorable regard. In other words, he is a self-reliant individual who acts according to a self-generated moral code and gives no heed whatsoever to any established authority, human or supernatural (Jamil, 2017:449).

As it is revealed clearly here, the Byronic Hero is a self-sufficient and self confident hero behaving just like a commander in his own universe, and he never gives heed to the ideas and instructions of others except for his own decisions and intuitive perceptions. By turning against the established rules and traditions imposed by the society, he makes his own way with his own rules and moral codes.

The Byronic Hero evokes a great admiration among the audience thanks to his idiosyncrasy and self-sufficiency, and in his self-sufficiency, he makes his “own the mind of other men” (Stein, 2004: 34) by asserting himself. Therefore, the audience accepts the authority and autonomy of this insubmissive hero since they think that he knows better than other people. Being aware of not having the courage and capacity to take decisions independently and making his own way like the Byronic Hero, the audience admits the superiority of the Byronic Hero and gratifies himself with his

rebellious authority, and in this respect, what makes the Byronic Hero so attractive and applaudable in the eyes of the audiences is this natural authority and charisma:

If, however, despite his superhuman abilities, he ultimately reaffirms his humanity or (in the case of cyborgs, androids, and the like) becomes increasingly humanlike, he leaves the audience content with their own condition and the ability to identify with the hero. Their own powerlessness and inability successfully to defy oppressive authority are, paradoxically enough, affirmed as desirable states. The readers or viewers cannot be like him, and they are flattered that he wishes to be like them. In other words, while the audience, powerless in the face of institutional authority, cheers the hero's defiance of this authority and glories in the vicarious experience of this defiance, they are not impelled by the text to go out and defy authority themselves (Stein, 2004: 3).

In this sense, the audience satisfies his own rebellious side and impulses against any kind of authority and oppression within the society with the help of the Byronic Hero and forgets for a while the fact that he can not escape from the dominion of institutional authorities or oppression of the society in which he lives and he is a powerless individual in the face of institutions or other powers. So, Lord Byron gives them the powerful, self reliant and recusant hero that they want, and actually they dream to be and the audiences identifying himself with the hero becomes happy with the triumph of the Byronic Hero and his indomitable struggle with the oppression.

The other important characteristic of the Byronic Hero is that he is an isolated and antisocial outlaw who can not reintegrate into society due to his rebellious nature, and he is at odds with the society around him and humanity. Living in separation and alienation, he can not belong to anywhere and get involved in the community. He is a solitary figure moving towards misanthropy, and he can not have any meaningful connections and interaction with others. As a misanthropic, the Byronic Hero has a general hatred, distaste and distrust towards human, and this situation and mood lead him to wander away from the society as an outsider. Because of the fact that the society does not accept or adopt his way of life and value judgements, the Byronic Hero prefers to alienate himself from the world around him by hating humans and human nature. In this sense, it is his rebellion that causes him rejection, social isolation and even exile, and his misanthropy leads him to be a loner and introvert abhorring the whole world. For instance, the Childe Harold, the first prototype of the Byronic Hero, reveals this abhorrance and hatred in this way: "Unknown, I mingled with the crowd: vast desert of men!" Childe Harold says, "I have not loved the World, nor the World me." (Childe Harold, Canto iii. Stanzas 113-114). Namely, he is not happy in this vast desert of men

as an outcast who creates his own moral codes in his own universe, and he can not love the world that actually does not like him, either. Because he can not feel as someone belonging to this world, it can be said that he is living an exile life as a stranger and restless wanderer trying to find his own way in his inner world and so, he maintains his life in his own complex inner world by trying to solve his emotional chaos rather than being a part of the world rejecting him as an individual.

According to Peter L. Thorslev, the Byronic Hero is “admittedly an amalgamation of Byron and his poetry” (Thorslev, 1962: 9), and accordingly, it is normal and possible to see some reflections from Byron’s life, poetry and the period in which he lived within the concept of the Byronic Hero. Lord Byron, who bore witness to the Romantic Age and its revolutionary and rebellious atmosphere, created his heroes under the influence of Romantic Movement in which passion, emotions, fiery energy and human nature were at the forefront and hence, the Byronic Hero is a natural product of Romantic Movement. As one of the most fervent representatives of the Romantic Age, Lord Byron prioritized the passion and emotions in his literary style, and for him, passions were prerequisite for the art of poetry. In this sense, he emphasized this necessity of passions with this question: “Are not the passions the food and the fuel of poesy?” (Byron, 1977: 132). Namely, the passions were so vital for him in poetry that he described them as the food and fuel of poesy, and it would not be possible to write poem without emotions and passions, which are an important part of human nature.

Lord Byron giving utmost importance to passions and regarding them as the food source of poesy was also a man of passion, and apart from his poetic achievement, he was notorious for his passionate and startling love affairs. That is to say, passions were the main themes of Byron both in literature and his life as the driving force, and as a result of this attitude, he maintained an extraordinary life in which passions and extreme emotions guided. This situation indispensably affected his literary style and characters, as well and his remarkable hero, the Byronic Hero also got his share. From this point of view; one of the most notable features of the Byronic Hero is his being passionate and his extremism about this situation. The Byronic Hero, who has a deep and challenging personality both in terms of his psychology and in terms of his emotions, has a really complex nature, and his emotions are “larger than life”(Thorslev, 1962: 187). He is passionate about a certain issue, and he is a highly emotional figure

who is more sensitive when compared to other people around him. As a consequence of this, the Byronic Hero, whose emotions are more complicating and profound, has to struggle with his complex inner world, and he loves being alone with the true feelings of his heart and having an isolated life style instead of being integrated to the community, which makes him naturally moody and melancholic.

His having a deeper emotional and intellectual capacity makes the Byronic Hero more superior when compared to the average man around him and so, he is conscious of himself and his capacities. With his aggressive individualism, ambition and anger towards the world and society, he can passionately react to the things that restrict him, and his passions are like the fuel of his life. Therefore, he feverishly defends and protects his own moral codes, and in this sense, he is passionately faithful to his own personal beliefs, rules and value judgements. Due to the fact that the Byronic Hero considers himself, his own beliefs and passions as superior and better than the other people around him, it can be said that he turns into an arrogant, selfish and self-centered individual. However; this mood of him may lead him to a tragic end and self-destruction as it is stated by Ida Beth Howard in her study:

Each of Byron's heroes is motivated by an aspiration that is all-consuming and ultimately destructive. The primal components of this obsessive determination are love and hate, mutually inclusive and fatally ambivalent. Stemming from these and intrinsic to them are other basic emotions such as revenge, pride, ambition, remorse, and defiance. The catalysis of this paradoxical catena of ingredients is the Byronic Hero's volition, indivertible and unvanquishable (Howard, 1973: 13-21).

The extreme passions and obsessive determination of the Byronic Hero about his own ideas and emotions are so intense that they may cause him to be a rebellious and misanthropic hero, and he is an emotionally complex hero who can live with both love and hate together. So, his pride and ambitions might be all-consuming and destructive for him in the end, and he might be face to face with defeat and self-destruction as a result of his ego and burning out passions. In this regard, Byron does not neglect warning the audiences about this passionate hero:

Byron thus creates a hero who satisfies his readers' desire vicariously to identify with a powerful and autonomous individual who successfully defies authority and convention to forge his own path of assertive individualism. At the same time, he warns us that such a hero is neither a worthy role model nor a worthy leader; Manfred exists in a fantasy realm of spirits, phantoms, witches, and destinies in an isolated and virtually inaccessible Alpine locale. *Manfred* is supposed to be an escapist fantasy, and just that; the hero's qualities, when enacted in the real world, spell disaster (Stein, 2004: 13).

Although Lord Byron creates a fascinating hero who inebriates the readers with his assertive individualism and passionate rebellion to make his own way, he also wants to make sure that they do not see him as a worthy role model or leader because of the fact that this situation may be disastrous under the conditions of real world.

Another typical features of the Byronic Hero is his self-contradictory sides, and this side of him makes the Byronic Hero a highly enigmatic personality. This extraordinary hero who is ridden with contradictions can shelter very conflicting ideas and emotions within the depth of his heart and soul. On the one hand, he can be affectionate and full of love, and on the other hand, he burns with the extreme passions such as anger, revenge and hostility. Hence, it is difficult to decide whether he is a kind of angel or he is a demon, and he is capable of behaving cruelly and heartlessly at the same time even though he is kind and delicate, which makes him a paradoxical character. In Thomas Macaulay's words, the Byronic Hero is "a man proud, moody, cynical, with defiance in his brow, and misery in his heart, a scorner of his kind, implacable in revenge, yet capable of deep and strong affection" (Macaulay, 1841: 201). This proud and cynical hero suddenly breaks out with a strong sense of revenge and hatred in spite of his capacity for affection and love and actually, he is a tenderhearted one behind his stone heart. In this sense, the self-contradictions in his heart and soul make him not only a dangerous hero, but also a fascinating hero at the same time.

The desire to take revenge is another source of motivation for the Byronic Hero, and this passionate hero is implacable in terms of his revenge. As a result of his fervent and rebellious nature that causes him to take his revenge on the people and situations giving rise to his agony, he vows to get revenge against the injustice and his sufferings. His obsession with revenge is such a powerful and severe emotion that he can dedicate his life to take it, and this situation may result in a destruction. In this sense, the Byronic Hero burns with the idea of punishing the ones who do him wrong, and this pursuit for revenge is like a kind of "holy war" of him that he greatly devotes his life:

The pursuit of revenge is characteristic of Byronic heroes. Most of Byron's heroes live out their lives in a state of rage. Their lives are "one long war with selfsought foes." Vengeance, or the mutual exchange of wrong for wrong, is the focal Satanic element in "The Bride of Abydos," "The Giaour," "The Corsair," and "Lara." Their pursuit of revenge is the worst of crimes because it involves the unwarranted personal assumption of the right to mete out punishment. The Byronic hero's hostility toward society thus takes on the character of a "holy war." (Haden, 1970: 30)

Obviously, the concept of revenge and vengeance is also among the notable features of the Byronic Hero, and his extreme and complex nature is very suitable for such a pursuit. His satanic spirit adopts the idea of “the mutual exchange of wrong for wrong”, and with all his fury and cruelty, he fights for his holy war against his foes. Whereas he is a tender character towards people, he may shade into an evil personality in order to teach a lesson to those people being unfair to him and to win his holy war. From this point of view, the Byronic Hero is a good example to see the complex and contradictory human nature that possesses a capacity of being good and ruthless at the same time.

In general sense, the Byronic Hero is a riveting and complicated hero type, and accordingly, it is his mysterious past and secret past sins that make him such an intriguing and dark personality. He is a melancholic and moody individual whose soul and heart are tormented under the burden of his sinful past and crime, and William Rose Benet defines this enigmatic hero as “a defiant melancholy young man, brooding on some mysterious, unforgivable sin in his past” (Benet, 1948: 152). Peter L. Thorslev also underlines the fact that there is always an air of mystery in his actions as a dominant trait, and he is in a kind of struggle with his past crimes in his tumultuous inner world, which leads him to maintain an isolated life. His sinful past all the time chases the Byronic Hero just like a black mark, and this situation causes him to have a kind of defect and emotional wounds in his spirit. In this sense, Lord Byron resembles this situation to “a heart and harp have lost a string” in *Childe Harold's Pilgrimage* (Byron, 1815: 210). In fact, the Byronic Hero is aware of the fact that there is no atonement for the guilt he committed, and he feels no remorse or repentance for what he did. He knows how to carry this heavy burden without complaining, and he does not put the blame on fate for his sin. Therefore, Peter L. Thorslev stresses that this attitude of him makes the Byronic Hero a real hero and exalts his stature in the eyes of audience:

Byron realized that to have a hero appeal to fate as an excuse, or to attribute his "sins" (or his virtues, for that matter) to a power beyond his conscious control, would be to diminish seriously the stature of the protagonist as a man, and while this will do for unre generate and unsympathetic Gothic Villains such as Schedoni or Ambrosio, it will not do for a hero. Byronic Heroes, from Childe Harold to Cain, all have too sure a sense of their independent egos and of their defiant wills to abdicate their moral responsibility in such a manner. They seem if anything at times almost proud of their sins, if for no other reason than that they are their very own (Thorslev, 1962:162-163).

In this sense, Lord Byron managed to create a hero who is definitely not fatalist and does not bow to fate to compensate for his sins, and thus, the Byronic Hero is ready to

pay the price for his sins and mistakes as an intelligent and responsible man who knows what he has done. Since he has committed this crime with his own independent ego, he never tries to cover his unnamed sin with another excuse such as fate or something beyond his control. He does not feel remorse for his crime because it is, consciously or unconsciously, a result of his own decision and reasons, and without complaining, he accepts the burden of his sin under the pain of it. It is his stoicism and acquiescent side for his sinful past that make him a sympathetic hero, and despite his faults and sins, he is still a sympathetic personality as his crimes are never because of unnecessary cruelty in itself. From this point of view, this situation does not cause him to lose something from his power and stature and vice versa, it elevates him and makes him more fascinating with his idiosyncratic standing. In addition to this, it obviously points out the fact that the Byronic Hero is a realistic and credible hero type with his flaws and mistakes rather than being a flawless, ideal hero with a golden heart, which gives him a natural air of humanizing.

The charismatic stature and personality of the Byronic Hero also double the admiration of readers and mesmerize them. In this respect, his irresistible charisma influences everybody with his seducing and manipulating style, and he inevitably evokes a great admiration thanks to his talent, intelligence, overconfidence, ideals he defends and idiosyncrasy. So, he is a blockbuster both in physical sense and personally, and this charismatic hero benefits from his magnetism with the aim of manipulating people and being a more dominant personality among them. Namely, the Byronic Hero does not only affect the women but also affect the men at the same time with his charm and charisma:

Their attraction, ripe with sexual charisma, does not enthrall women only, but also helps them excel and manipulate among men too. An unfortunate female may describe being drawn to a Byronic hero for reasons she cannot fully comprehend, more possibly because he is unpredictably changeable and often excessively cruel to her (Jamil, 2017: 45-46)

The Byronic Hero's sexual charisma and magnetism naturally captivate women with the reasons that are difficult to explain for them, and maybe it is his unpredictability in his nature that appeals to them. Women already love him by being influenced from his emotional wounds and suffering, and in addition to this mood of him, his opposeless charisma glamorizes them. Men around the Byronic Hero respect and admire this

charismatic figure, as well, and this situation leads to a kind of dominancy and superiority. The Byronic Hero also knows what kind of effect his magnetism and charisma create among the people, and hence, he uses this power of him to manipulate people as an intelligent and cunning personality.

To sum up, the Byronic Hero is definitely one of the most remarkable contributions of Lord Byron in the history of literature thanks to his idiosyncratic standing, and as a result of Romantic Age in which Lord Byron lived, and the Byronic Hero emerged, this iconic hero also functions like a revolution in terms of the hero concept. This revolutionary anti-hero tears down the conventional concept of an ideal and flawless hero in literature, and he shakes literature with his flaws which he is proud of and incongruous stature, which makes him more credible and humanized in readers' eyes. In this regard, the Byronic Hero is indeed an extraordinary and revolutionary hero with his love of individualism and freedom, autonomy, rebellion, self confidence and self-sufficiency, and he is still admired and sympathetic in spite of his faults, crimes and all his dark sides. From this point of view, the Byronic Hero discussed and described in this chapter will be a good perspective to analyse the novels *Women in Love* by D.H. Lawrence and *A Portrait of the Artist as a Young Man* within this study.

CHAPTER TWO

THE CONCEPT OF THE BYRONIC HERO IN *WOMEN IN LOVE*

BY D.H. LAWRENCE

This chapter attempts to analyse and examine D. H. Lawrence's masterpiece *Women in Love* in the light of the Byronic Hero, the fascinating hero of Lord Byron. D.H. Lawrence is an English novelist, poet, essayist, playwright and literary critic, and Lawrence, as a versatile personality, is definitely considered as one of the most preeminent literary figures of the 20th century English Literature with his modernist style and radical outlook. *Women in Love*, Lawrence's fifth novel, comes to the fore as one of the most ambitious and radical novels of the 20th century thanks to his idiosyncrasy and deepness, and it was first published in 1920. This remarkable book is a sequel to *The Rainbow* in which Lawrence first introduced some of the characters in *Women in Love*, and it is accepted as a kind of experimental work criticizing and attacking the modern world and modern British society that is in the grip of a soulless industrialization. Lawrence explicitly questions the concept of individual in the modern society, his painful relationships in a dehumanized world and the ethos of modern society to the life throughout his novel. What makes *Women in Love* so disparate from the other novels is that Lawrence puts the human psyche, the spiritual and psychological loneliness of the individual and his inner world into the centre rather than dealing with merely body and materialistic and outer world.

The general atmosphere of the 20th century naturally finds its way within the literature in a sense, and accordingly, it can be said that the socio political events, economic and psychological atmosphere of the 20th century greatly influenced the reflection of Lawrence's characters in a similar way. As stated by Eric and Mary Josephson, the social structure in which Lawrence wrote his works was a kind of structure that did not focus on the individual, and as a result of this situation, this structure prompted the individual to loneliness, alienation and mechanisation. With the touch of industrialism, man experienced lots of developments in the field of technology and machines, and these developments reflected in many parts of modern man's life. Nonetheless, it is seen that there is a clash here since these developments led man to lose something important in his life. Despite the developments that man had thanks to

industrial and technological machines, “rocketing through space and on the point of conquering the heavens, he is fast losing touch with his own world” (Josephon, 1962: 9). In this sense, Eric and Mary Josephon question this clash in their article, and they emphasize this clash which is characterized by the alienation of man in this way:

What kind of society is it that loses control over its own tools and creation? Is it one in which the sense of community has become seriously, if not fatally, weakened? The development of nuclear weapons required the splitting of the atom. Is the society that uses such weapons itself split and its members atomized? If so, this splitting process did not take place suddenly, and not just a series of wars and upheavals have brought on the crisis. Indeed, ever since the great technological and political revolutions of the late eighteenth century, with their shattering impact on a rigid social order and their promise of individual freedom, one of the most disturbing phenomena of Western culture has been man's sense of estrangement from the world he himself made or inherited—in a word, man's alienation from himself from others (Josephon, 1962: 9-10).

As pointed out by Eric and Mary Josephon, man lost his control over the machines in spite of the technological and political revolutions, and socio political turmoils of the period also contributed to the defeat of man. Man who lost his control over the machines lost his control over his own individual freedom and social order in this splitting process, and thus, he became alienated both to himself and other individuals as a mechanical being. As Hannah Arendt elucidates, “Unlike the tools of workmanship, which at every given moment in the work process remain the servants of the hand, the machines demand that the labourer serve them, that he adjust the natural rhythm of his body to their mechanical improvement” (Arendt, 1959: 147). In other words, man began to resemble machines while maintaining a life in touch with machines, and this situation led to the formation of a mechanic, impersonal and non-human life style by spreading within the society. Man, who became wholly absorbed in the industrial developments and machine-guided life, ignored himself, his soul, emotions and other people around him by adjusting to the rhythm of machines, and he forgot his individuality and spontaneity that make his life more humanized. As Erich Fromm writes in his article, man forgot his own potential and humanistic sides in such a mechanized and spiritless atmosphere, and he became a slave of machines despite being their creators once upon a time:

Alienation as we find it in modern society is almost total; it pervades the relationship of man to his work, to the things he consumes, to the state, to his fellow man, and to himself. Man has created a world of man-made things as it never existed before. He has constructed a complicated social machine to administer the technical machine he built. Yet this whole creation of his stands over and above him. He does not feel himself as a creator and center, but as the servant of Golem, which his hands have built. The more powerful and gigantic the forces are which he unleashes, the more powerless he feels himself as a

human being. He confronts himself with his own forces embodied in things he has created, alienated from himself. He is owned by his own creation, and has lost ownership of himself (Josephon, 1962: 59-60).

Alienation domineering the modern individual's life reflected itself in most aspects of his life, his relationships with himself and other people, and man turned into a social machine while trying to administer a technical machine by becoming estranged to his real nature and soul. Putting the machines into the center, he forgot the fact that he was actually a creator of the machines, and consequently, he was captivated by a machine-guarded life style and understanding. Obviously, man was forced to have a more mechanized relationship with himself and other people by killing his emotions and soul in such a vicious circle, and he started to adopt a mechanized and materialistic perspective in his relationships. In relation to this, it was the destructive hegemony of the industrialism that dragged the humanity and individual into a deadlock, and industrialism was the biggest responsible for this disequilibrium between the human and his psyche. The individual who mainly focused on working and production with the rapid improvements of machines and industry did not give importance to his senses, passions and interests, and as he had more limited time due to heavy working hours, he pushed his soul and unity with himself or other people aside. This situation also showed itself in man's relationship remarkably, and accordingly, man who was foreign to his own soul and other men around him could not establish a healthy and deep relationship with himself and outer world. In other words, man stopped being a part of his spirit, society and world as a result of alienation and estrangement, and in fact, man who only saturated his materialistic side and body within such an atmosphere suffered from a psychological loneliness and depression. To illustrate, Lawrence also touched upon this disaster that modern man encountered as a result of industrialism in his *Collected Letters*, and his statements explicitly demonstrate how devastating this situation is:

Myself, I suffer badly from being cut off. But what is one to do? ... at times one is forced to be essentially a hermit. I don't want to be. But anything else is either a personal tussle, or a money tussle: sickening: except, of course, just for ordinary acquaintance, which remains acquaintance. One has no real human relations—that is so devastating (Lawrence, 1997: 356).

As Eric and Mary Josephon writes, Lawrence reveals the tragic and painful alienation process that man was exposed to under the suffocating influence of industrialism, as well, and he points out that this atmosphere of industrialism “forced man to be a hermit” (Lawrence, 1997: 356) by cutting of his bonds from the society in which he was a

member once upon a time. He underlines the fact that man did not establish real and healthy relationships with other people, and he only had superficial bonds that did not reflect the real emotions, passions and spirit of human. From this perspective, Lawrence summarizes the devastating impact of a mechanized industrial society on human soul and psychology very well, and such kind of alienation is like the chronical disease of modern man.

Similarly, Lawrence also supports this situation stated above by Eric and Mary Josephon by emphasizing that man, who has lost his connection with himself and others, is face to face with a serious crisis, and he reveals the pains of isolated and alienated man under the domination of a mechanized order. As expressed earlier, D.H.Lawrence predominantly sheds light upon the complex nature of human soul, instincts and emotions instead of the individual's visible flesh and world, and he states the torminious conflict and struggle of human with his own psyche in this way:

We are now in a period of crisis. Every man who is acutely alive is acutely wrestling with his own soul. The people that can bring forth the new passion, the new idea, this people will endure. Those others, that fix themselves in the old idea, will perish with the new life strangled unborn within them. Men must speak to one another. (Lawrence 1960: 8)

Lawrence stresses that men must speak to each other and have a connection with himself and other people around him to protect his organic unity with the outer world. However, such an interaction is not very possible in a mechanized world that restricts the individual with mechanical rules, and thus, man is in a struggle with his inner conflicts and an acute sense of psychological loneliness within a chaotic atmosphere. Within the destructive and tough atmosphere of modernism, it is inevitable for the individual to have internal conflicts and problems with his own soul, and every person will come across with this challenging situation. Namely, the modern individual living in an age of crisis and chaos also fightes with his soul at the same time besides the outer world around him, and in this compelling wrestling, the individual is condemned to lose this fight unless he acts with new passions and perspective. The restrictive atmosphere of the industrialised society, unfortunately, does not let man find new perspectives feeding his self and spirit within this challenging wrestling, and man, who is forced to kill his passions and individuality, becomes foreign to the world around him and, most importantly, himself:

In diverse language they say that man in modern industrial societies is rapidly becoming detached from nature, from his old gods, from the technology that has transformed his environment and now threatens to destroy it; from his work and its products, and from his leisure; from the complex social institutions that presumably serve but are more likely to manipulate him; from the community in which he lives; and above all from himself—from his body and his sex, from his feelings of love and tenderness, and from his art—his creative and productive potential (Josephon, 1962: 10-11).

In other words, the mechanized and soulless atmosphere of modern industrial society causes man to lose his organic unity with himself, outer world, nature, religion and feelings that make him humanized. As a consequence of this mechanic structure, everything loses its value or meaning in the individual's eyes, and as stated by Charles Taylor, modern man has “ an indefinable sense of loss; a sense of life... has become impoverished, that men are somehow ‘deracinate and disinherited,’ that society and human nature are alike have been atomized, and hence mutilated, above all that men have been separated from whatever might give meaning to their work and their lives” (Taylor, 1958: 11). As expressed by Charles Taylor, Lawrence also underlines the sense of loss and meaninglessness in the individual's world that causes a psychological loneliness, and in this sense, Lawrence recommends the people not to stick to the old ideas that do not work persistently to endure in this period of crisis. For him, the only way to reach collective birth and reality is through human intensity and passion, and thus, he prefers to dig down deep of the inner world and soul of human so as to understand and project his characters more efficiently. In this sense, it can be said that his novels are so unique in terms of seeing the real depth of human soul and psychology and observing the problematic sides of soul. He himself also brought a new dimension to the 20th century literature thanks to his innovative works and thoughts, and he managed to reflect new ideas and passions in his works as he did not fix himself to traditional, old structures.

As mentioned before, industrialism was the biggest responsible for the gap between man and his spirit, and man who had turned into a machine was mostly interested in his work in a vicious circle, which made him being away from his natural feelings and a natural atmosphere. The harsh conditions of modern world were dragging human into a sort of predicament, and industrialism cut off human from a lot of meaningful things that made him more humanized. For instance, job opportunities were also among the causes of man's isolation and alienation, and in this sense, big cities were playing an important role in the alienation process of modern man. He had to

move to the cities in order to find job because there were not many job opportunities in rural areas, and in this way, man cut off his connection with rural areas and nature. In other words, industrialism broke man off a natural atmosphere by imprisoning him into the cities that were full of buildings, and he began to be foreign to the nature that he had an organic unity before. In addition to nature, man also cut off his bond with family, society and religion because he had to work for very long hours. Materialistic values and money replaced the religion and other sentimental values in this destructive atmosphere, and thus, the gap between human and his psyche increased day by day. As a result, man started to earn less things while he was working heavily, and he went into an exhaustion process since he actually consumed his own body and spirit in the restrictive atmosphere of industrial world. Eric and Mary Josephon's ideas also summarize this situation very well, and as they write in their article, "When labor became a mechanically regulated commodity, man lost part of himself" (Josephon, 1962: 21), and he became lonely within the harsh and mechanical atmosphere of the modern world by losing his battle.

The World War I is also another main factor that influenced the modern individual, and it contributed to his psychological loneliness and alienation with the wounds it made. After the World War I, the individual suffered from both bodily injuries and psychological injuries, and the war brought about some sociopolitical and economical alterations at the same time. In post-war England, the people who were already suffering from the psychological and mental injuries of the war faced the economical problems, as well and unfortunately, they were exposed to strikes, unemployment and wage cuts despite long working hours. The British industry was confronted with a period of stagnation in those days and thus, coal mine owners attempted to lower the wages of workers with the aim of preventing the total collapse. Namely, people were caged in a vicious circle between the long working hours and the routine flow of their life within these depression years and accordingly, they turned into increasingly dehumanized individuals who killed their emotions, passions and soul. In relation to this, people were in a bitter struggle with capitalism, and man was losing the control over his own spirit and emotions at the same time while he was losing his control over machines of industry:

In short, modern conditions of work under capitalism are alienating largely because the individual worker has lost—or is unable to gain—control over “his” technical and social machines. But there is no more to it. Men who experience disorder in their careers must inevitably find disorder in their community life (Josephson, 1962: 26)

Man working under the oppressive conditions of capitalism had to cut off his connection with other individuals, nature and religion since long working hours did not let him spend the time as he wished, and he severely suffered from loneliness and estrangement in such a limited life that centered upon only job. The more man worked and produced, the more he lost the struggle between his body and soul, and consequently, he turned into a social machine that could not establish real intimacies in society. The problems he had in his work also showed itself in his social life, and this disequilibrium brought about other disorders in man’s community life. To put it in different way, the individual became a kind of slave just working in exchange for money and material under the oppression of capitalism and industrialism, and while maintaining his life within the axis of money and work, he was about to forget his humanistic sides, individuality and feelings. As a result, the modern individual turned into a machine or robot devoid of feelings, and in fact, it was the machines of industry that ruled him. This robotization and mechanization brought about alienation and spiritlessness, and the relationships between two people were like a relationship between two machines. Man who could not go back to rural area or nature was forced to stay in soulless cities, and he helplessly got stuck in suffocating city life and working life. This situation eventually destroyed the healthy dialogue and interaction between the people, and dialogue was replaced by monologue. In other words, man was losing the war against the social machines in community life and the technical machines that he created with his own hands. Normally, the individual should have used or ruled the machines; yet, the modern individual had a reverse situation. The machines were domineering the humankind tyrannically, and in this sense, the humankind was about to lose this relentless war against the machinery. In relation to this tragic end, Lawrence summarizes this alienation process of modern man very well with these words, and he criticizes this soulless way of life:

In my father’s generation, with the old wild England behind them, and the lack of education, the man was not beaten down. But in my generation, the boys I went to school with, colliers now, have all been beaten down, what with din-din-dinning of Board Schools, books, cinemas, clergymen, the whole national and human consciousness hammering on the fact that material prosperity above all things. The men are beaten down, there is prosperity for a time, in their defeat –and then disaster looms ahead. The root of all disaster is disheartenment. And men are disheartened. The men of England, the colliers in particular, are disheartened. They have been betrayed and beaten (Giles and Middleton, 2003: 246)

As is clearly seen, Lawrence stresses that the modern individual was the loser of this war because of the fact that he put the money and materialistic values into the center, and he saturated only his materialistic side instead of feeding and saturating his soul. As a result of such a materialistic and mechanized atmosphere, the man killed something in him, and he forgot that his soul was also something alive. Namely, the modern individual, who was betrayed and beaten, ignored the needs and demands of his heart and soul. The individual was experiencing an emotional and spiritual emptiness, and this feeling of emptiness was gradually increasing. Ultimately, he was alienated to both himself and the other people around him, and Lawrence points out the destructive and disastrous potential of industrialism and materialism here.

In his novels, celebrated author D.H. Lawrence mainly discusses the disaster to which humanity was exposed in the modern world due to industrialism and underlines the fact that industrialism killed the emotions and the soul of the individual. As stated above, Lawrence also criticizes this situation by emphasizing that industrialism dehumanized the modern individual, and he claims that the spirit actually needs an actual beauty even more than bread. Nevertheless, the modern individual preferred to be on the side of materialism and consumerism by severing his connection with his humanist side, and Lawrence blames the modern world for this situation of humanity:

. . . one of the main reasons why he [Lawrence] detested modern life so profoundly was because he believed it was driven by the impulse to assert the self-sufficiency of man, his independence from the natural order. The modern world, as he saw it, encouraged men to believe that they could find fulfillment as producers and consumers of material goods, as members of competing political parties or nation-states, as manipulators of yet more and more powerful machines, instead of as creatures whose ultimate allegiance should always be to non-human forces outside themselves and greater than themselves (Jacobson, 1967: 82).

Obviously, Lawrence has a distaste for the modern world by claiming that it has destroyed the natural order of the society, and it has led the modern individual to console himself with political issues, production, consumerism and powerful machines, which wipe out his spiritual side. Accordingly, Lawrence's well-known novel *Women in Love* sets a very good example in order to see his attitude upon this subject matter and his critical side.

The story of the novel is set in the 20th century England, and it reveals the understanding of the relationship between male and female in the modern age with a

different radical perspective. Lawrence gives some clues about the events that will happen in each chapter through titles, and in this sense, it can be said that these titles are simply like the precursor of each chapter. The story starts with the discussion of two sisters from Beldover, Ursula and Gudrun Brangwen, about the marriage and relationships, and while Ursula Brangwen is a teacher, the younger sister Gudrun Brangwen is an artist. At a local wedding which they go to on that day, the sisters see Rupert Birkin and Gerald Crich who are their future lovers. Ursula falls in love with Rupert, who works as a school inspector, and Gudrun falls in love with Gerald, who is the owner of a mine.

The relationships between these two couples that are characterized by distinctive outlooks within each other dominate the main flux of the story, and it is said that Lawrence depends upon his own real life in the creation of four main characters. Whereas the couple of Ursula and Birkin represent Lawrence and his wife Frieda, the couple of Gudrun and Gerald represent his friends Katharine Mansfield and her husband John Middleton Murry. In this sense, the novel is regarded as the semi-biography of D.H. Lawrence, and Lawrence generally reflects his own understanding of relationship through these two couples in the modern society. Rupert wants to recognise Ursula deeply and spiritually, and what actually he wants is a more unusual and spiritual relationship in which they are equal individuals rather than a relationship which is focused on body. Rupert also wants a man-to-man relationship with Gerald in which he wants an eternal union and friendship except for his relationship with Ursula, and this situation is a good evidence for his idiosyncratic and revolutionary perspective towards relationships. The events develop within the relationships of these two couples throughout the novel, and they decide to go to the Swiss Alps one day. Whereas Ursula and Birkin seek for more meaningful things about their individuality and relationships, Gudrun and Gerald argue during their holiday instead of developing their romance. Even Gerald attempts to strangle Gudrun, and upon this argument, he walks away into the mountains. He freezes to death, and the novel ends with the devastation of Birkin who believes a sheer intimacy with a man while he is still married to Ursula.

The plot of *Women in Love* predominantly develops around especially these four main characters and their relationships, and D.H. Lawrence depicts his own personal ideas and critical perspective about the modern society within the light of the

relationships of four main characters. Nevertheless, this part of the study will be focusing on the character of Rupert Birkin in a detailed way, and Birkin, as the most remarkable and idiosyncratic character of the novel thanks to his unconventional style, shows parallelism with the Byronic hero, the cult hero of famous poet Lord Byron. The Byronic Hero definitely occupies a distinctive place in literature with his unusual style and distinctive charisma when compared to the previous heroes, and he leaps to the eye with his rebellion, love for individualism, self-confidence, self-sufficiency, spiritual and intellectual depth, isolated and alienated life style, complex nature, dark sides, and so on. In relation to this, Birkin also represents the Byronic Hero very well with his individualism and autonomy, rebellion against the old relations and traditions, his isolated and alienated life style. Birkin, who comes into prominence with his self-confidence and self sufficiency, is indeed a complex character whose perspective towards life and relationships is difficult to understand due to his spiritual and intellectual depth, and he stands apart from the other characters with his free point of view and spontaneity. With his dark sides and mysterious personality that he does not reveal to everybody, he leaves his mark on the novel thanks to his revolutionary ideas, and this charismatic embodiment of the Byronic Hero functions as the spokesman of D.H. Lawrence within the book.

The Byronic Hero, as a revolutionary figure and the sub-category of the Romantic Hero, is widely known for his struggle for freedom and individuality and thus, he rebels against every kind of authority, power and traditions that attempt to destroy his own autonomy and individuality. This nonconformist hero is acutely against every kind of oppression of society, and as it is emphasized by Atara Stein, the Byronic Hero is “an outlaw and an outsider who defines his own moral code, often defying oppressive institutional authority, and is able to do so because of his superhuman or supernatural powers, his self-sufficiency and independence, and his egotistical sense of his own superiority” (Stein, 2004: 8). From this point of view, Birkin is a very good equivalent of the Byronic Hero with his love for freedom, individuality and his rebellion against the old, useless traditions that kill the individuality, and it is possible to observe this idiosyncratic attitude of Birkin towards many things throughout the novel. Maybe, one of the most fundamental features describing Birkin throughout the atmosphere of *Women in Love* is his being a fervent advocator of individualism and his seeking for a personal happiness that flourishes from his own freedom and autonomy. Birkin, as a

Byronic Hero, never gives up his own decisions and value judgements that he creates with his own freewill in order to make his own way in the restrictive atmosphere of materialistic modern world, and under no circumstances does he conform to the obsolete traditions and norms of it which destroy his individuality and creativity. This struggle of Birkin, who rebels against the mechanical and useless understanding of his society, has a big influence on the attitude of him towards life, humans and relationships, and undoubtedly, he manages to do something that the other characters are not capable of doing thanks to his love for individualism and independence. In this sense, Birkin is bravely decisive not to be a mechanical puppet in the hands of the society that imposes its own moral codes and traditions on individuals, and he passionately wants to live as he wishes by ignoring the oppressive aspects of the modern world, which evokes the admiration of the reader. In relation to this, Paul Poplawski describes this impressive Byronic Hero and his idiosyncrasy in this way:

Rupert Birkin is an intellectual with unconventional ideas about the nature of love, relationships, and society. Thoroughly disillusioned with the modern industrial world and, at times, despairing of humanity altogether, he nevertheless avoids cynicism and remains full of vitality in himself; he continues to believe in the possibility of personal fulfillment through balanced relationships with others and sees the formation of such relationships as the only hope for the salvation of society (Poplawski, 1996: 193).

With his unconventional and unusual approach to love, relationships and society, Birkin reveals his difference and natural authority that the other characters can not possess, and he looks for a personal fulfillment through his relationships with people rather than becoming a slave to a routine of modern society. Therefore, he certainly embodies a wonderful example of the Byronic Hero thanks to his unconventional and revolutionary approach towards life and his rejection of the society's authority.

As is stated before, the Byronic hero defines his moral codes with his own independence, self sufficiency and power of his own will, and he has a distaste for the standards and rules imposed on the people by the society since he believes that all these standards and rules trap his freedom and individuality. Accordingly, Birkin is also a very suitable representation of the Byronic Hero with his extraordinary style in which he rejects every kind of standards and rules. He states that he likes the purely individual things and singleness with his own spontaneous decisions and acts instead of doing collective things and believes that collective things determined by the standards of society confine the freedom of individual by killing his soul and his own moral values.

For example, Birkin exhibits his hatred for the standards while discussing about a spontaneous act of Gerald's sister at the wedding with Gerald, who is an indeed mechanic and strict personality playing the game by the rules of a mechanic and soulless society:

'Standards---no. I hate standards. But they are necessary for the common ruck. Anybody who is anything can just be himself and do as he likes. '

'But what do you mean by being himself?' said Gerald. 'Is that an aphorism or a cliché?'

'I mean just doing what you want to do. I think it was perfect good form in Laura to bolt from Lupton to the church door. It was almost a masterpiece in good form. It's the hardest thing in the world to act spontaneously on one's impulse-and it's the only really gentlemanly thing to do---provided you're fit to do it.'

'You don't expect me to take you seriously, do you?' asked Gerald.

'Yes, Gerald. You're one of the very few people I do expect that of.'

'Then I'm afraid I can't come up to your expectations here, at any rate. You think people should just do as they like.'

'I think they always do. But I should like them to like the purely individual thing in themselves, which makes them act in singleness. And they only like to do the collective thing.' (Lawrence, 1996: 47).

As is obviously seen here, Birkin's attitude proves that he is out of the common ruck and standards as a person who defies individuality and singleness by acting spontaneously, and he underlines the fact that only the people who are fit for that capacity can manage to do it. Acting spontaneously means that the individual can freely do something with his own impulses and will by not succumbing to the standards of society, and in this sense, Birkin has a parallelism with the Byronic Hero as a rebellious person who has a great capacity to reject the standards and create his own rules and standards instead of accepting the collective ideas of that society without questioning. In addition to this, Birkin does not skip satirising Gerald by stressing that he is one of the latest people to act spontaneously and individually by going out of the standard expectations, either.

As is mentioned before, Birkin criticizes the mechanized industrialism of the modern world and its dead formulas that do not work any more as all these old traditions and formulas undermine the individual freedom and spontaneity, which reveals his similarity with the Byronic Hero. In this sense, "Birkin, in a real sense, is a self-portrait of Lawrence, who fights against the cramping pressures of mechanized

industrialism and the domination of any kind of dead formulas. He was presented as a symbolic figure of human warmth, standing for the spontaneous Life Force.” (Zheng, 2010: 127). His life is defined as “uncertain, without any definite rhythm, any organic meaning” (Lawrence, 1996: 69) by Lawrence, and it clearly indicates that he likes living an uncertain and spontaneous life which revives his individuality and singleness. It is inferred from here that there is indecision and indeterminacy in Birkin’s life, and as a Byronic Hero, he does not constrain his life to the rules and expectations of society like an emotionless machine. For instance, he criticizes the dead formulas of society during a train journey with Gerald by claiming that the humanity will crumble unless new leaders give new values and truths:

‘And do you think it’s true? Do you think we really want a new gospel?’ asked Gerald.

Birkin shrugged his shoulders.

‘I think the people who say they want a new religion are the last to accept anything new. They want novelty right enough. But to stare straight at this life that we’ve brought upon ourselves and rejected, absolutely smash up the old idols of ourselves, that we shall never do. You’ve got very badly to want to get rid of the old before anything new will appear—even in the self.’

Gerald watched him closely.

‘You think we ought to break up this life, just start and let fly?’ he asked.

‘This life. Yes I do. We’ve got to bust it completely, or shrivel inside it, as in a tight skin. For it won’t expand any more’ (Lawrence, 1996: 71).

In this sense, Birkin criticizes the modern society by emphasizing that the people of modern society tend to lie even to themselves, and although they have an ideal of perfect world, they do nothing for it. For him, these hypocritical people still stick to the old norms and traditions even though they are dead and useless in today’s world, and he proposes that the humanity has to bust and get rid of obsolete traditions or value judgements by refusing them and providing that they want to have a new and useful system. These reveal that Birkin does not have a stable and fixed structure like the mechanic people of that age, and he is open to radical ideas and alterations with his unconventional perspective. As is stated before, Birkin represents Lawrence here with this perspective while criticizing the society; however, Lawrence does not domineer him or use him to serve for his own ideology. Namely, Birkin goes on speaking independently and revolting against the fixed norms of the society with his liberty as one of the best embodiments of the Byronic Hero.

One of the most explicit features of the Byronic Hero is that he defines himself by his own autonomy and individuality, and his self-centeredness comes to the forefront. From this point of view, he is essentially the creator of his own universe through his own mind, and he is indifferent to the society in which he lives and does not serve for that society. Birkin also reflects this idiosyncrasy of the Byronic Hero very well with his understanding of “first person singular” that is a perfect indicator of his self-centeredness and struggle for his own liberty. Birkin is in no way an ordinary and materialistic individual of industrial, modern society, and it is impossible for him to be a mechanic slave serving for this society. As a Byronic Hero whose awareness is higher than an average man, Birkin questions Gerald’s aim in this life and what he lives for as an individual. Unlike Birkin, Gerald is a usual member of materialistic society who has an ego to produce much more for the sake of possession, and with a mechanic mind, Gerald sees himself more important and valuable when he produces more material for his society, which is a clear evidence of the idea that he determines his own individualistic value through material rather than his self. Birkin’s attitude towards life separates him from other ordinary people who devote themselves for the material world and society, and as a self-centered Byronic Hero, Birkin does not devote himself to the needs of others, but only for himself:

‘If you are of high importance to humanity, you are of high importance to yourself. That is why you work so hard at the mines. If you can produce coal to cook five thousand dinners a day, you are five thousand times more important than if you cooked only your own dinner.’

‘I suppose I am’, laughed Birkin.

‘Can’t you see’, said Birkin, ‘that to help my neighbour to eat is no more than eating myself. I eat, thou eatest, he eats, we eat, you eat, they eat—and what then? Why should every man decline the whole verb. First person singular is enough for me’ (Lawrence, 1996: 72).

As is understood from the quotation, Birkin believes that a free individual is to be of high importance particularly to himself rather than being important to humanity, and he should put himself into the centre by stopping devoting himself for the society. He points out that cooking only your own dinner and saturating his own self prevail serving for the materialistic needs of the society, and he determines his own individualistic value with his own individuality and soul. In relation to this, Lawrence skillfully exhibits the barrenness of the modern individual who mainly serves for the materialistic world and forgets to meet the needs of his own individuality and spirit. On the other

hand, Birkin defies this destructive system thanks to his motto of “First person singular is enough for me,” and he would rather keep his own individuality and soul alive than serve its materialistic aim. Consequently, Birkin’s idioyncratic life style that brings his individual liberty and selfness to the forefront without serving for the norms of society makes him a good example of the Byronic Hero.

Another remarkable feature of the Byronic Hero is that “he creates his own rules and his own moral code, and while he may break the law in pursuit of his goals, he takes his responsibility for his actions” (Stein, 2004: 1), and he is against every kind of oppression and institutional authority that will kill his own autonomy and independence. In this sense, the Byronic Hero defines his own moral codes and value judgements without submitting himself to his own society’s value judgements and moral codes and thus, his self-definition of own moral codes and self-confidence exalt the hero in readers’s eye. It is this primacy of his own moral codes and values that makes him so powerful and impressive, and the reader who is “well aware of its own powerlessness in the face of institutional authority and the combination of wealth and power” (Stein, 2004: 10) appreciates this powerful autonomy of the Byronic Hero. When it is considered from this perspective, Lawrence’s Birkin projects the same powerful autonomy by defining his own moral codes in the face of authorities and institutions, as well, and he always argues against the idea of fitting himself into the society. To illustrate, if it is considered in terms of institutions, Birkin advocates that special children should not go to the school to keep their special nature, and only the ordinary children should be sent to school while speaking to Gerald. This idea of him clearly indicates that the authority and the limits of a school can be restrictive for such kind of children’s creativity in Birkin’s eyes, and he defies that trying to toe the line like ordinary people destroys the special world of the individual:

‘I hated it at the time, but I can see it was necessary,’ he said. ‘It brought me into line a bit—and you can’t live unless you do come into line somewhere.’

‘Well,’ said Birkin, ‘I begin to think that you can’t live unless you keep entirely out of the line. It’s no good trying to toe the line, when your one impulse is to smash up the line. Winnie is a special nature, and for special natures you must give a special world.’

‘Yes, but where’s your special world?’ said Gerald.

‘Make it. Instead of chopping yourself down to fit the world, chop the world down to fit yourself. As a matter of fact, two exceptional people make another world. You and I, we make another, separate world.

You don't WANT a world same as your brothers-in-law. It's just the special quality you value. Do you WANT to be normal or ordinary! It's a lie. You want to be free and extraordinary, in an extraordinary world of liberty.' (Lawrence, 1996: 238).

Obviously, the conversation between Gerald and Birkin is a very good example to point up the difference of these two men's attitudes towards life and institutions. Whereas Gerald considers that school is a necessity in order to come into the line despite his hatred for it, Birkin thinks just the opposite by claiming that school will make special people more ordinary. According to Birkin, school kills the special individuality and extraordinariness of a special child by imprisoning it with its authority and limitations, and hence, it is hazardous to toe the line. It is clear that Gerald, as an ordinary man trying to conform to the rules of the outside world, wants to be in the line with it by accepting this order and authority. Birkin, on the other hand, bravely challenges the world and institutions' restrictive authority by chopping the world down to fit himself. Unlike Gerald, who is a mechanical man afraid of being extraordinary, Birkin creates his own moral codes and rules against ordinary world in his extraordinary world of liberty, which makes him a Byronic Hero.

As is mentioned before, *Women in Love* is predominantly composed of relationships as a main theme, and these relationships provide the reader with the ethos of the 20th century which was in the bosom of materialism and industrialism. Within this context, Birkin, as a Byronic Hero, makes his mark on the book thanks to his distinctive understanding of the relationship that is nourished from his famous individualism and liberty. To put it in other words, Birkin manages to make his own way in his relationships as a non-conformist Byronic Hero who adopts being out of line, and he defines his own moral codes in his relationships with his self-reliance and spiritual depth. Whereas the other characters in *Women in Love* seek for more conventional and shallow relationships which put materialism and bodily satiation into the centre, Birkin is passionately after an unconventional and spiritual relationship which is open to newness and spontaneity flourishing from his individuality. He does not confine his relationship to the mechanic and soulless understanding of the society that wipes out the passions and liberty, and he does not cling to the old understanding as a guide like the others. In this sense, Birkin is one of the "free" characters while the others are traditional "bound" characters. Free characters "actively seek out their fate

through the plot movement,” and bound characters are “fixed in their social roles” (Shorer, 1953: 168).

D.H. Lawrence, who was one of the most unconventional literary figures of his century, portrays an unconventional type of relationship through his central character Birkin, and he breaks taboos with his deep and spiritual understanding of the relationships he projects with Birkin. This unconventional love concept of Lawrence finds its way very well with Birkin character thanks to his Byronic standing rejecting all the restrictions. Birkin’s passionate standing that is established on spontaneity and impulses and his extraordinary love concept make him a perfect embodiment of the Byronic Hero. He desires for a “new, paradisaal unit regained from the duality” (Lawrence, 1996: 420) and “an equilibrium, a pure balance of two single beings: -- as the stars balance each other” (Lawrence, 1996: 174). Accordingly, what Birkin wants is a very different concept of love in which each star should be going in its own orbit without changing direction, and he calls it as a “freedom together” (Lawrence, 1996: 179). Within this polarized love concept, Hermione, Gerald and eventually Ursula play important roles in order to examine his idiosyncratic attitude in terms of relationships, and his understanding depicts that he defines his own codes by not submitting to modern society’s ethos as a self –confident Byronic Hero.

Initially, Birkin’s first love affair is reflected through Hermione Roddice, who is a self-liberated aristocratic woman, and it is explicitly observed that she has a sickly obsession with Birkin. Hermione is a closed and dominant personality who would like to impose herself upon the others, and she is a shallow character trying to attract other people’s attention with her domineering nature, which is absolutely against Birkin’s free nature. She is quite indifferent to the people, and she always has a domineering discourse suppressing other voices and individualities with her bullying will. Birkin keeps an unhealthy and suffocating relationship with Hermione, and thus, he stresses that it is impossible to experience a spontaneous relationship with her because of her “imprisoned within a limited, false set of concepts” (Lawrence, 1996: 56):

‘But your passion is a lie,’ he went on violently. ‘It isn’t passion at all, it is your WILL. It’s your bullying will. You want to clutch things and have them in your power. You want to have things in your power. And why? Because you haven’t got any real body, any dark sensual body of life. You have no sensuality.

You have only your will and your conceit of consciousness, and your lust for power, to KNOW.’ (Lawrence, 1996: 57).

Birkin states that Hermione is not true to even herself just like most of the people in the mechanic 20th century society, and her passions have nothing to do with reality. In this sense, she tries to imprison Birkin within her false passions, one-sidedness and her masks with her fixed will and domineering power, and therefore, he revolts against this restrictive love from time to time.

In relation to the paragraph above, what is interesting about this subject of love is that Birkin maintains such a closed and restrictive relationship with Hermione in spite of the fact that he advocates an unusual relationship which does not destroy individuality and freedom. In this sense, Birkin’s relationship with Hermione functions as a clear evidence of Byronic Hero’s contradictory sides. As mentioned before, the Byronic Hero is a man of contradictions who can suffer from strong passions such as anger and hostility although he is kind and affectionate in his nature and “he can be arrogant, contemptuous of human beings, bad-tempered, overbearing, cold, ruthless, and emotionless” (Stein, 2004: 23). Accordingly, Birkin is a Byronic Hero, and he has indeed an enigmatic personality that is capable of sheltering very different emotions and contradictions in the depth of his soul and heart.

Birkin’s relationship with Hermione also demonstrates the cruel and destructive side of the Byronic Hero. Accordingly, there is a kind of cold war between Hermione and Birkin due to the differences in their personalities and perspectives and thus, they can not have an ideal love as in Birkin’s mind or dream. According to Hermione, it is a wearying and aching relationship since Birkin is “so changeable and unsure of himself” (Lawrence, 1996: 338):

‘He is so uncertain, so unstable—he wearies, and then reacts. I couldn’t TELL you what his re-actions are. I couldn’t TELL you the agony of them. That which he affirms and loves one day—a little latter he turns on it in a fury of destruction. He is never constant, always this awful, dreadful reaction. Always the quick change from good to bad, bad to good. And nothing is so devastating, nothing—’ (Lawrence, 1996: 338)

This situation explicitly brings the complex nature of the Byronic Hero which is difficult to understand to light, and Birkin draws a parallelism with the Byronic Hero with his uncertain complex nature and extreme passions. Hermione states that patience is needed to make Birkin happy since he lives a deeply spiritual life, which makes him more distinctive than the average man, and although he has a great potential to love, he can destroy everything suddenly. Within this context, he projects the Byronic hero quite well as a man of contradictions, and as is emphasized by Atara Stein, Birkin can be bad-tempered, cold and ruthless at the same time. Lord Byron also defines his hero as “a paradoxical, self-contradictory person whose spirit is antithetically mixt/ One moment of the mightiest, and again/ On little objects with like firmness fixt” (Childe Harold, Canto I.36. 117–119). So, Hermione describes their relationship as something devastating and painful owing to the Birkin’s paradoxical personality, and in this sense, she experiences the cruel and destructive side of the Byronic Hero with Birkin.

Birkin is also conscious of his cruelty and destructive attitude towards Hermione because of his strict criticism and reactions, and he feels a kind of compunction and wants to compensate for his mistake:

But he felt, later, a little compunction. He had been violent, cruel with poor Hermione. He wanted to recompense her, to make it up. He had hurt her, he had been vindictive. He wanted to be on good terms with her again (Lawrence, 1996: 125-126).

Obviously, he later feels remorseful and sorry due to his being cruel and vindictive with Hermione even though he has a burst of anger while arguing with her about their attitude towards life and love. This dilemma that Birkin experiences clearly shows his self-contradictory sides as a man of extremism carrying the enigmatic soul of the Byronic Hero, and this mood of Birkin makes him more credible and realistic.

Namely, Birkin is not an ideal and a fanciful character that all the time reflects his merits and good sides without having any faults, and such kind of ideal and flawless heroes have an implausibility because of the fact that they only project one side of human through their virtues. Thus, this kind of projection makes these faultless heroes unrealistic and incredible, and Birkin, on the other hand, is not an ideal and a faultless hero. He definitely has a cruel and bad-tempered side from time to time, and with his

fiery soul, he utters his anger and reaction as a Byronic Hero. “By bringing his anger and hatred to the lyric, the Byronic Hero reveals the dark side of the “true voice of feeling” and the “spontaneous overflow” of emotions that characterize Romanticism” (Marin, 2008: 82). In this regard, Birkin depicts his anger and severe reactions towards life through spontaneous overflow of his emotions without hiding them or restricting himself, and his independent personality that lets him reveal true voice of feeling despite his flaws does not make Birkin a less sympathetic person; rather, this aspect of his and all his faults add him a kind of humanizing factor.

Birkin’s relationship with Hermione that has been turned into a vicious circle is seriously against the spontaneous and free spirit of Birkin as a Byronic Hero since Hermione tries to dominate this relationship with her one-sided, closed perspective and domineering will. Hermione is described as “a leaf upon a dying tree” (Lawrence, 1996: 335) that fights for the old and withered truths, and hence, this relationship is condemned to death because Birkin is described as “a chameleon, a creature of change” (Lawrence, 1996: 113). In other words, he is not a static and mechanic man who clings to the ethos of his society, and he is open to changes and new ideas in his life with his spontaneity. Unlike the other characters in the novel, Birkin is not a strict and completed character in his own circle, and he can easily adapt himself to new ideas and atmospheres in order to have a more meaningful and deep life. He still struggles to revive his individuality and freedom as a chameleon instead of being a leaf upon a dying tree. As a result, Lawrence reflects Birkin as a Byronic Hero by portraying him as a man who is fond of his own autonomy, individuality and newness and kills this restrictive relationship to keep Birkin and his independence alive.

Following his unhealthy and suffocating relationship with Hermione which symbolizes death, Birkin starts a much more different relationship with Ursula, and this relationship has a reverse situation with his previous relationship. He prefers to have a more spontaneous relationship with Ursula in which they have not got a certain home or job instead of having a fixed relationship with Hermione in which they enclose themselves into Breadalby. Lawrence uses Breadalby as a symbol to show the suffocating and limited nature of Hermione, and Breadalby, where Hermione lives, is described as a place “as final as an old aquatint” (Lawrence, 1996: 102). That is to say, Breadalby is a completed place in which there is no room for change and new ideas, and

just like her completed house, Hermione is also imprisoned in her own domineering nature. In this sense, Birkin associates Breadalby with a prison by saying that “And then, what a snare and a delusion, this beauty of static things—what a horrible, dead prison Breadalby really was, what an intolerable confinement, the peace!” (Lawrence, 1996: 117). Accordingly, static things are no more than a snare and delusion for him that entrap people, and he finds the confinement and the dead atmosphere intolerable and horrible, which reveals the Byronic Hero’s hatred for the confinement and restrictive sides of the society and traditions.

Just like the Byronic Hero who revolts against oppression to find his own way, Birkin also gets rid of his suffocating relationship that does not let him breathe as an individual, and he thinks that Ursula is his “future” (Lawrence, 1996: 112). This new relationship is just the opposite of his relationship with Hermione and it symbolizes “life” and “hope” with its spontaneous and vibrant energy that is suitable for Birkin’s nature:

Birkin symbolizes the natural, spontaneous life, the man alive and lived wholly as a man of integrity, the invincible life force that tries to overflow and stimulate him. While his lover Ursula is sensitive and protective, believes in true love and resents Birkin’s lectures on the subject and his hope for some thing beyond. She is milder, calmer and more delicate than her sister. Together with Birkin they are in Lawrence’s sense “man alive and woman alive” (Zheng, 2010: 126).

In relation to this, Birkin finally finds his distinctive love concept with Ursula which is described as “freedom together” (Lawrence, 1996: 179), and this is the polarized male and female relationship that he desires for thanks to its spontaneity, integrity and more importantly, its reality. Unlike Hermione, Ursula does not wear any masks, and she does not have a closed and fixed understanding to live according to the role given by society. What Birkin wants is a nonconformist love which does not depend upon the roles and value judgements of the modern society, and he does not look for a shallow and materialistic relationship that is formed by bodily pleasures. He has a problem concerning modern people’s attitude towards love, and it is unacceptable to evaluate the obsessions and bodily wonders as love for him.

Birkin’s concept of love is so unique and unconventional that it is indeed difficult for Ursula to comprehend it at the beginning, and they sometimes argue about

this situation since Ursula questions Birkin's love and emotions towards herself. Birkin believes that two people must pledge each other within a relationship, and what he looks for is something spiritual which is beyond all the appearances and Ursula's womanly feelings. He rejects the old way of love that has no freedom and individuality in it, and for him, even the death is something better than accept such a love and marriage:

He knew that Ursula was referred back to him. He knew his life rested with her. But he would rather not live than accept the love she proffered. The old way of love seemed a dreadful bondage, a sort of conscription. What it was in him he did not know, but the thought of love, marriage, and children, and a life lived together, in the horrible privacy of domestic and connubial satisfaction, was repulsive. He wanted something clearer, more open, cooler, as it were. The hot narrow intimacy between man and wife was abhorrent. The way they shut their doors, these married people, and shut themselves into their own exclusive alliance with each other, even in love, disgusted him (Lawrence, 1996: 231).

Birkin's Byronic soul intercedes here, and he rebels against the old and fixed way of love which he finds so repulsive and disgusting. Such kind of narrow intimacy and a closed understating of love is a kind of slavery or bondage for him because it turns into a conscription in which people get married, live together and have children by submitting to the limitations or standarts of conjugal community. Within an exclusive alliance, people adopt certain roles given by the standarts of marriage, and consequently, they forget about their own individuality and a spontaneous life that does not stick to a strict and fixed basis. In this sense, Birkin would rather not live than yield to such a closed marriage life with his own free will.

Birkin is a sort of modern Byronic hero in his relationship who is seeking his own individuality and freedom with his spontaneous impulses, and he abhors incarcerating himself into some standards and expectations of the society. In relation to this, Birkin chases his own personal happiness and satisfaction throughout his life, and as a fervent Byronic Hero, he never holds himself by accepting the conventions and ethos of the modern society. *Women in Love* is a novel of ideas in which Lawrence criticises the modern individual in the bosom of mechanic society, and he underlines the fact that modern individual plays a false game of happiness due to the limitations of conventions and society:

Lawrence constantly suggests that most people in the 'civilized' world are not truly happy, however much they might pretend to be, and that this is because the full free play of their human faculties, the expression

and satisfaction, especially, of many of their most profound desires, is disabled by the mechanisms of convention and conformity (Poplawski, 1993: 11).

Namely, the happiness of most people in the civilized world is no more than a pretentious happiness that has nothing to do with reality for Lawrence, and they are doomed to be unhappy or dissatisfied as long as they do not overcome the barriers such as conventions, traditions and conformity imposed by the society and its dynamics. In this sense, Birkin is a spokesman of Lawrence while criticising the understanding of love in the modern society in which he lived, and Birkin sets his face against the mechanic and materialistic love concept that most of the people in civilised world. What he looks for is “something much more impersonal and harder—and rarer” (Lawrence, 1996: 171), and he is absolutely a more distinctive person in terms of his love concept when compared to the average man, which reveals the depth of his spirit and mind as a Byronic Hero:

‘But don’t you think me good-looking?’ she persisted, in a mocking voice.
He looked at her, to see if he felt that she was good-looking.
‘I don’t FEEL that you’re good-looking,’ he said.
‘Not even attractive?’ she mocked, bitingly.
He knitted his brows in sudden exasperation.
‘Don’t you see that it’s not a question of visual appreciation in the least,’ he cried. ‘I don’t WANT to see you. I’ve seen plenty of women, I’m sick and weary of seeing them. I want a woman I don’t see.’
‘I’m sorry I can’t oblige you by being invisible,’ she laughed.
‘Yes,’ he said, ‘you are invisible to me, if you don’t force me to be visually aware of you. But I don’t want to see you or hear you.’
‘What did you ask me to tea for, then?’ she mocked.
But he would take no notice of her. He was talking to himself.
‘I want to find you, where you don’t know your own existence, the you that your common self denies utterly. But I don’t want your good looks, and I don’t want your womanly feelings, and I don’t want your thoughts nor opinions nor your ideas—they are all bagatelles to me.’ (Lawrence, 1996:173-174)

Obviously, it is observed that there is a gap between Ursula’s and Birkin’s sense of love, and he is in favour of exploring something new in the person whom he loves. It is something mysterious, but not a physical love depending on visual appreciation or womanly feelings. It is a deep spiritual penetration that Birkin actually wants, and physical contact is repulsive according to him. In this sense, his sense of love is quite different, and he never deals with appearances that are on the surface. He wants a woman whom he does not see, and he wants to explore her feelings and her spirit rather than touching and seeing him. What he desires is a “strange conjunction” that the other characters in the novel can not have, and this idiosyncratic and complex ideas of him apart Birkin from the other characters as a Byronic Hero (Lawrence, 1996: 174). Within this strange conjunction, he does not want to meet and mingle:

‘I can’t say it is love I have to offer—and it isn’t love I want. It is something much more impersonal and harder—and rarer.’

There was a silence, out of which she said:

‘You mean you don’t love me?’

She suffered furiously, saying that.

‘Yes, if you like to put it like that. Though perhaps that isn’t true. I don’t know. At any rate, I don’t feel the emotion of love for you—no, and I don’t want to. Because it gives out in the last issues.’

‘Love gives out in the last issues?’ she asked, feeling numb to the lips.

‘Yes, it does. At the very last, one is alone, beyond the influence of love. There is a real impersonal me, that is beyond love, beyond any emotional relationship. So it is with you. But we want to delude ourselves that love is the root. It isn’t. It is only the branches. The root is beyond love, a naked kind of isolation, an isolated me, that does NOT meet and mingle, and never can.’ (Lawrence, 1996: 171-172).

Clearly, Birkin does not want the influence of love to surpass the impersonal self or individuality within this mystic conjunction, and he desires to keep this individuality that makes person different without meeting and mingling. He associates love with the branches of a tree whereas he associates the root with individuality and a naked self. In relation to this, the root symbolizes the depth of human soul and individuality which is really difficult to reach and something invisible, and the branches symbolize love that is easier to reach and something visible. So, Birkin struggles to reach the root beyond love, and he searches for something much more impersonal and rarer instead of a visible love. What he wants is a strange conjunction with Ursula, “not meeting and mingling;-- you are quite right:-- but an equilibrium, a pure balance of two single beings;--as the stars balance each other.” (Lawrence, 1996: 174)

Birkin reveals the intellectual and spiritual depth of the Byronic Hero very well with his complex sense of love, and he defies to keep individuality and freedom within a relationship without destroying his self. Lawrence lets him create his own rules and codes freely in terms of love and male-female relationships by portraying him as a perfect representative of the Byronic Hero. According to Birkin, “Love is a direction which excludes all other directions. It’s a freedom together, if you like” (Lawrence, 1996: 19), and each part must respect the other one as different individuals and accept the otherness of the other while they are together. Provided that the parts spoil this freedom together, and they can not keep the balance, it is not a healthy way, and Lawrence advocates this equilibrium concept in his other works. “In the novels *The Rainbow* and *Women in Love*, he is never tired of propagating the importance of a perfect balance between man and woman and the consequences of the destruction of this equilibrium” (Ecker, 1995: 30).

Within the light of this information, what Birkin desires for is “a maintaining of the self in mystic balance and integrity-like a star balanced with another star” (Lawrence, 1996: 179), and these two stars always should know how to go into their own ways without damaging the balance. In this sense, balance or equilibrium helps them to keep their self and individuality within love, and Birkin is against the traditional idea of being like two peas in a pod. It is impossible and intolerable for him to consider himself “as the broken-off fragment of a woman” (Lawrence, 1996: 233) since it spoils the integrity of the individual. Love should not be something that makes a person forget his personality and individuality, and parts should not merge and melt in the same pot. Hence, he even despises sex due to the fact that it puts a sort of limitation to the individuals by making them a broken half of a couple and sex is “aching scar of laceration” for him (Lawrence, 1996: 233):

On the whole, he hated sex, it was such a limitation. It was sex that turned a man into a broken half of a couple, the woman into the other broken half. And he wanted to be single in himself, the woman single in herself. He wanted sex to revert to the level of the other appetites, to be regarded as a functional process, not as a fulfilment. He believed in sex marriage. But beyond this, he wanted a further conjunction, where man had being and woman had being, two pure beings, each constituting the freedom of the other, balancing each other like two poles of one force, like two angels, or two demons (Lawrence, 1996: 231-232)

It is observed that Birkin shows a similarity with the Byronic Hero by protesting the old sense of love considering male and female as broken fragments of a whole, and all his struggle for love is to have a more meaningful life without killing his individuality and balance. Within his polarized sense of love, each part should balance each other without changing their directions as the two poles of a force, and as put forward by Spilka, it can lead to loss of selfhood unless two poles keep the balance:

Such forms of love involve the loss of selfhood; they depend upon the ancient theory that men and women are but broken fragments of one whole, while Birkin insists that men and women have been singled out from an original mixture into pure individuality; accordingly, they must polarize rather than merge in love (Spilka, 1957: 126).

In relation to this, what Birkin wants is a polarized concept of love in which there exists pure individuality instead of merging in love, and love should not be superior to selfhood and individuality. Unlike the ancient traditional sense of love, he longs for “the pure duality of polarization, each one free from any contamination of the other”

(Lawrence, 1996: 233), and he wants to “be with Ursula as free as himself, single and clear and cool, yet balanced, polarized with her” (Lawrence, 1996: 232). In this sense, each single part must have his or her own rules, and they must learn to admit the differences in their nature without trying to attempt to change or contaminate each other.

The Byronic Hero has a passionate nature, and accordingly, he values his own emotions and impulses above everything without impeding them. As pointed out by Atara Stein, Lord Byron gives “energy, ambition and emotional extremes” (Stein, 2004: 12) to his heroes, and thus, the Byronic Hero runs after his own passions and ambitions by ignoring the expectations of the society. His free emotions are the primary drive of his life, and in relation to this, Birkin can be accepted as a Byronic Hero thanks to his passionate nature. Unlike the other characters, he does not wear any masks to hide his own feelings and reality, and he lives his life with the spontaneous overflow of his emotions instead of limiting himself to the standards of society. For instance, an atmosphere of spontaneity is dominant in his relationship with Ursula, and he believes that spontaneity supports the individuality and freedom of human. He spontaneously decides to ask Ursula to marry him by pointing out that there is not any time to spare:

There was the other way, the remaining way. And he must run to follow it. He thought of Ursula, how sensitive and delicate she really was, her skin so over-fine, as if one skin were wanting. She was really so marvellously gentle and sensitive. Why did he ever forget it? He must go to her at once. He must ask her to marry him. They must marry at once, and so make a definite pledge, enter into a definite communion. He must set out at once and ask her, this moment. There was no moment to spare (Lawrence, 1996: 295).

This spontaneous decision and his passionate nature about his own issues reveal that he acts just like the Byronic Hero, and for Birkin, there is no time to wait and waste. Therefore, he must make it real “at once” and “this moment”, and he proposes marriage to Ursula suddenly without arranging anything before. He rebels against every kind of barriers and limitations of the society in his marriage with his Byronic nature, and he creates his own moral codes and polarized sense of love.

Birkin looks at the life with a more different and superior perspective when compared to the average man, and he is a good embodiment of the Byronic Hero with his spiritual and intellectual depth. In this sense, he has a right to criticize the modern

society due to its superficial materialistic understanding, and he emphasizes that they have not got any power and courage to have a more different line which is out of general:

‘It could afford to be materialistic,’ said Birkin, ‘because it had the power to be something other—which we haven’t. We are materialistic because we haven’t the power to be anything else—try as we may, we can’t bring off anything but materialism: mechanism, the very soul of materialism.’ (Lawrence, 1996: 405)

He severely criticizes the modern man who is a slave of materialism and mechanical world by accusing them of having no courage to produce something new, and he states that there is only “sordid and foul mechanicalness” in their world (Lawrence, 1996: 405). The modern people have a fixed and useless understanding of materialism in a mechanized world, and they do nothing to go out of this vicious circle. While Birkin is straying down with Ursula in the jumble market, he starts to criticize the modern individual upon their attempt to buy an old chair. He suddenly gives up buying that chair since he finds the thought of a house full of furniture of their own hateful:

‘The truth is, we don’t want things at all,’ he replied. ‘The thought of a house and furniture of my own is hateful to me.’

This startled her for a moment. Then she replied:

‘So it is to me. But one must live somewhere.’

‘Not somewhere—anywhere,’ he said. ‘One should just live anywhere—not have a definite place. I don’t want a definite place. As soon as you get a room, and it is COMPLETE, you want to run from it. Now my rooms at the Mill are quite complete, I want them at the bottom of the sea. It is a horrible tyranny of a fixed milieu, where each piece of furniture is a commandment-stone.’ (Lawrence, 1996: 405).

This sudden decision of him shows that he is a man of extremism like the Byronic Hero acting with his emotional extremes, and his spontaneous nature does not let him live somewhere fixed. He does not want to have a traditional marriage in which they have a definite house and furniture like ordinary people, and he is against completeness symbolising a fixed structure that has nothing to do with openness and new ideas. Instead of being a part of this tyranny of a fixed milieu, he longs for an indefinite and spontaneous life that does not kill their creativity and individual freedom:

‘But what are we going to do?’ she said. ‘We must live somehow. And I do want some beauty in my surroundings. I want a sort of natural GRANDEUR even, SPLENDOR.’

‘You’ll never get it in houses and furniture—or even clothes. Houses and furniture and clothes, they are all terms of an old base world, a detestable society of man. And if you have a Tudor house and old,

beautiful furniture, it is only the past perpetuated on top of you, horrible. And if you have a perfect modern house done for you by Poiret, it is something else perpetuated on top of you. It is all horrible. It is all possessions, possessions, bullying you and turning you into a generalisation. You have to be like Rodin, Michelangelo, and leave a piece of raw rock unfinished to your figure. You must leave your surroundings sketchy, unfinished, so that you are never contained, never confined, never dominated from the outside.' (Lawrence, 1996: 406)

While Ursula claims that individual has to live somehow and wants a grandeur, Birkin emphasizes that it is impossible to find a natural grandeur in the materialistic and fixed things like a house and furniture. He has a distaste for such kind of materialistic possessions that make him a part of generalisation, and just like Rodin and Michelangelo, he desires for something unfinished and uncompleted not to be confined from outside. Eventually, Birkin persuades Ursula to leave England by quitting their jobs because their fixed jobs and a fixed house do not let them live a spontaneous life that is directed by their free emotions, and unlike traditional married couples, they decide not to belong to somewhere fixed. From this point of view, they challenge the conventional sense of marriage with their spontaneous life style, and Birkin, as a fervent Byronic Hero, does not intend to be a part of generalisation and the confinement of mechanic society.

As is explicitly seen, Birkin really possesses a distinctive sense of relationship that few people can have in his society, and he breaks the rules of a mechanical and conventional love concept as a perfect embodiment of the Byronic Hero. Birkin, who has a polarized sense of love, also allocates an important part to man-to-man unity, and he desires for making his life complete with an "eternal union with a man, too: another kind of love" (Lawrence, 1996: 542). In relation to this, Gerald plays a remarkable role for him in one side of his polarized sense of love, and this preference of Birkin indicates that he is indeed an idiosyncratic modern Byronic Hero who is out of the generalised line of society. He thinks that there are always new things and alternatives to be discovered, and a man or woman needs affection from his own gender as an alternative. For him, "Life has all kinds of things", and "there isn't only one road" (Lawrence, 1996: 317). This situation clearly demonstrates that Birkin, who is associated with chameleon, is absolutely open to new and revolutionary ideas in his life, and he, without any doubt, does not confine himself to the limited circle of the traditional love and relationships:

‘One should avoid this HOME instinct. It’s not an instinct, it’s a habit of cowardliness. One should never have a HOME.’

‘I agree really,’ said Gerald. ‘But there’s no alternative.’

‘We’ve got to find one. I do believe in a permanent union between a man and a woman. Chopping about is merely an exhaustive process. But a permanent relation between a man and a woman isn’t the last word—it certainly isn’t.’

‘Quite,’ said Gerald.

‘In fact,’ said Birkin, ‘because the relation between man and woman is made the supreme and exclusive relationship, that’s where all the tightness and meanness and insufficiency comes in.’ (Lawrence, 1996: 401-402)

Birkin defies that the married couples should not confine themselves to the fixed and closed atmosphere of a home because of his spontaneous and free nature that he has inherited from the Byronic Hero, and he demands something broader instead of a narrow point of view in terms of the relationships. In this sense, he feels an unusual and deep bond between himself and Gerald as well as his love for Ursula. He strongly believes that an eternal conjunction between two men is “a necessity inside himself all his life- to love a man purely and fully” (Lawrence, 1996: 239), and in relation to this, he offers Blutbrüderschaft to Gerald to have this perfect and final bond:

‘You know how the old German knights used to swear a BLUTBRUDERSCHAFT,’ he said to Gerald, with quite a new happy activity in his eyes.

‘Make a little wound in their arms, and rub each other’s blood into the cut?’ said Gerald.

‘Yes—and swear to be true to each other, of one blood, all their lives. That is what we ought to do. No wounds, that is obsolete. But we ought to swear to love each other, you and I, implicitly, and perfectly, finally, without any possibility of going back on it.’ (Lawrence, 1996: 239-240)

Blutbrüderschaft symbolizes a sort of love oath between them to make a special world of theirs, and here Birkin shows the rebellious nature of the Byronic Hero again by rejecting the idea of wound as he finds it obsolete. Gerald, who is a limited and closed character due to his fixed and mechanical nature, hesitates to accept this suggestion although he is attracted by this idea. Thanks to this attitude of Gerald, it is obviously observed that Birkin has a distinctive outlook and a deeper understanding that makes him a Byronic Hero when compared to the other characters in the novel. When Gerald loses his life, he is even more sorrowful than Gudrun, Gerald’s lover, and he does not lose his hope despite the failure of man-to-man union with Gerald’s death:

Birkin remembered how once Gerald had clutched his hand, with a warm, momentaneous grip of final love. For one second—then let go again, let go for ever. If he had kept true to that clasp, death would not have mattered. Those who die, and dying still can love, still believe, do not die. They live still in the beloved. Gerald might still have been living in the spirit with Birkin, even after death. He might have lived with his friend, a further life (Lawrence, 1996: 540-541).

As is seen, death does not prevent the eternal conjunction between them because of a spiritual bond, and those who die actually do not die and still have the potential to love through their spirit. Birkin's understanding of man-to-man love obviously depicts that he does not mind the standards and limitations of the society that focuses on merely a conventional love between a man and a woman, and he indeed has a distinctive capacity to adopt such a spiritual and unconventional sense of love. To put it another way, Lawrence pictures one of the most idiosyncratic embodiments of the Byronic Hero with Birkin's deep intellectualism and courageous standing that breaks the rules of the modern society.

Being an outsider and having an isolated life from the society is also one of the most remarkable characteristics of the Byronic Hero, and this outlaw hero can not be an integrated part of the society due to the fact that his ethos and extraordinary style do not correspond to the generalised line of the society. Maintaining an alienated life as an outcast, the Byronic Hero can feel his individuality and independence better when he is away from the people and the authorities within the society, and he can form his own autonomy in his isolation thanks to his self-sufficiency, which is indeed admirable. As pointed out by Atara Stein, he lacks social skills, and he creates his own isolated universe with his own value judgements and moral codes:

He cannot be reintegrated into society, even if he has benefited that society with his heroic actions; he must be, then exiled or destroyed. He is an unattainable ideal, a hero who inspires awe but cannot be emulated. At the same time, he lacks social skills and an ability to relate to other people. The Byronic hero is a loner and an outcast; he can be arrogant, contemptuous of human beings, bad-tempered, overbearing, cold, ruthless, and emotionless. He may even initially appear as an agent of oppressive institutional authority, who yet draws the admiration of his audience due to his awesome abilities (Stein, 2004: 2).

Within the light of this information, it is obviously seen that the Byronic Hero is an "isolated and antisocial outlaw" (Stein, 2004: 6) that is unable to be reintegrated into the society where he lives, and he can not relate to other people since he has a more different and idiosyncratic nature. Consequently, he is a loner, and he can even turn into an arrogant, self-centered and self-aggrandizing person who does not intend to relate to the people. In this sense, the Byronic Hero is noted for his misanthropic nature that he considers himself superior to average person, and he is a lonely, pessimistic and gloomy figure in his isolated world. Nevertheless, what makes him so fascinating is that he has still the capacity and power to be an autonomous and self-sufficient person despite the

fact that he is a loner and outcast.

In relation to the information above, Lawrence's Birkin can also be associated with the Byronic Hero with his isolated life style, alienation and misanthrophy, and he is an outsider who maintains his life in line with his own rules and moral codes instead of being reintegrated into the modern society and its mechanized ethos. Birkin indeed possesses a very refined style which stands him apart from the average people of the spiritless modern society under the heel of industrialisation and materialistic values, and thus, he has an isolated life in which he is away from the spiritless modern society, and he can improve his own individuality. From this point of view, one of the most remarkable characteristics of Birkin is that he has a great distaste and hatred for the soulless modern people who kill their individuality by submitting to the traditions and expectations of their society. As stated before, he is a sort of spokesman for Lawrence, and he severely criticizes the mechanized modern society. He abhors the modern individual so much that he even wants the humanity to be destroyed all of a sudden, and hence, he prefers to be an outcast living in his isolated world rather than being a part of the society that he disgusts. It is "against his instinct to approach anybody" (Lawrence, 1996: 69), and obviously, the misanthropic side of this modern Byronic Hero alienated to the modern people is observed while speaking to Gerald on the way to London in the train:

'Every way,' said Birkin. 'We are such dreary liars. Our one idea is to lie to ourselves. We have an ideal of a perfect world, clean and straight and sufficient. So we cover the earth with foulness; life is a blotch of labour, like insects scurrying in filth, so that your collier can have a pianoforte in his parlour, and you can have a butler and a motor-car in your up-to-date house, and as a nation we can sport the Ritz, or the Empire, Gaby Deslys and the Sunday newspapers. It is very dreary.' (Lawrence, 1996: 71).

Birkin's hatred for humanity clearly can be seen here as an alienated and misanthropic Byronic Hero and emphasizes that everything is a lie even though people seem happy with it, which makes them hypocritical and dreary liars. He hates humanity as they cover the world with their foulness and dirt by hiding the reality, and he detests such a closed and vicious society in which there is no place for development due to the fixed mind of these liars. He likens this situation of humanity to "the caterpillar stage" (Lawrence, 1996: 153) because there is no room for creation for new things, and "humanity never gets beyond the caterpillar stage- it rots in the chrysalis, it will never have wings. It is anti-creation, like monkeys and baboons." (Lawrence, 1996: 153).

Namely, the humanity turns back to primeval times like anti-creation instead of replenishing itself, and he has been expecting something new and lively. For him, “humanity is a dead letters” (Lawrence, 1996: 76), and “if mankind passes away, it will only mean that this particular expression is completed and done” (Lawrence, 1996: 76). It will be completed and done provided that the mankind perishes, and in this sense, he is so alienated towards humanity that he does not care if it passes away. This comment of Birkin explicitly indicates the cold and ruthless side of the Byronic Hero, and his attitude towards mankind is really pessimistic and hopeless. To illustrate, his travel to London is also a suitable evidence for his despair since London reminds him “his dislike of mankind, of the mass of mankind, amounted almost to illness” (Lawrence, 1996: 77):

‘I always feel doomed when the train is running into London. I feel such a despair, so hopeless, as if it were the end of the world.’

‘Really!’ said Gerald. ‘And does the end of the world frighten you?’

Birkin lifted his shoulders in a slow shrug.

‘I don’t know,’ he said. ‘It does while it hangs imminent and doesn’t fall. But people give me a bad feeling—very bad.’ (Lawrence, 1996: 78).

In other words, London symbolizes death for him because London kills his individuality with a lot of corrupted and hypocritical people in it, and whenever he goes to London, he can’t help feeling doomed. Therefore, his abhorrence and nausea for humanity rise in the atmosphere of London, and he would like to escape to the mostly rural areas and nature in which he will be isolated from this artificial world and hopelessness.

Nature plays a very important role for Birkin since nature lets him live a spontaneity in which he can feed his individuality and freedom thanks to natural goodness and freshness, and nature gives him a chance to be isolated from the foulness of humanity. In this sense, Birkin turns into a Child of Nature in the bosom of nature with its all naivety, and he is away from the suffocating limitations of the society. As a perfect embodiment of the Byronic Hero, he removes the society’s confinements with nature, and he saturates himself in the pure isolation of nature. For instance, Birkin escapes to the open county and hills following Hermione’s attempt to kill him, and he saturates himself with the touch of nature by escaping from society. As emphasized before, his suffocating relationship with Hermione is against his free nature, and Birkin revolts against the domineering will of Hermione to oppress his freedom and spontaneity. In relation to this, he takes shelter in nature to purify his soul, and there is a

“perfect cool loneliness, so lovely and fresh and unexplored” (Lawrence, 1996: 129) in the bosom of nature. He takes off his clothes, and he contacts with bushes and flowers through his nakedness. It is a mistake to think he wanted people or a woman, and he does not want pretentious thoughts in his life anymore. Nature is “his place, his marriage place” (Lawrence, 1996: 129), and the world is “extraneous” (Lawrence, 1996: 129), which reveals his alienation towards people and world. Namely, Birkin can find his living self in nature as he can satisfy his personality that is fond of spontaneity and exploring, and it is as if he were making love with nature spontaneously. Eventually, it turns into a kind of delirium or madness, and he questions his madness:

He climbed out of the valley, wondering if he were mad. But if so, he preferred his own madness, to the regular sanity. He rejoiced in his own madness, he was free. He did not want that old sanity of the world, which was become so repulsive. He rejoiced in the new-found world of his madness. It was so fresh and delicate and so satisfying.

As for the certain grief he felt at the same time, in his soul, that was only the remains of an old ethic, that bade a human being adhere to humanity. But he was weary of the old ethic, of the human being, and of humanity. He loved now the soft, delicate vegetation, that was so cool and perfect. He would overlook the old grief, he would put away the old ethic, he would be free in his new state (Lawrence, 1996: 129-130).

As is explicitly seen, he feels that he really belongs to the nature, and it is a kind of meditation for him. He wants nobody and nothing in the purity of nature which is confidential for him, and this fresh loneliness makes him so happy that he even considers if he is mad. Within his reactions here, it is observed that he draws a parallelism with the Byronic Hero because he enjoys the alienation and isolation with his own living self, and there is something witty even in his madness, which reveals the intellectual depth of the Byronic Hero. Mad people are more free, and they can do whatever they want or express whatever they want. Birkin is free and happy in his madness. In this sense, he prefers his own madness in a new found world rather than accepting the slavery of old ethic and the regular sanity directed by society. Briefly, Birkin is a perfect model for the Byronic Hero in his isolated world in which he makes special with his own living self, self-sufficiency and own rules.

Birkin thinks that not to be able to live your life is humiliating, and “one is ill because one doesn’t live properly—can’t. It’s the failure to live that makes one ill, and humiliates one.” (Lawrence, 1996: 149). People can not live properly as they wish within the limits of society, and thus, social life kills individual life and the spontaneity of the individual due to its restrictions and general rules. Birkin all the time stresses that

to live physically does not mean much, and important one is to live spiritually. However, he revolts against the society and its destructive oppression by claiming that he can not even be a “bud” and “blossom” (Lawrence, 1996: 50):

‘Why should you always be DOING?’ she retorted. ‘It is so plebeian. I think it is much better to be really patrician, and to do nothing but just be oneself, like a walking flower.’
 ‘I quite agree,’ he said, ‘if one has burst into blossom. But I can’t get my flower to blossom anyhow. Either it is blighted in the bud, or has got the smother-fly, or it isn’t nourished. Curse it, it isn’t even a bud. It is a contravened knot.’ (Lawrence, 1996: 50).

In relation to this, Birkin points out the fact that society and its usual value judgements do not let him live as he wishes, and even though he desires to be a “bud” and a “blossom”, everything just turns into a “knot”. Accordingly, this situation is no more than a humiliation and a sort of illness that disturbs individual’s spirit, and unfortunately, it does not let him have a healthy connection with people and society as an embodiment of the Byronic Hero. Lawrence makes Birkin speak about the 20th century humanity which he finds corrupted, and he states that there is a conflict about this situation since there is a gap between appearances and realities or insides of people:

‘The whole idea is dead. Humanity itself is dry-rotten, really. There are myriads of human beings hanging on the bush—and they look very nice and rosy, your healthy young men and women. But they are apples of Sodom, as a matter of fact, Dead Sea Fruit, gall-apples. It isn’t true that they have any significance—their insides are full of bitter, corrupt ash.’ (Lawrence, 1996: 150)

This situation clearly depicts Birkin’s abhorrence and disbelief for humanity, and this reality of society leads him to have a more isolated and alienated life as a modern version of the Byronic Hero. Even though people are perfect and nice from outside, they are corrupted inside because there is no soul and depth. In fact, they are no more than “apples of Sodom” or “Dead Sea Fruit” in his eyes, and they are so unimportant for him with their rotten souls and insides. He goes on repeating the word of dead due to the fact that human soul is dead, and he associates it with rotten apples “because they won’t fall off the tree when they’re ripe. They hang on to their old positions when the position is over-past, till they become infested with little worms and dry-rot.” (Lawrence, 1996: 150). In other words, mankind is a sort of dead tree, and people are attached to old values, customs and traditions just like the rotten apples that do their best not to fall down. They do not see their rottenness, and hence, humanity is a huge lie for Birkin since humans prefer to lie although they have opportunity to experience the truth. In this

sense, people contaminate the world with their rotten nature and insides, and they keep spreading this rottenness and infection to others just like a disease. Namely, "man is a mistake, he must go" (Lawrence, 1996: 151), and what he actually wants is a humanless and clean world.

What makes Birkin more different from the average person of the modern society is that he is conscious of himself as a human and reality. Whereas other people are not courageous enough to stand by their actions and mistakes, he is capable of accepting his own situations and actions, which makes him a Byronic Hero as well. As pointed out Peter L. Thorslew, "the characteristic Byronic Hero, then, is not a fatalist. He accepts the burden of his conscience willingly, even defiantly" (Thorslev, 1962: 163). Within this context, the Byronic Hero knows to accept the burden and responsibility of his mistakes, sins and actions, and he possesses a more developed sense of awareness than an average person. Accordingly, Birkin also has such a characteristic, and thus, he bravely accepts his own actions:

'I?—I'm not right,' he cried back. 'At least my only rightness lies in the fact that I know it. I detest what I am, outwardly. I loathe myself as a human being. Humanity is a huge aggregate lie, and a huge lie is less than a small truth. Humanity is less, far less than the individual, because the individual may sometimes be capable of truth, and humanity is a tree of lies.' (Lawrence, 1996: 151)

As is explicitly seen, he does not deny what he has done, and he even has a distaste for himself because he is also a human being. To put it another word, he does not only detest the humanity, but also detest what he is. From this point of view, his difference lies in the fact that he knows himself, and so, he is ready to accept the burden of his actions and mistakes. As a perfect embodiment of the Byronic Hero, he courageously reveals his idiosyncratic style and awareness, and he goes on criticizing the modern society by expressing his hate for it:

'What people want is hate—hate and nothing but hate. And in the name of righteousness and love, they get it. They distil themselves with nitroglycerine, all the lot of them, out of very love. It's the lie that kills. If we want hate, let us have it—death, murder, torture, violent destruction—let us have it: but not in the name of love. But I abhor humanity, I wish it was swept away. It could go, and there would be no ABSOLUTE loss, if every human being perished tomorrow. The reality would be untouched. Nay, it would be better. The real tree of life would then be rid of the most ghastly, heavy crop of Dead Sea Fruit, the intolerable burden of myriad simulacra of people, an infinite weight of mortal lies' (Lawrence, 1996: 151).

He emphasizes the hypocrisy and lies of modern human one more time by stating that they actually want and maintain hate even though they try to hide it in the name of love. Despite the technological developments that the humanity has achieved, human can not be away from blood and malignancy. People still kill and destroy each other, and human spirit is getting worse and worse day by day while there is only physical development. From this angle, Birkin abhors the humanity which can not go beyond a huge lie and considers that “if only man was swept off the face of the earth, creation would go on so marvellously, with a new start, non-human. Man is one of the mistakes of creation” (Lawrence, 1996: 152). As people can not clean their souls, it is better to clean surface from the people who are the mistakes of creation, which is a really radical and rigid idea. In this sense, according to Birkin who wants a world empty of people, creation does not depend on merely humanity and in fact, a world with non-human is not a loss, but a new start. As is seen in most part of the novel, Birkin often utters his abhorrence and hostility towards humanity, and he revolts against this corrupted order within modern world by rejecting its ethos that is so meaningless and dead for him. Because his way of thinking is considerably more different than the average person living in modern society, and his awareness is higher than the average person, he can not be a part of that society, and he feels alienation towards his society by maintaining an isolated life style. From this point of view, Birkin has similarities with the Byronic Hero with his isolation and rebellion as an outsider, misanthropic nature, aggressive individuality and sense of awareness, and he is definitely one of the most idiosyncratic representatives of the Byronic Hero as its modern version.

As is mentioned before, the Byronic Hero comes to the forefront with his enigmatic and complex personality, mysterious and dark sides and charm as a charismatic hero, and it is indeed difficult to solve this magnetic hero due to the depth of his emotions and spirit. This situation causes the Byronic Hero to stand apart from the ordinary people, and in this sense, it can be said that he is superior to average people within the society thanks to his idiosyncrasy. The Byronic Hero is described as “a grand, charismatic, yet ambiguous male” and “a complex male egotist shrouded in mystery and prone to dark brooding” (Snodgras, 2014: 25). With his ambiguous nature, mysterious and dark personality that is difficult to predict, the Byronic Hero evokes admiration among both women and men, and in this sense, he has really a deep personality. Similarly, Lawrence’s Birkin also draws a profile of the Byronic Hero

thanks to his enigmatic and mysterious nature, darkness and attractive charisma. When compared to the other characters within the book, Birkin has a mysterious and dark side, and this situation gives him an enigmatic mood. For instance, he is observed as a school inspector who lives alone throughout the novel, and this solitary figure does not have much connection with people except for the central characters. Unlike the other characters, it is not known anything about his origin and familial bonds, and in fact, it is not known where he came from and where he will go as it is reflected within this open-ended novel. In other words, we do not know any specific information about Birkin apart from his job and ideas, and in this sense, he represents the Byronic Hero with his dark, unknown and mysterious standing, which arouses the reader's curiosity and makes him a more attractive personality.

Birkin, as an idiosyncratic Byronic Hero, makes quite a different impression with his deep and complex nature, and he has a more distinctive and unique perspective outlook towards life, society and relations thanks to his self-awareness that is a characteristic of the Byronic Hero. While the other characters search for a more superficial and ordinary love that mostly focuses on body and appearance, Birkin searches for a deep and extraordinary love that is spiritual. In addition to this, he severely criticizes these characters since they are a part of mechanical modern society that kills the human soul with its old traditions and materialistic perspective, and he is aware of the problems that humanity has. The other characters, on the other hand, do not look at the world with such a sensitive perspective, and they become a part of this vicious circle that modern society suffers from. From this angle, this situation obviously demonstrates that Birkin has a deeper intellectuality and awareness with his complex personality that the others can not possess, and these features make him an embodiment of the Byronic Hero. In relation to this, he is quite different from the average person, and it is impossible to guess what he will say or do. Birkin is just like the water which is dark, deep and unknown, and it is difficult to guess its depth. To illustrate, Gerald finds him "clever, whimsical, and wonderful" as a "delightful, a wonderful spirit" (Lawrence, 1996: 234), and there is an uncertainty and mysterious side in his wonderful spirit: "There is always an element of uncertainty about you-perhaps you are uncertain about yourself. But I'm never sure of you. You can go away and change as easily as if you had no soul" (Lawrence, 1996: 239). Gerald can't help being held by Birkin's charm and influence:

Gerald was held unconsciously by the other man. He wanted to be near him, he wanted to be within his sphere of influence. There was something very congenial to him in Birkin. But yet, beyond this, he did not take much notice. He felt that he, himself, Gerald, had harder and more durable truths than any the other man knew. He felt himself older, more knowing. It was the quick-changing warmth and venality and brilliant warm utterance he loved in his friend. It was the rich play of words and quick interchange of feelings he enjoyed. The real content of the words he never really considered: he himself knew better (Lawrence, 1996: 75).

Obviously, Birkin shares similarity with the Byronic Hero in terms of his charming standing and charisma that influences both women and men around him, and Gerald is also one of these people who is unconsciously captivated thanks to his congeniality, warmth and interchange of feelings.

Hermione is also another person who can not escape from Birkin's sphere of influence for years with her obsessional love for him, and she still does her best to be with Birkin despite his cruel attitude towards her. In relation to this, Birkin is a good example of the Byronic Hero with his irresistible charm and charisma even though he is a cruel and destructive lover towards Hermione. She is so obsessed with Birkin that she feels insufficient and incomplete without him, and "when he was there, she felt complete, she was sufficient, whole" (Lawrence, 1996: 30):

If only Birkin would form a close and abiding connection with her, she would be safe during this fretful voyage of life. He could make her sound and triumphant, triumphant over the very angels of heaven. If only he would do it! But she was tortured with fear, with misgiving. She made herself beautiful; she strove so hard to come to that degree of beauty and advantage, when he should be convinced. But always there was a deficiency (Lawrence, 1996: 30).

In spite of the fact that Hermione is aware of the deficiency in her relationship with Birkin, she still craves for him and desperately wants a connection with him to be safe and whole. She has such a big obsession with Birkin that she even thinks a strange desire of slavery: "Ah, if only he had asked her to subserve him, to be his slave!" (Lawrence, 1996: 336). This sickly desire of her is a good evident to reveal the opposeless charm and influence of Birkin as a Byronic Hero, and it is not possible for Hermione to stay away from his dark and destructive charisma.

Hermione sees Ursula as an opponent since Birkin, who feels suffocated owing to her domineering will, starts to develop an intimacy with Ursula, and Ursula is another

person whom Birkin takes hold of thanks to his mystery and charm. Initially, she has mixed feelings about Birkin, and Birkin “piqued her, attracted her, annoyed her” (Lawrence, 1996: 32). She is really curious about him and would like to be in his sphere of influence:

She wanted to know him more. She had spoken with him once or twice, but only in his official capacity as inspector. She thought he seemed to acknowledge some kinship between her and him, a natural, tacit understanding, a using of the same language. But there had been no time for the understanding to develop. And something kept her from him, as well as attracted her to him. There was a certain hostility, a hidden ultimate reserve in him, cold and inaccessible. Yet she wanted to know him. (Lawrence, 1996: 34)

While something attracts Ursula to Birkin, there is also something keeping her away from him at the same time. Birkin, as an embodiment of the Byronic Hero, has a hidden and inaccessible side, which makes him dark and charismatic, and it is not easy to penetrate into him because of his depth. In this sense, Birkin represents “a curious hidden richness” (Lawrence, 1996: 59), and Ursula can’t help drifting with his unknown magnetism:

Ursula was watching him as if furtively, not really aware of what she was seeing. There was a great physical attractiveness in him—a curious hidden richness, that came through his thinness and his pallor like another voice, conveying another knowledge of him. It was in the curves of his brows and his chin, rich, fine, exquisite curves, the powerful beauty of life itself. She could not say what it was. But there was a sense of richness and of liberty (Lawrence, 1996: 59).

Namely, the magnetism she feels towards Birkin unconsciously is undefinable for Ursula, and even though she can not describe what attracts her, she is sure that there is a sense of richness and liberty in his style. Liberty is absolutely one of the most palpable and prominent characteristics of Birkin, and thanks to his piquant hidden richness, Ursula wants to discover him. From this point of view, Birkin represents the Byronic Hero quite well with his complex and enigmatic nature influencing everybody through his spiritual richness and enchanting charisma.

All in all, Lord Byron’s iconic hero occupies an important place in literary history as one of the most idiosyncratic heroes of all times, and the Byronic Hero has been going on alluring the reader thanks to his unique standing. Unlike the traditional hero types, this charismatic hero does not always draw a virtuous and flawless profile, and in this sense, what makes the Byronic Hero so gripping is that he is a dark and

imperfect personality. This imperfection of him makes him more human and realistic, and in this way, the reader can have a connection with the Byronic Hero by sympathizing with him. This legendary hero stands out with his rebellious side, individualism, autonomy and self-sufficiency, and he maintains an isolated life as an outsider because he forms his own moral codes with his own ethos that are so different from the society's common values. With the depth of his spirit and intellectuality, the Byronic Hero has a self-awareness that makes him superior to average person, and he has a capacity to look at the events from a rather different perspective.

In accordance with it, celebrated author D.H.Lawrence creates a perfect embodiment of the Byronic Hero in his masterpiece *Women in Love* with Rupert Birkin as a modern Byronic Hero who protests against the obsolete traditions and ethos of the industrial world and struggles to save the modern world in a way with his own revolutionary methods. In relation to this, Birkin, who rigidly criticizes the materialistic and mechanized society as the spokesman of his creator, D.H.Lawrence, fascinates the reader with his courageous standing and revolts against every kind of authorities or restrictions killing his individuality and spontaneity. As pointed out by Atara Stein, "he leaves the audience content with their own condition and the ability to identify with the hero. Their own powerlessness and inability successfully to defy oppressive authority are, paradoxically enough, affirmed as desirable states. The readers or viewers cannot be like him, and they are flattered that he wishes to be like them. In other words, while the audience, powerless in the face of institutional authority, cheers the hero's defiance of this authority and glories in the vicarious experience of this defiance, they are not impelled by the text to go out and defy authority themselves." (Stein, 2004: 3) Birkin also has the misanthropy and isolated side of the Byronic Hero as he can not be reintegrated into the society due to his distinctive way of thinking, deep spirit and passions, and thus, he freely forms his relationships and life according to his own idiosyncratic ideas with his self-sufficiency. This autonomous modern Byronic Hero does not let even his creator Lawrence domineer him, and he indeed stands apart from the other personalities in the novel thanks to his extraordinary intelligence, self-awareness and enigmatic personality. To sum up briefly, Birkin is definitely one of the most charming and distinctive examples of the modern Byronic Hero thanks to his idiosyncrasy, and he still continues to captivate the reader with his charisma and magnetism as one of the most special embodiments of the Byronic Hero.

CHAPTER THREE

THE CONCEPT OF THE BYRONIC HERO IN A PORTRAIT OF THE ARTIST AS A YOUNG MAN BY JAMES JOYCE

This chapter attempts to analyse and examine James Joyce's first semi-autobiographical novel, *A Portrait of the Artist as a Young Man* in the light of Byronic Hero, a labyrinthical yet entrancing hero archetype of Lord Byron. James Joyce is an Irish novelist, short story writer, poet, teacher, and literary critic, and Joyce, as a unique personality, is decidedly considered as one of the most innovative names of the 20th century thanks to his ground-breaking writing style called as stream of consciousness technique, modernist avant garde style and revolutionary outlook. James Joyce was born in Dublin in 1882, and he was just 22 years old when he left Ireland with his company Nora Barnacle on the 8th of October 1904. They started a life time journey across the Europe, and Joyce's relationship with his country was a complicated issue. Even though he visited Ireland only for important occasions like his mother's death during his exile from his native county Ireland, his most important works such as *Dubliners*, *Ulysses* and *A Portrait of the Artist as a Young Man* were rooted in the country of his born, and all set in the years prior to Joyce's departure. In this sense, Joyce is indeed one of the most remarkable and striking voices of Ireland and Dublin, and he vividly gives a realistic picture of Ireland and its general atmosphere through his ground-breaking writing style and perspective. Beyond no doubt, Ireland's socio-political situation and cultural ethos inspired Joyce greatly to write about Ireland and portrait his ideas about his homeland and personal experiences there in his works. In relation to this, his well-known work *A Portrait of the Artist as a Young Man* is a self-portrait of young James Joyce who witnessed the strict socio political, religious and cultural atmosphere of Ireland, and it is a kind of experimental work criticizing this restrictive structure of Ireland that drags individual into a predicament. Within this context, it discusses the ill effects of restrictions and rooted authorities on human soul and identity, and Joyce explicitly questions the concept of the individual in the modern society, his problematic relationships in a restrictive world, alienation and the value judgements of the 20th century Irish society throughout his novel. What makes *A Portrait of the Artist as a Young Man* so different from the other novels is that Joyce deeply projects the modern man's internal feud, quest for identity and psychological loneliness in the claw of a

restrictive labyrinth by describing happenings through character's mental processes and from this point of view, Joyce is one of the most idiosyncratic names of the 20th century.

A Portrait of the Artist as a Young Man actually began life in 1904 as Stephen Hero, projected as a 63-chapter autobiographical novel in a realistic point of view. After 25 chapters, James Joyce stopped writing Stephen Hero in 1907 and started to deal with its themes and protagonist in the form of a Künstlerroman, which is a narrative about youth and development of an individual as an artist, and a Bildungsroman, which is a novel about the moral and psychological maturation process of the main character, through a modernist style. Thereafter, American modernist poet Ezra Pound had the novel serialised in the English literary magazine entitled "The Egoist" in 1914 and 1915, and it was published as a book by B.W Huebsch of New York in 1916. In this way, Joyce gained a place at the forefront of literary modernism with the publication of *A Portrait of the Artist as a Young Man* and the short story collection *Dubliners* (1914). *A Portrait of the Artist as a Young Man* is regarded as the semi-autobiographical novel of the celebrated author Joyce, and from this point of view, it sheds light on his life from his childhood to adulthood, his mind and inner world on the way of becoming an artist:

...an autobiographical book, a personal history, as it were, of the growth of a mind, his own mind, and his own intensive absorption in himself and what he had been and how he had grown out of the Jesuitical garden of his youth. He endeavoured to see himself objectively, to assume a godlike poise of watchfulness and observance over the small boy he called Stephen and who was really himself (Gorman, 1941: 133).

As elucidated by Gorman, the novel, as an autobiographical book and projection of Joyce's own mind, vividly depicts the personal history of Joyce quite well and describes his struggle to examine himself with an objective perspective. Great author successfully reveals the transition of small Stephen into a young adult by using the technique of stream of consciousness in which he describes the events and situations in the flow of thoughts in the mind of a character without filtrating them, and accordingly, he touches upon this idiosyncratic transition of Stephen by reflecting his mind, emotions and inner turmoils. The small boy Stephen, who is trying to run after his dream to become an author throughout the novel, is actually James Joyce himself, and the novel traces the awakening of young Stephen Dedalus in both religiously and intellectually, a fictional alter-ego of James Joyce and a cross-reference to Daedalus, the thoroughgoing

craftsman of Greek mythology.

As stated above, James Joyce pictured the protagonist of his novel, Stephen Dedalus, through his development from an inquiring and cogitative young boy into a philosophical and artistic young man. Accordingly, *A Portrait of the Artist as a Young Man* starts with a fabulous narration and baby-talk of opening that symbolizes the boyhood period of Stephen, and it ends with the voice of a young adult man deciding to run after his dreams to be a God-like artist that symbolizes the maturation period of Stephen. As Eric Bulson writes in his book *The Cambridge Introduction to James Joyce*, Joyce reveals the challenging journey of Stephen while rationalizing and learning the world around him from his childhood to adulthood, and Joyce enables the reader to see Stephen's maturation process through his successful transitions in terms of style:

We can chart Stephen's development throughout the novel by his capacity to rationalize the world around him. We first find him passively processing the world through his body, but he soon moves into the more complicated socialization process. The childlike simplicity of the first chapter gives way to an increasingly sophisticated style that mimics Stephen's intellectual growth. In the second, third, and fourth chapters, the language becomes more complex because his mind is developing, and he is beginning to find ways to express himself. As Stephen learns about the world, his observations are accompanied by more intense intellectual reflections (Bulson, 2006:50).

Obviously, Stephen's journey that starts with a bodily processing and simplicity due to his boyhood period improves towards an increasingly more complex and sophisticated style as he grows up, and eventually, it ends with an intellectual point. Joyce sheds light upon Stephen's experiences, observations, discoveries and emotions on the way of rationalizing the world around him and his own individuality, and thanks to Joyce's narration and style, Stephen's psychological, intellectual and moral development is reflected quite vividly. The author uses techniques like stream of consciousness that later he developed more fully in his other works *Ulysses* and *Finnegans Wake*, and in this way, he allows the reader to gaze into Stephen Dedalus' developing ideas and soul which turns him into an artist day by day. To put it another way, using the technique of stream of consciousness, Joyce gives us a chance to catch a glimpse of Stephen to show how cluttered and chaotic the human mind is. To that end, after all he has been through in the political and religious atmosphere around him, Stephen becomes both more mature and inspired to turn over a new leaf, understanding his life as a young and avid artist. Throughout the novel, it is witnessed that Stephen is in a tough struggle with his inner, emotional and mental problems in addition to sociopolitical, familial and religious

restrictions of Irish culture, and great writer Joyce vividly depicts the struggle of man with both his own inner world and society in order to become an independent individual and find his own identity through Stephen's perspective. As a detailed portrait of Ireland and its socio political, religious and cultural turmoils in the 20th century, the novel demonstrates how this oppressive atmosphere of Ireland influences the individual, his bonds with himself and outer world, and from this point of view, Stephen, as a member of this society, is exposed to that tumultuous structure beginning from his childhood. He questions and rebels against the restrictive Catholic and Irish conventions, and finally this toilsome questioning concluded with his self-exile from Ireland to Europe so as to become a God-like artist that Stephen's soul has been craving for a long time.

As mentioned before, celebrated author James Joyce predominantly depicts his native-born county Ireland and its usual atmosphere throughout his works by referring to socio-political, religious and cultural norms of the early 20th century Ireland, and within this context, *A Portrait of the Artist as a Young Man* is a perfect embodiment of Joyce's portrait of Ireland. The general atmosphere of the early 20th century Ireland showed itself within the literature in a sense, and as a result of this situation, it can be stated that the socio political events, economic and psychological atmosphere of the 20th century greatly influenced the reflection of Joyce's characters in a similar way. Since both James Joyce and his Byronic character Stephen Dedalus grew up in Ireland, examining the struggles and living conditions of both Ireland and the era can be beneficial to emphasize with James Joyce and Stephen Dedalus.

The general atmosphere of the 19th century and the early 20th century Ireland naturally played an important role in the literature as usual, and in this sense, it is possible to see the reflections of this period densely in James Joyce's works. To this end, it can be easily said that James Joyce was also inspired by the socio-political, economic and psychological atmosphere of the 19th century and the early 20th century Ireland which he actually considered as a sort of prison as he stated in his famous novel *A Portrait of the Artist as a Young Man*. Undoubtedly, even though James Joyce left his born country in order to seek freedom and his real self, it can be clearly seen that Joyce was not so successful at killing the Irish man that lived deep down in his soul since he never stopped writing about his born country and the influences of the atmosphere of 19th century and the early 20th century Ireland on one's psychology and spirit during

his self-made exile days. With the effect of religious and political conflicts between Ireland and Britain, people experienced a highly oppressive and chaotic atmosphere in Ireland during this period. Irish people witnessed and joined to various political riots and movements and organisations such as the Home Rule, Fenian Brotherhood that was against the oppressions and ill treatments of Britain. The conflict between Ireland and Britain caused a chaotic atmosphere and let individuals suffer from a lack of individualism just like James Joyce's himself and his Byronic Hero Stephen Dedalus, who is considered as his alter-ego.

It should be kept in mind that Ireland's problematic atmosphere did not occur in the nineteenth century suddenly in order to comprehend the tension between Ireland and Britain and its importance for both two nations. In this sense, its history extends over to mid-seventeenth century when Britain was governed by Oliver Cromwell who believed that Roman Catholicism was completely wrong and despised Irish people for his distrust towards them. In order to solve this so-called "Irish Problem", Oliver Cromwell used every means possible and sent his New Model Army to make Irish people obedient. He also believed that a long term population loss would make Ireland less of a threat to Britain, and he thought that exporting Irish children from Ireland to West Indies for sugar plantations would make them suffer from a long term population loss as he planned.

In the eighteenth century, the rural population which was the majority of the population at that time lived in an extreme poverty since their farming land became the property of English landlords who had no mercy for the people who worked in the land. They were usually absent landlords, and they were never paying enough attention to the peasants who worked in the land, and the only thing that they were interested in was the money they would earn. No family was able to produce enough to both feed their families and pay the rent of the land. Besides, another problem was the potatoes which were the basis of the diet of rural communities, and rural population's annual food harvest was based on the potato instead of wheat or corn. However, when the potato crop failed, as in 1845, it meant a serious problem for the population. As Lee Spinks writes in his book *James Joyce A Critical Guide*, "A crucial issue in nineteenth-century Irish politics was the control and ownership of land. Large swathes of rural Ireland were owned by absentee British landlords who employed agents to ensure the maximum

return for their holdings. This system had two pernicious consequences: land rents were set at almost twice the level of mainland Britain, and the division of holdings into the largest possible number of rentable units limited the productive capacity of the land. Both of these factors contributed to the ravages of the Famine.” (Spinks, 2009: 10), and this situation affected the Irish society negatively.

By 1845, before the Great Famine, the population of the Ireland was 8 million, and the Catholic Church's impact on the population growth was highly effective. The Catholic Church was against abortions and underlined the importance of a large family whenever they had a chance in order to increase the population of Ireland. Without thinking the problems they might face such as food in short supply, many people believed that their children would take care of them when they became older, and they supported the idea of “The more children you have, the more comfortable you would be when you are older.” However, when there was no supply, as in 1845 to 1847, they faced a very serious famine, and “The famine left over one million dead; the combined effects of famine, disease and emigration reduced the Irish population from eight to five millions in less than a decade. The failure of the British state to ameliorate Irish despair – indeed, its perceived complicity in exacerbating the Famine’s worst consequences by elevating the idea of self-help above state assistance – had a powerful catalytic effect upon the revival of Irish political nationalism over the next seventy years.” (Spinks, 2009: 9)

After the Great Famine in 1845, the secret organisations which wanted the British out of their own land, Ireland grew, and Daniel O’Connell, who was a Dublin lawyer from rural Kerry, was the central figure of the Irish history in the first half of the 19th century due to his efforts for Irish Catholics who had been marginalized by laws of Britain. “Although a failure in political terms, the 1848 Young Ireland revolt set the stage for the two dominant nineteenth-century Irish nationalist campaigns: Home Rule and the Fenian movement.” (Spinks, 2009: 9) Yet, despite their problems and failures, the Fenians established a spirit of Irish rebellion which became an inspiration for Irish women and men to rise up against Britain in 1916. In addition to Daniel O’Connell, in other words “The Liberator's” political success, Charles Stewart Parnell was also one of the most significant Irish nationalist political leaders of the 19th century who became known as “Ireland's Uncrowned King” (Penston, 2010: 70) after his fast rise. “The

figure of Parnell brought together land reform and the political movement towards Home Rule which sought to free Ireland from direct rule from Westminster and give the Irish a larger stake in the management of their own affairs” (Spinks, 2009: 10). Later on, Dublin funeral of Jeremiah O'Donovan Rossa, an old Fenian who had died in America in the year of 1915, inspired the Easter Rising.

In order to comprehend Joyce's writings, it would be beneficial to keep in mind that The Easter Rising and the Irish Civil War were the two important Irish political events that occurred in James Joyce's lifetime, and naturally, their effects manifest themselves throughout his works. As a young man who stuck between his desires and the oppressions of the Catholic Church and the nationalism, Joyce found himself in a situation in which he thought of what to do in his life despite his interest in literature. Joyce was aware that he should choose a career, and he enrolled in the University of Medical School in Dublin. “After enrolling in the University Medical School in Dublin, he involved them in a new and completely illogical career choice: medical school in Paris. Intending to pursue a medical degree and a writing career, Joyce enrolled in the Faculté de Médecine in Paris. After borrowing left, right, and center, he left Dublin on December 1, 1902.” (Bulson, 2006: 5) During his university years in Paris, Joyce decided to stay in Paris as long as possible despite the challenging atmosphere, adopted a bohemian life which he spent most of his time reading in the library, and he managed to write poems and started to write about aesthetic later on he used in his writings as basis in his character Stephen Dedalus's theory on aesthetic in *A Portrait of the Artist as a Young Man*. As Eric Bulson writes, “It was an experience that allowed him to taste the fruit of independence and made him hungry for a life of exile.” (Bulson, 2006: 6) and unfortunately, Joyce's brief time in Paris ended with an incident which pained him deeply and made him angry and disappointed than ever on his own country and its system. “On April 10, 1903 Joyce received a telegram that took him back to Dublin immediately: “Mother dying come home father.” He arrived back home with long hair, a small beard, and a Latin Quarter hat and did what he could to help his mother through her illness. Nothing could save May Joyce from her battle with cancer. She died on August 13 at the age of forty-four. Because of their break with the Catholic Church, James and Stanislaus refused to kneel down and pray with her. With her death, the rest of the family came rapidly undone. Joyce acted as though he was impervious to the penury and misery of his home life, but it dramatically conditioned how he would

define his relationship to Ireland. Joyce never forgot this image of his victimized mother, and he later “cursed the system” responsible for it ” “(Bulson, 2006: 6).

After his mother's death, Joyce became restless than ever and blamed his country Ireland and saw it as the reason of the problems in his life, and he decided that staying in Ireland would be the murder of the artist yearning for freedom in his soul, and he decided to leave Ireland with his companion Nora Barnacle on 16 June 1904 and started their continental exile in Zurich where Joyce taught English at Berlitz School. During their exile days, Joyce and Nora started a family and had two children, and Joyce worked in several jobs at the same time in order to make their living. Later on, they moved again to Trieste “Dubliners submitted for publication to, and eventually refused by, Grant Richards. Chamber Music refused by several publishers. In 1907 James Joyce begins to lecture in Trieste and publishes political journalism.” (Spinks, 2009: 12) As Eric Bulson stated, “His lectures in 1907 and 1912 provide some revealing examples of his talent for creative self-fashioning. In his newspaper articles O’Leary and Myles Joyce were negative examples of what happens to the Irishman inside Ireland, but he was also trying to articulate the plight of the Irishman who manages to leave Ireland behind. In his “Ireland” lecture he cast himself as the defiant exile, who left his native country for the sake of intellectual independence” (Bulson, 2006: 27).

Starting from this point of view, Joyce mainly underlines in his works that one should not stay in Ireland if his aim is to find his freedom. In his essay entitled “Oscar Wilde: The Poet of ‘Salom’“, it can be clearly seen that Joyce is aware of Wilde’s Irishness, and he believes that England is the reason of Wilde's fall since they sentenced him to two years imprisonment since he is homosexual, which is clearly a sin and crime in his life time. Reading Joyce's aforementioned essay above, it can be easily understood that Joyce was inspired by Oscar Wilde's life and his works. Especially in his famous work, *A Portrait of the Artist as a Young Man*, Joyce was clearly inspired by Wilde’s *The Picture of Dorian Gray* (1891), the story of a young beautiful man who chooses to sacrifice his soul in order to achieve eternal youth and causes some people to their downfalls such his friend and the painter of his portrait but especially himself, and Joyce portrays young Stephen's yearning for freedom in his born country Ireland due to political and religious oppressions. However, as John Paul Riquelme writes, “Stephen Dedalus’s story of intended escape from Ireland’s limitations contrasts with Dorian

Gray's self-destruction in England. Dorian murders the artist and kills himself, while Stephen tries to bring himself into being as an artist" (Attridge, 2004: 103). In other words, seeing Wilde and his character Dorian Gray's fall, James Joyce decides that an artist can not stay in an atmosphere which is full of political and religious oppressions like Ireland and should find himself a place that he can freely think and write his ideas and feelings if his sole purpose is to become an artist instead of a soulless individual like Wilde or his fictional character Dorian Gray. Due to these reasons, Joyce decides to leave Ireland and turns over a new leaf in order to achieve his ultimate goal of becoming an artist just like his famous fictional character Stephen Dedalus.

Joyce also had work on history as a journalist in addition to his author identity, and during the years that he made his living as a journalist in Trieste, James Joyce wrote about Irish politics, history, culture and literature even though he was away from his home country. For that reason, it can be easily understood that James Joyce's self-exile did not leave him completely blind; on the contrary, his self-exile actually made him see the situation of his born country Ireland objectively and understand the reasons and consequences better since he was observing everything from an external perspective. "Trieste gave him a necessary geographical distance from Ireland, one that freed him from the straitjacket of history, but the Italian gave him a linguistic distance with which he could engage more closely with political issues. His Italian articles are about Irish politics, but they also reflect Joyce's efforts at cultural, linguistic, and historical translation. What Stanislaus said about Joyce's "Ireland" lecture could be said about the Triestine writings as a whole: he was "introducing a practically unknown country." He repeatedly looks at Irish nationalism, supporting such political objectives as Home Rule, while at the same time keeping a cautious and skeptical eye on what he saw as the Irish proclivity for betraying its leaders." (Bulson, 2006: 22)

Due to his distance to oppressive atmosphere of Ireland, James Joyce was lucky enough to think freely about the political and religious aspects of the Irish movement, and his chance of free thought paved the way for his great success on his first article, and Joyce was asked to give series of lectures on Ireland and because of the financial problems, Joyce decided to give only a lecture that was entitled "Ireland: Island of Saints and Sages." As Eric Bulson underlines in his book, "it was a lecture, he told Stanislaus that he would never give in English. He praises Ireland as an ancient and

heroic civilization with a glorious past. He denounces the British for colonizing his country but refuses to place all the blame on them. Instead, he blames the Irish for letting themselves be subjugated by a foreign invader. As hopeful as he is for an independent Ireland, he is wary of the Irish propensity for betraying its redeemers and had very little faith in a literary and cultural movement that advertises the existence of a pure Irish race and language. Skeptical that a revival would save Ireland, he told his brother in private that “no intellectual or artistic revival is possible until an economic one has already been completed because people haven’t the time or stomach to think” (Bulson, 2006: 23). In other words, Joyce's objective perspective towards political incidents of his life time actually made him observe everything around him better. For that reason, he never blamed just British or Irish and believed that either side had its own mistakes that caused Ireland's chaotic situation at that time. To that end, it can be easily claimed that criticism of Ireland, in terms of sociopolitical and religious aspects, plays an important part of James Joyce's works in which he mainly underlines the importance of the individualism and freedom, and Joyce stresses that Irish people should be economically free in order to achieve that literary and cultural freedom in Ireland.

As is mentioned above, Joyce was clearly inspired by his environment and the socio political atmosphere of his born country Ireland like all authors, and as a result of this inspiration, it is observed that the socio-political and culture atmosphere of the 19th century and the early 20th century found its way in celebrated author James Joyce’s works. Beyond no doubt, Joyce has a different point of view from the rest of his society and believes that political and religious atmosphere of Ireland is extremely oppressive, and for that reason, he supports the idea that one should get away from that oppressive atmosphere in order to see the world from a different perspective and find himself or herself a true identity. In relation to this, Joyce's well-known novel *A Portrait of the Artist as a Young Man* sets a very good example in order to see Joyce's critical attitude towards the political and religious situation of Ireland, and Joyce portrays the socio-political and religious atmosphere of Ireland very well by combining it with his own personal experiences there.

In his novels, famous author James Joyce mainly addresses to his childhood period, familial matters, the general situation of Ireland, and the Roman Catholic

Church, which functions as a reflection of Ireland's oppressive side, and he underlines the fact that the unhappy past of Ireland and its restrictive aspects are always felt everywhere by destroying man's individuality and identity. Ireland, whose future is haunted by its past events, does not let its people develop their own individualism on account of Irish culture's restrictive and suffocating ethos, and consequently, it is not possible for people to make their own way with their own personal decisions in such an oppressive atmosphere. In relation to this, this statement by James Joyce sheds light upon the general atmosphere of his home country Ireland, and summarizes the situation very well:

Finally, in the field of practical affairs this pejorative conception of Ireland is given the lie by the fact that when the Irishman is found outside of Ireland in another environment, he very often becomes a respected man. The economic and intellectual conditions that prevail in his home country do not permit the development of individuality. The soul of the country is weakened by centuries of useless struggle and broken treaties, and individual initiative is paralysed by the influence and admonitions of the church, while its body is manacled by the police, the tax office and the garrison. No one who has any self-respect stays in Ireland, but flees afar as though from a country that has undergone the visitation of an angered Jove (Mason and Ellmann, 1966: 153).

In his article "Ireland, Island of Saints and Sages", Joyce emphasizes the restrictive and oppressive aspects of Ireland that kills individuality by putting the blame on the economic and intellectual conditions of the country, and with its weak soul, Ireland suffocates the individual in Joyce's eyes. It is a kind of disrespect and a hopeless case to stay in such a country for the individual, and in this sense, an individual who respects himself and wants other individuals to respect him must react against this situation and leave Ireland to realize his individuality and potential. Describing Ireland as "the poor, anaemic, almost lifeless body lies in agony, the rulers give orders and the priests administer last rites" in his article, Joyce points out the fact that there is no room for hope and life in Ireland unless the old, useless struggles are replaced by new ideas. From this point of view, Joyce reveals his own rebellious side with his self-exiled life that aims to find a more free atmosphere to realize his artistic potential, and he proves that he has self-respect by choosing his life time journey instead of killing his individuality and potential in Ireland. Accordingly, Joyce's well-known novel *A Portrait of the Artist as a Young Man* sets a very good example so as to see his attitude upon this subject matter and his critical side.

The story of novel is set in late 19th century and early 20th century Ireland, especially Dublin, and it depicts man's struggle of survival as an autonomous individual

in modern age under the overwhelming conditions of the period through a ground-breaking and radical perspective. Throughout the novel, Joyce mainly touches upon the morbid effects of the oppressive situation in Ireland both politically and religiously on the individual's life by taking into consideration of his own experiences of the period, and points up the hidden influences of religious extremism while discussing the need for Irish autonomy, importance of the development of individual consciousness and the role of the artist with an introspective tone and third person point of view. In relation to this, it is observed that Joyce criticises other characters satirically in order to make the reader realize how different an artist's perspective is from the others who share the same world with him, and the reader learns how an artist comprehends the world around him right along with his views on religion, family and country thanks to different experiences of Stephen Dedalus, the protagonist of the novel.

The great author Joyce reveals the painful journey of Stephen on the way of becoming an artist, and he projects his inner conflicts and tempestuous adolescent feelings through stream-of-consciousness and his idiosyncratic narration. That is to say, he shows the reader his character's both the conscious mind and the subconscious mind, and explores the depths of human heart and mind by reflecting his interior monologues. Joyce makes the reader realise Stephen's artistic side by underlying his interest in words, rhymes and literature for several times and in that sense, he paves the way for his interest in literature and becoming an artist thanks to his narrative. Some of Stephen's earliest epiphanies come from his intense sensual awareness and the way he records them professionally as different from other people. One of the details related to Stephen that leaps to the eye within the novel is that his eyesight is also weak just like James Joyce, and this weakness of him has a great influence on his sensual awareness and perception about the issues. To put it another way, since his eyesight is weak, Stephen uses his other senses more than usual to perceive the world that surrounds him, and in doing in this way, he benefits from the motif method of narration, by which he puts out the word current images of light or dark, wet or dry and hot or cold images in addition to repeated symbols. Besides these, Joyce also uses the method of dramatic irony to emphasize and identify with Stephen's inner, emotional and mental struggles in the trinity of socio-political, familial, and religious restrictions, and to put it briefly, Joyce's idiosyncratic narrative and technique help the reader to penetrate into Stephen's enigmatic inner world and complex character profoundly.

The plot of *A Portrait of the Artist as a Young Man* is greatly shaped by the daily life of the main character Stephen Dedalus, who is an Irish boy growing up in the atmosphere of a Catholic family at the end of 19th century, and his relationships with family and society, and therefore, he is highly affected by the Catholic faith and Irish nationality. The novel starts with stream of consciousness narrative that reflects the flow of thoughts in the mind of a child and accordingly, the novel opens like a fairy tale accompanied by a baby talk. As time leaps forward, it is seen that Stephen attends Clongowes Wood College, which is a very strict boarding school that has devoted itself to Christian ethics. It is said that Joyce depends upon his own real life in the creation of protagonist Stephen, and in this sense, Joyce generally projects his own understanding of individual and world view through the experiences of Stephen in the novel, which is regarded as the semi-autobiography of James Joyce. For instance, Richard Ellman, famous biographer of James Joyce, points out that Stephen Dedalus was created as Joyce's literary alter ego. Whereas some scholars still disagree with the idea that Joyce's life affected his fictional Byronic hero Stephen Dedalus, most of them such as Chester G. Anderson are on the same mind that Stephen Dedalus functions as both the protagonist of the novel and the persona through which James Joyce pictures his own fictional portrait as an artist and a young man. Anderson, points out that most of the incidents in James Joyce's own life are similar to the incidents in his fictional character Stephen Dedalus' life: "On 1 September 1888, at the age of 'half-past-six', Joyce was taken by his parents to be enrolled in the finest Catholic preparatory school in Ireland, Clongowes Wood College, situated about twenty miles west of Dublin in the countryside near Clane"(Anderson, 1986: 15). Clongowes Wood College is the same school that Stephen attends in the novel, which has an evidential value that both James Joyce's life and his character Stephen Dedalus' life have similar aspects.

Within this context, Joyce vividly describes Stephen's everyday events at school atmosphere, and even though Stephen feels lonely and homesick on his first days at the school, he finds a place for himself among other boys as time passes. The visits that he makes with a great pleasure to his home starts to change with the death of the Irish political leader Charles Stewart Parnell which causes family tensions that runs high, and this delicate subject generates a furious and political discussion during the family's Christmas dinner. After a summer that Stephen spends with his Uncle Charles, he learns

that his family cannot afford his school expenses anymore, and they decide to move to Dublin since his father Simon is hard up for money, and his family is in a great debt. Thereafter, Stephen starts attending a well-known day school called Belvedere, where he becomes interested in writing and acting. After his first sexual experience with a young Dublin prostitute, Stephen starts to feel ashamed and overwhelmed in a strong feeling of guilt since he feels that he has betrayed the Christian ethics that he has been taught in Clongowes Wood Collage and Belvedere. For quite a while, he abstains from religious principles and commits various sins such as masturbation, gluttony and visiting prostitutes frequently. Then, on a religious seclusion that continues three day-long, Stephen decides to rededicate himself to a Christian life after hearing a trio of harsh sermons about sin, judgement day and hell. After this incident, Stephen starts to attend Mass every day, and he becomes a model of Catholic piety. His devotion to Christianity is so widely acclaimed that the director of the Belvedere asks him to evaluate entering the priesthood. After thinking about the offer of the director, Stephen realizes that priesthood is not the way of living that he can adopt since his love for sensual beauty is more stupendous than his religious devotion.

After he has learned from her sister that his family will move once again due to financial problems, Stephen goes for a walk on the beach while anxiously waiting for the respond about his university application, and he sees a young girl there by whose beauty he is fascinated. At that very moment, Stephen perceives that his love and desire of beauty is not something that he should feel ashamed, and subsequent to this moment of epiphany, Stephen vows to live his life according to his own moral values instead of the frontiers of his family, his nation and his religion. After he has moved to the university, he develops a number of strong friendships, especially with a young man named Cranly. During his university years, Stephen endeavours to create his own understanding related to art and he determines to become a free individual who is liberated from the contemplations of his family and friends. He gradually becomes more and more determined to live free from all kind of boundaries, and eventually, like his namesake, the mythical Daedalus, Stephen wants to build himself wings, and fly over the nets that restrain him in his home country so as to become his “true self” as an artist. Stephen, whose story begins with his childhood moments and baby talks, leaves Ireland as a young man to pursue the life of an author and to run after his own personal happiness.

As is mentioned above, the plot of *A Portrait of the Artist as a Young Man* mainly develops around Stephen's political, religious and familial issues in restrictive Irish society, and James Joyce depicts his own personal ideas and critical perspective about the society within the light of Stephen's relationships with outside world. However, this part of the study will be focusing on the character of Stephen Dedalus in a detailed way in the scope of Byronic hero, the idiosyncratic character of famous poet Lord Byron, and in this sense, it is clearly seen that there exists an analogy between the Byronic Hero and James Joyce's semi-autobiographical character, Stephen Dedalus thanks to his idiosyncratic personality. Undoubtedly, the Byronic Hero occupies an important place in literature with his idiosyncratic style and characteristic charisma, and this distinctive hero that has a lasting influence on literature often manifests himself with his striking features such as his rebellious spirit, yearning for individualism, self-reliance, a different perspective of life, isolated and alienated life style, complex personage, dark sides that he himself is even afraid of from time to time and so on. In the light of such information, James Joyce's Stephen Dedalus, the protagonist of the aforementioned novel, represents a good example of the Byronic Hero with his yearning for individualism and autonomy, creating his own moral values instead of living according to the values of his family, society and Catholic Church, isolated and alienated life style, leaving his own country for the sake of finding his real self and becoming a God-like artist. Stephen, as a nonconformist and outsider, leaps to the eye with his feeling of hunger for freedom, and he apart from the other characters in the novel with his stormy personality due to his different point of view and perspective towards religious and political issues, human nature and actually life itself. Joyce's Stephen Dedalus, in a nutshell, is among the perfect embodiments of the Byronic Hero thanks to his idiosyncratic stance, courage and enigmatic personality, which really evokes admiration.

The Byronic Hero, who is famous for his outright rejection of traditional heroic features, great passion, great talent and so on, rejects every kind of authority, power and tradition that can endanger his freedom and individuality. In other words, the Byronic Hero is presented as an idealised, but flawed character rather than being a flawless and extremely moral Romantic character with their rebellious acts and thoughts against any kind of social norms and rules set by the society, government or religion, and what

makes them so attractive is that they create their own moral values and shape their lives according to their own free will without bowing to every kind of pressures. As is emphasized by Abraham et al. (1993), the Byronic hero is “ a totally autonomous and independent person, feeling highly superior in his passion and powers to the common run of humanity whom he regards with disdain.” (Abraham et al, 1993: vol.2, 513) In respect to this, Stephen Dedalus can be put on par with the Byronic Hero with his extreme desire for freedom, individuality and his rebellion against the nationalist and religious constraints of the Irish society, and it is possible to encounter the nonconformist attitude of Stephen Dedalus towards many things throughout the novel. Probably one of the most striking features describing Stephen Dedalus throughout the atmosphere of *A Portrait of the Artist as a Young Man* is his creating his own moral values in order to live a free life instead of living according to society's moral values, and Church's or government's restrictions. Stephen Dedalus, as a Byronic Hero, starts a vocation to find his place in the world which ends with a failure that turns him into an outcast living according to his own moral values and alienated from the rest of the society. Throughout the novel, it is explicitly noticed that Stephen comes to the forefront with his insurrection against any kind of oppression and societal assertiveness that put his freedom into jeopardy, and he does not conform to anything that he can not believe from the bottom of his heart no matter who tells him that he should observe these rules as the rest of the society does. It is witnessed to the struggle of Stephen's free spirit, which leads him to become an artist later on, due to familial, political and religious issues. Because of the endless controversions between his free spirit and social assertiveness, various doubts about his aim in life haunt him, and numerous epiphanies spread all through the novel which leads our idiosyncratic protagonist, Stephen Dedalus to find his aim and destiny.” “His destiny was to be elusive of all social or religious orders... He was destined to learn his own wisdom apart from others and to learn the wisdom of others himself wandering among the snares of the world.” (Joyce, 2003, 422). In brief, Stephen is quite decisive to be the captain of his own soul by discovering his own wisdom and power while wandering in a hazardous world which is full of snares and obstacles preventing him from being an independent individual.

As is stated before, the Byronic Hero, who has striking features such as strong and bold belief in himself, yearning for freedom and so on, behaves as the leader of his own life rather than being a submitter to any kind of rule of hierarchy or monarchy. The

most crucial thing for him is his own moral values and personal ethos rather than the instructions or value judgements of the society and as Atara Stein underlines, “Byron thus creates a hero who satisfies his readers’ desire vicariously to identify with a powerful and autonomous individual who successfully defies authority and convention to forge his own path of assertive individualism.” (Stein, 2004: 13). Accordingly, Dedalus is also an efficient example of the Byronic Hero with his rebellious attitude towards political, religious and social restrictions within the closed atmosphere of Ireland, and desire for individualism and a free spirit. Maybe one of the most fundamental features describing Stephen throughout the atmosphere of *A Portrait of the Artist as a Young Man* is his being a fervent advocator of individualism and his seeking for a personal happiness that flourishes from his own freedom and autonomy. Stephen, as an embodiment of the Byronic Hero, tries to run after his own decisions and ethos that he creates with his freedom in order to make his own way in the restrictive atmosphere of modern Irish society threatening the own identity of the individual, and under no circumstances does he want to conform to the rooted traditions and norms of Ireland which destroy his individuality and creativity. This struggle of Stephen, who rebels against the restrictive understanding of his society, has a big influence on the attitude of him towards life, humans and relationships and without any doubt, he manages to do something that the other characters are not capable of doing thanks to his love for individualism and freedom. For instance, at the very beginning of the novel, it leaps out that Stephen is in touch with the suffocating atmosphere of the modern Irish society in which Irish nationalism, the reflections of strict Catholic aspect and societal assertiveness prowl around densely when he is a little boy. In relation to this, the word “apologize” that is echoed on the first pages of the novel when he says his intention to marry Eileen, a Protestant young girl living next door, sets a good example to point up the societal assertiveness that Stephen has encountered since his boyhood:

“He hid under the table. His mother said:
—O, Stephen will apologize.
Dante said:
—O, if not, the eagles will come and pull out his eyes.—

*Pull out his eyes,
Apologize,
Apologize,
Pull out his eyes.
Apologize,
Pull out his eyes,
Pull out his eyes,*

Apologize." (Joyce, 1993: 4)

Obviously, the announcement of little Stephen infuriates his mother and Dante, the governess of Stephen who is known for her deep Catholic faith, and he tries to escape their oppression and anger by hiding under the table, which symbolizes the strict side of Ireland remolded with Catholicism. Mother asserts that Stephen will apologize for this situation, and even Dante intimidates Stephen with her threat about the eagles pulling out eyes if he does not apologize. Stephen, who does not abide by the strict understanding of Catholic faith as a child, is faced with the concept of punishment at an early age and in this sense, as stated by Hugh Kenner in his article "The Portrait in Perspective", eagles are the punishers:

The eagles, eagles of Rome, are emissaries of the God with the hairy face: the punisher. They evoke Prometheus and gnawing guilt: again-bite. So the overture ends with Stephen hiding under the table awaiting the eagles. He is hiding under something most of the time: bedclothes, "the enigma of a manner," an indurated rhetoric, or some other carapace of his private world (Wollaeger, 2003: 35).

In other words, the eagles of "Rome" function as the emissaries of the God by referring to the harsh and wild aspects of "Rome" Catholic Church, and Joyce makes a reference to Titan Prometheus, who revolts against the God, Zeus, and is punished by the eagles eating his liver every day. Stephen, who consents to pay the penalty for his guilt and disobedience, is ready to accept the burden of his mistake by waiting for his punishers, the eagles of Rome just like Prometheus, and he will suffer the consequences of his mistake in his loneliness under the table or in carapace of his private, individual world. From this angle, it is seen that there is an analogy between Stephen and Prometheus, and both of them are among the perfect embodiments of the Byronic Hero, who accepts the heavy burden of his mistakes without complaints.

Stephen meets with the harsh conditions of modern Irish society in his boyhood, and this atmosphere considerably influences his attitude towards the outer world. In relation to this, besides the aspects of Catholic faith, Irish nationalism is also one of the barriers that Stephen encounters in his tough journey on the way of becoming a free individual, and Stephen, meets with the world of Irish nationalism when he is a little avid child who barely understands the words that his father and grand-uncle speak. His first encounter with Irish nationalism is well captured in this passage by Joyce:

On Sundays Stephen with his father and his grand-uncle took their constitutional. The old man was a nimble walker in spite of his corns and often ten or twelve miles of the road were covered. The little village of Stillorgan was the parting of the ways. Either they went to the left towards the Dublin mountains or along the Goatstown road and thence into Dundrum, coming home by Sandyford. Trudging along the road or standing in some grimy wayside public house his elders spoke constantly of the subjects nearer their hearts, of Irish politics, of Munster and of the legends of their own family, to all of which Stephen lent an avid ear. Words which he did not understand he said over and over to himself till he had learnt them by heart: and through them he had glimpses of the real world about them. The hour when he too would take part in the life of that world seemed drawing near and in secret he began to make ready for the great part which he felt awaited him the nature of which he only dimly apprehended (Joyce, 1993: 73).

In the company of his father Simon and grand-uncle Charles, Stephen realizes his lack of understanding the “real world” about which his father and uncle talk whenever they gather. Throughout the passage, it is seen that he can not follow their conversation and has difficulties to understand their vocabulary even though he is quiet enthusiastic about it. He awaits for the moment that he will become an adult and talk about that kind of important issues just like his father and uncle. However, later on, it draws the attention that how Stephen has become distanced to the subject and how he actually observes political issues different than his childhood years. As a young man, Stephen does not see himself as an Irish nationalist just like his family members or friends, and during a conversation in the university, Davin, who is a strong young nationalist, questions Stephen's loyalty to his country, Ireland by asking him to learn Irish and “be one of them”. Unlike Davin, Stephen, as a Byronic Hero, believes that he should not feel obligated to stay and participate in the Irish revolutionary cause and says:

This race and this country and this life produced me...The soul is born...It has a slow and dark birth, more mysteriously than the birth of the body. When the soul of a man is born in this country there are nets flung at it to hold it back from flight. You talk to me of nationality, language, and religion. I shall try to fly by those nets (Joyce, 1993: .251).

This reaction of Stephen reveals the parallelism between him and the Byronic Hero, and accordingly, they are similar in that both Stephen and the Byronic Hero raise a red flag against every sort of nets around them that wipe out their independence and individuality. Even if his race and Ireland have formed his life so far, Stephen no more wants the Irish nationality to imprison his soul, whose process of birth is more difficult and slower than the birth of body. As a perfect embodiment of the Byronic Hero, he is adamant on removing the restrictive nets of Ireland such as nationality, language and religion that hinder him from finding his own identity and free soul, and he will not “be one of them” because of his unconventional and nonconformist nature.

During an another conversation with Cranly, Stephen speaks more openly once when he is asked about his ideas on church and religious matters and with his Byronic nature, he objects to the oppressive side of authority:

Look here, Cranly, he said. You have asked me what I would do and I would not do. I will tell you what I will do and what I will not do. I will not serve that in which I no longer believe, whether it call itself my home, my fatherland, or my church: and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defence the only arms I allow myself to use - silence, exile and cunning... (Joyce, 1993: 309).

From this point of view, it can be easily understood that just like James Joyce himself, Stephen Dedalus also aims to get rid of his “nets”, in other words, nationality, religion, language that Ireland imposes upon him, and any kind of restrictions which he believes that, not only control his life but also stop him from expressing his thoughts and feelings freely through art. Within this context, Stephen’s “Non serviam” plays an important role in his revolt against the system both in spiritual and political way. This phrase is generally referred to Satan, who uses this phrase in order to show his rejection to serve God. Father Arnall uses this phrase “Non serviam: I will not serve” (Joyce, 1993: .99) to symbolise the sin of Satan, who prefers to reign in hell rather than serve in heaven. Thus, Stephen’s choice of word also serves as a mirror that reflects his rebellious attitude towards both political and religious system in Ireland in a rhetoric way. He is sure that these traditional “nets”, especially religion, is a big obstacle before his dream of becoming an artist due to their conventional nature, and these nets do not let Stephen have the identity that he wishes as an independent artist. Since the Roman Catholic Church was a stupendous force in James Joyce's native soil Ireland during and after the nineteenth century, it is possible to observe its effects on people's life styles, political and cultural values and norms. In other words, Roman Catholicism was an important mainstay against English colonialism, and it appears that “Irishness had come to be seen by many as synonymous with Catholicism” (Belanger, 2001: 10-12). Therefore, throughout the novel, it can be seen that, Catholicism and Irish nationalism are treated collaterally, and the protagonist of the novel, Stephen Dedalus tries to find his way in the labyrinth of religion and nationalism by rejecting all the nets around him, which is a good proof of his Byronic personality. From this point of view, Stephen, as an ardent Byronic Hero, defies all the established nets of Ireland that try to kill his self and identity by saying “ I will not serve”, and this saying of him conjures up the Satan,

who is one of the most sophisticated precursors of the Byronic Hero. Briefly, Stephen, who indigenises “the mind of man independent of all religions”, (Joyce, 1993: 246) turns into an insurrectionary and rebellious figure just like Satan.

As mentioned before, Stephen is a kind of embodiment of Joyce and his experiences in Ireland, and Joyce’s thoughts and outlook inevitably find their way in the formation of Stephen’s personality and standing. In this sense, James Joyce himself also had disavow Catholicism and objected to the involvement of the Catholic Church to Irish politics and the Irish Ireland movement. He also rejected Church's attitude towards the moral issues by saying “I left the Catholic Church, hating it most fervently. I found it impossible for me to remain in it on account of the impulses of my nature.” (Joyce, qtd in Ellmann, 1984: 1), and believed that moral, political and cultural values of the people of Ireland were heavily manipulated by the Catholic Church. He considered that the approach of Irish people to religion was, in the words of his nonconformist character Stephen Dedalus, that of “a dullwitted loyal serf.” (Joyce, 1993: 139). Throughout the novel, it is observed that Stephen strives for finding his own voice and endeavors to create his own moral values despite overwhelming odds. Because of the mutual affinity between Catholicism, familial issues, guilty conscience and forfeiture planted in Stephen from an early age, he has learned from his early ages that Dante is a well educated woman, but at the same time he thinks that “Father Arnall knew more than Dante because he was a priest”(Joyce, 1993: 6) , which shows us how Stephen thinks that the Church is the ultimate authority.

As is stressed before, the tumultuous atmosphere of Stephen’s home reveals the complex situation in Ireland very well, and the events that have occurred at home play a crucial role in the formation of his ideas. Stephen is often exposed to religious and political discussions at home, and accordingly, the Christmas dinner is one of the most striking examples of this situation. The secure and certain semblance of home which plays a considerable role in Stephen's challenging school days at Clongowes is torn apart because of the argument over the Catholic clergy's role in the downfall of Parnell. This argument ruins Stephen's first Christmas dinner with his family, which actually should have been a happy moment during his school days that he went home barely instead of a fearful experience, and his mother warns Stephen's father Simon and uncle Charles by saying “For pity sake and for pity sake let us have no political discussion on

this day of all days in the year.” (Joyce, 1993: 35). After Parnell's death, Stephen realizes that he is not willing to lay down his life for Irish nationalism and he keeps separate himself from Ireland which he pictures as “the sow that eats her farrow” (Joyce, 1993: 157), and understands that he can only become an artist abroad. This simile of Stephen clearly points up the brutality of Irish nationalism that destroys the individual and his self, and Stephen, as a Byronic Hero, is decisive in not being a bait for Ireland.

Stephen's criticism of priesthood starts to blaze up again due to the punishment of Father Dolan when he has accidentally broken his glasses at Clongowes, and James Joyce reflects Stephen's trauma with this passage from the moment of innocent Stephen's punishment:

Stephen closed his eyes and held out in the air his trembling hand with the palm upwards. He felt the prefect of studies touch it for a moment at the fingers to straighten it and then the swish of the sleeve of the soutane as the pandybat was lifted to strike. A hot burning stinging tingling blow like the loud crack of a broken stick made his trembling and crumpled burning livid hand shook like a loose leaf in the air. A cry sprang to his lips, a prayer to be let off. But though the tears scalded his eyes and his limbs quivered with pain and fright he held back the hot tears and the cry that scalded his throat.” (Joyce, 1993: 59).

Nevertheless, his faith in authority and justice is recruited when the Rector has believed in his statement about the situation and supported his brave attempt of securing the justice, and even after his victory, Stephen continues to be obedient. However, when he is enrolled at Belvedere, Stephen learns from his father that Rector has thought the whole incident was a joke at that time, and his sympathetic response was a conclusion of this fact. “This is the first instance in the novel of a pattern in which moments of spiritual elevation are followed by episodes of deflation” (Belanger, 2001:15-16). After this incident, Stephen still has respect for his teachers at school, but it can be clearly observed that his unconditional accepting every word of them has changed, and he keeps criticising them harder than ever.

As is cited by the majority of scholars such as Peter L. Thorslev and Atara Stein, Byronic hero is also well known for his self isolation which is a foregone conclusion of his uncommon character and different perspective of life, and as Atara Stein writes in her book, “At the same time, he lacks social skills and an ability to relate to other people. The Byronic Hero is a loner and an outcast; he can be arrogant, contemptuous of

human beings, bad-tempered, overbearing, cold, ruthless and emotionless.” (Stein, 2004: 2,3). In relation to this, self- alienation and restless wandering, as characteristics of the Byronic Hero, manifest themselves in the features of Stephen Dedalus. Because of his artistic perspective and distinctive outlook that is more different than the world around him, Stephen feels a kind of distance and outsidership towards the world and people around him, and this isolation of him even leads to a misunderstanding among people who think that he is an egoist and proud personality not appreciating others rather than himself. Therefore, Stephen Dedalus, who already suffers from isolation, increasingly notices this torturous social alienation, and in addition to being an outcast, Stephen also has inner conflicts due to his sexual desires which make him stuck between the religion and the freedom he is craving for. Within this context, during Stephen's days at Belvedere, it is witnessed how he gradually isolates himself from the rest of his environment since he does not share the same ideas and ideologies. At Belvedere, Stephen absents himself from the other people around him, and even from his family, and he maintains his life as an introvert:

He saw clearly too his own futile isolation. He had not gone one step nearer the lives he had sought to approach nor bridged the restless shame and rancour that had divided him from mother and brother and sister. He felt that he was hardly of the one blood with them but stood to them rather in the mystical kinship of fosterage, fosterchild and fosterbrother (Joyce, 1993: 120).

He finds himself in a situation in which he feels alienated and tries to find what his real identity should be. As an embodiment of the Byronic Hero, who can not get involved in the life of other people within the society, Stephen can not get involved in the life of his family and friends, and he looks at this world from a distance, which is so foreign to him. He is so foreign and disconnected that he feels as if he were a fosterchild and fosterbrother who actually does not have any real intimacy with his family, and he can not have a sense of belonging as an outcast. He keeps walking in the streets of the city while thinking what kind of a people he is turning into due to his self-alienation and sexual desires that are wrong according to Christianity. He finds himself in a kind of maze of self-questioning as a Byronic Hero whose self-awareness is high, and he is actually aware that he is in “mortal sin” but never cares about this. “By day and night he moved among disorted images of the outer world.” (Joyce, 1993: 120), and Stephen's endless wanderings, which is a consequence of his self-isolation, lead his path cross with a Dublin prostitute. At that night, “he wanted to sin with another of his kind, to

force another being to sin with him and to exult with her in sin.” (Joyce, 1993: 122). This encountering that turns Stephen's life around changes it in every way, and Stephen's repressed sexual urges come to light at that moment. During the night that they spent together, Stephen gets a taste of freedom, and feels stronger than ever before. James Joyce openly emphasizes Stephen's feelings in this passage:

A tender premonition touched him of the tryst he had then looked forward to and, in spite of the horrible reality which lay between his hope of then and now, of the holy encounter he had then imagined at which weakness and timidity and inexperience were to fall from him (Joyce, 1993: 121).

However, after this epiphany, Stephen becomes conscious, and every sin that he has committed reduplicates his feeling of guilt. Usually the haunting memories of past sins bring the Byronic Hero's days into disrepute, and due to his past experiences, Byronic Hero often carries a form of defect, a “ heart and harp have lost a string...” (Byron, 1828: 210), which often isolates him much more from the society. For that reason, Stephen again alienates himself from every kind of religious practice for a long time due to his guilt, and spends all of his time alone in his room. During the three day religious seclusion in Belvedere, Stephen goes through a phase in which he realises his sin and the consequences of it. After Father Arnall's sermons, Stephen starts to understand “Irish and Catholic in its terror, its ardour and its intensity” (Mulrooney, 2001: 160). The consciousness of religious authority, the ideas of sin and blame and the fear of punishment which have been taught to him since his childhood years are restored and fortified, and at that moment Stephen feels that the very center of his being has been uncovered: “The preacher’s knife had probed deeply into his disclosed conscience” (Joyce, 1993: 88). He feels ashamed of himself, and weeps for the sins that he has committed since he lost his innocence. Stephen, who has been excluded by the society and becomes isolated within crowd, shelters himself, and he even wants to die from time to time as he can not forge a bond with the society.

During these religious seclusions, Stephen as an imaginative and a self conscious Byronic hero, is struck by his own mind’s creation, and his unsteady emotional state starts to imagine his own hell, which is clearly emphasized during this passage by James Joyce:

At the last moment of consciousness the whole earthy life passed before the vision of the soul and, ere it had time to reflect, the body had died and the soul stood terrified before the judgement seat. God, who

had long been merciful, would then be just. He had long been patient, pleading with the sinful soul, giving it time to repent, sparing it yet awhile. But that time had gone. Time was to sin and to enjoy, time was to scoff at God and at the warnings of His holy church, time was to defy His majesty, to disobey His commands, to hoodwink one's fellow men, to commit sin after sin and to hide one's corruption from the sight of men. But that time was over. Now it was God's turn: and He was not to be hoodwinked or deceived. Every sin would be then come forth from its lurking place, the most rebellious against the divine will and the most regarding to our poor corrupt nature, the tiniest imperfection and the most heinous atrocity (Joyce, 1993: 137).

In this section, James Joyce projects a vision of hell by using Father Arnall's words, which plays a vital role in young Stephen's life, and notably, in this part of the novel, it is seen that Joyce was heavily inspired by Dante Alighieri's poem *Inferno*, just like his pioneer Lord Byron, which is mainly a spiritual autobiography which tells Dante's downfall into hell. Similarly, *A Portrait of the Artist as a Young Man* offers another kind of spiritual autobiography, and just like Dante Alighieri, Joyce reads between the lines of his spiritual history by using his character Stephen Dedalus as a mouthpiece. Just like Dante Alighieri, Joyce also places the moment of Stephen's glimpse of his own hell at the very center of the novel. In Dante's *Divine Comedy*, *Inferno* leaves the devil in the middle of the Earth so that the pilgrims seeking God must see the worse, and then raise toward his salvation. In a similar manner, Stephen also commits various sins and immoral acts which cause him to see his own fearful view of hell. Just as Dante's ease off due to the appearance of the Virgin Mary taking him to heavenly union with his lover Beatrice, Stephen also sees a vision of Virgin Mary placing his hand in his lover Emma's. The visit of the inferno causes a torment, but eventually shows a way to get out of there which is a pathway of holy love.

According to Peter L. Thorslev, the Byronic Hero is not a fatalist character with his deep self-consciousness, and "he accepts the burden of his conscience willingly, even defiantly; with the possible exception of Lara, he does not attempt to evade his moral responsibility." (Thorslev, 1962: 163). In other words, the Byronic Hero valiantly accepts the burden of his sins and mistakes without evading responsibility as he has committed these sins with his own free will and decisions, and in relation to this, it leaps to the eye that there exists an analogy between the Byronic Hero and Stephen. To set an example, after seeing the visions of hell, Stephen takes responsibility of his own mistakes, and confesses his sin, and once again his identity is fixed according to the practices of Catholic Church, which does not allow people to form their own personality freely. After asking sixteen years old Stephen, his age, the priest starts to

give him advices about how he should live his life:

You are very young, my child, he said, and let me implore of you to give up that sin. It is a terrible sin. It kills the body and it kills the soul. It is the cause of many crimes and misfortunes. Give it up, my child, for God's sake. It is dishonourable and unmanly. You cannot know where that wretched habit will lead you or where it will come against you. As long as you commit that sin, my poor child, you will never be worth one farthing to God. Pray to our mother Mary to help you. She will help you, my child. Pray to Our Blessed Lady when that sin comes into your mind. I am sure you will do that, will you not? You repent of all those sins. I am sure you do. And you will promise God now that by His holy grace you will never offend Him any more by that wicked sin. You will make that solemn promise to God, will you not? (Joyce, 1993: 178).

After his confession to the Priest, Stephen feels filled with grace, and he decides to take control of his spiritual state by aiming to become his own spiritual master. In that sense, he decides to listen to the Priest's advices in order to become successful in his aim of being a worthy Christian, and he adopts a new religious discipline that changes his life completely. He starts to live his life completely in a religious perspective in which he never skips his religious compulsions despite his suspicions about whether his prayers are enough for God to forgive all of his sins or not. He devotes himself completely to Christian discipline, and tries to become worthy of God's love for his soul. Gradually, Stephen believes the fact that God loves him, and he starts to see the world as the expression of God's divine love. He becomes so conscious about himself that he even avoids eye contact with women around him, but his attempt to maintain his self control becomes the subject of devil's attacks.

Later on, while he is speaking with his friends about the writers, the priest, who is amazed by Stephen's devotion in Christianity, addresses him and asks "...Have you ever felt within yourself, in soul, a desire to join the order? Think." (Joyce, 1993: 194) After hesitating a bit, Stephen answers that he has sometimes thought of it, and the priest starts to speak of the importance of this opportunity:

In a college like this, he said at length, there is one boy or perhaps two or three boys whom God calls to the religious life. Such a boy is marked off from his companions by his piety, by the good example he shows to others. He is looked up to by them; he is chosen perhaps as prefect by his fellow sodalists. And you Stephen, have been such a boy in this college, prefect of Our Blessed Lady's sodality. Perhaps you are the boy in this college whom God design to call Himself (Joyce, 1993: 194).

The style that Joyce adopts at that part also reflects the ascetic Stephen's psychological state, and accordingly, it is openly seen that James Joyce's language loses its colours in terms of adjectives and complex syntax during those parts. This sudden change in the

language suggests the difficulty of the life that Stephen has been trying to adapt for some time, and throughout his adaptation process, Stephen questions whether his effort is enough for his absolution or not:

A restless feeling of guilt would always be present with him: he would confess and repent and be absolved, confess and repent again and be absolved again, fruitlessly. Perhaps that first hasty confession wrung from him by the fear of hell had not been good? Perhaps, concerned only for his imminent doom, he had not had sincere sorrow for his sin? But the surest sign that his confession had been good and that he had had sincere sorrow for his sin was, he knew, the amendment of his life.
– I have amended my life, have I not? he asked himself (Joyce, 1993: 189).

With these question marks in his mind, it can easily be said that even at the peak of his religious discipline, Stephen still has some second thoughts about his path, and questions if his effort is enough or not, which is a sign of his enigmatic and complex inner world as a Byronic Hero. In the light of these lines, Joyce gives the signs that Stephen's destiny does not lie in the priesthood. Stephen realizes that religion offers him an alternative way of life, a life which is more peaceful than his daily life and familial life. He pictures himself in the respected, powerful and admired role of the serious priest whose only aim is to carry out his duties. Tempted by the power of knowledge and the priesthood, by the opportunity to stay sinless and pure, Stephen questions if he is devoted enough to adapt the life that he knows well that how passionless and isolated it is:

It was a grave and ordered and passionless life that awaited him, a life without material cares. He wondered how he would pass the first night in the novitiate and with what dismay he would wake the first morning in the dormitory. The troubling odour of the long corridors of Clongowes came back to him and he heard the discreet murmur of the burning gasflames. At once from every part of his being unrest began to irradiate. A feverish quickening of his pulses followed, and a din of meaningless words drove his reasoned thoughts hither and thither confusedly (Joyce, 1993: 198).

As Atara Stein utters, “The Byronic hero, nineteenth-century or contemporary, provides a satisfying vicarious experience for his audience because of his invulnerability and his successful defiance of institutional authority. In his self-sufficiency, he creates a law unto himself and refuses to be subject to any external authority or conventional values. (Stein, 2004: 35). Such kind of an ordered life that is passionless and impedes his real personality nearly functions as a soulless grave for Stephen, and it seems so meaningless and dull to him since he can not maintain an independent life as he wishes. Eventually, as a Byronic hero whose individuality and passions are the most important thing in his life, Stephen picks out that he is not destined for what he has believed to be

his salvation, and realizes that he can not sacrifice his individuality for this cause as an ardent Byronic Hero:

He would never swing the thurible before the tabernacle as priest. His destiny was to be elusive of social or religious orders. The wisdom of the priest's appeal did not touch him to the quick. He was destined to learn his own wisdom apart from others or to learn the wisdom of others himself wandering among the snares of the world. The snares of the world were its ways of sin. He would fall. He had not yet fallen but he would fall silently, in an instant. Not to fall was too hard, too hard; and he felt the silent lapse of his soul, as it would be at some instant to come, falling, falling, but not yet fallen, still unfallen, but about to fall (Joyce, 1993: 200).

At that very moment, during his inner conversation with his own inner voice, Stephen realizes that he can not adopt that kind of a religious life which he sees as an enormous threat against his free spirit, and he decides to change his destiny by thwarting social and religious orders surrounding him from all quarters. Showing one of the most fundamental behaviours of a Byronic hero, Stephen rejects learning wisdom from the others, and he suggests that the best way to learn is to experience everything with his own rights and wrongs, and he undauntedly takes the responsibility of his own actions whether the consequences work unfavorably of him or not.

Troubled by his ideas about the director's call, Stephen decides to walk home, and at home, he learns from his sister that they will move again. Knowing that the reason of moving again is his father's debts, Stephen notices that despite their attempt to act happy, they all seem to be "weary of life." While watching his family, Stephen realizes that he inwardly wants to be free from the religious life, hopelessness and the poverty of his family, and upon seeing his disorderly house, Stephen experiences another moment of clarification. "Having rejected the call to a religious life, Stephen experiences another of the epiphanies, or sudden moments of revelation, which mark each climax in his search for identity" (Childs, 2001:199). Stephen decides to walk towards the sea, and there he encounters his schoolmates who are swimming, and they greet him with his name in Greek: "Their banter was not new to him and now it flattered his mild proud sovereignty. Now as never before, his strange name seemed to him a prophecy." (Joyce, 1993: 208). At the very moment he hears his surname "Dedalus", he realizes its association with Daedalus, an ancient Greek craftsman who constructed artificial wings to save his son, Icarus from the Labyrinth. He sees a vision of "the end he had been born to serve and had been following through the mists of childhood and boyhood" (Joyce, 1993: 130):

His soul had arisen from the grave of boyhood, spurning her grave-clothes. Yes! Yes! Yes! He would create proudly out of the freedom and power of his soul, as the great artificer whose name he bore, a living thing, a new and soaring and beautiful, impalpable, impresihable (Joyce, 1993: 210).

He feels that his aim in life is to build a new identity which will help him to fly away from his current situation and every sort of limitations, and he believes that he can create a living and new identity only through the freedom and power of his soul. After sudden and striking realization, Stephen walks towards the sea, where he sees a young girl gazing out to sea with her skirts tucked up around her waist and “She seemed like one whom magic had changed into the likeness of a strange and beautiful seabird.” (Joyce, 1993: 212) in Stephen’s eyes. After their eye contact, his soul experiences “an outburst of profane joy.” (Joyce, 1993: 212), and his passionate nature awakens here.

“One of the characteristics of the Byronic Hero is that although love may be the instigating passion of a course into which the Byronic Hero hurls the force of his will, it is usually superseded by other passions that provide the dominant motivation for his actions” (Howard, 1973: 191). After this incident that he comes across at the sea, Stephen realizes that the only thing that matters for him is the appreciation and love of beauty, and Stephen sees Emma as an angel of youth and beauty, and likens her to an exotic seabird. He can “worship” her as if she were a form of art, and this situation obviously reveals that how powerful his passions are. Stephen recognizes his feelings for what it is and he realizes that there is no need to feel ashamed because of his desire for her. By means of Emma's beauty, Stephen realizes that art is just not a beautiful object, but a reason of his existence, which depicts that he has a deeper perspective towards life when compared to an average person. As a result, he observes that he will not only create literature but also will create his true identity which awaits to “fly away those nets” through his heart and soul. Stephen creates a new life devoted to art : “To live, to err, to fall, to triumph, to recreate life out of life!” (Joyce, 1993: 132) , and from this point of view, art functions as a holy means to experience the life with its positive and negative aspects. Right after the epiphany he has experienced, Stephen feels relieved and free when he has been reborn as a new person who is free from the fearful oppressions of Catholicism and politics. Stephen, who appreciates beauty and the living passions it evokes, uses his love for beauty as a source for his artistic soul, and he prefers an independent life in which he can become an artist freely. From this point of view, it can be clearly seen in this section of the novel that how James Joyce mainly

emphasizes his Byronic Hero Stephen Dedalus' different perspective of life, yearning for individualism and aim of becoming an artist by comparing him with the people around him, especially the university students and lecturers.

The final and longest chapter of the novel starts with Stephen's new life at university and his mother's fears that university will change her precious son. In this part of the novel, what leaps to the eye is that Stephen is not a model student as he used to be. To give an illustration, during his English literature lecture which Joyce lets us hear Stephen's inner voice, he thinks about words arrangement, their Latin resemblances and their use in poetry, and he wonders if he will have a chance to "forge out an aesthetic philosophy" rather than listening to the lecture. Throughout the last chapter of the novel, it is observed that Stephen still tries to shape a theory of aesthetics as well as his personality and character. On the other hand, it is seen that Stephen leaves his past life and fears as he communicates with his friends and lecturers who reveal Stephen's hidden evolving side as a "young artist". Beyond no doubt, James Joyce uses this chapter as a means of litmus in which he shows the reader how Stephen is different than the others around him, and just like the Byronic Hero, Stephen also stands apart from the people thanks to his deep insight and enigmatic personality. By comparing Stephen with the other characters of the novel, it can be easily realized that Stephen has a different point of view and attitude towards life in terms of political and religious issues, which makes him more intellectual and hard to understand than the others. His difference which is the source of his artistic soul starts to create new depths. To set an example, when he encounters with McCann on his way to the class, McCann calls Stephen as "an antisocial being" just because he spends most of his time in his inner world with his books and thoughts, and tells him "Wrapped up in yourself. I'm not. I'm a democrat and I'll work and act for social liberty and equality among all classes and sexes in the United States of the Europe of the future." (Joyce, 1993: 181). As Stephen thinks more differently than the others around him, he is alienated from the society by being called as an antisocial being, which makes him a perfect embodiment of the Byronic Hero, and unlike average people, Stephen's idiosyncratic standing and deep personality prevent him from being a usual member of the society.

The next student who plays his role in showing Stephen's difference to the reader as a Byronic Hero is Davin, a handsome and athletic peasant student who is devoted to

the Irish cause, and Stephen describes his friend Davin as “the young peasant [who] worshipped the sorrowful legend of Ireland. [...] his nurse had taught him Irish and shaped his rude imagination by the broken light of the Irish myth” (Joyce, 1993: 154). Whereas Davin needs the affirmation of the Irish identity and myth in his life as a nationalist, Stephen, as a rebellious embodiment of the Byronic Hero, rejects such an affirmation by the Irish identity and Irish nationalism. Unlike Stephen, as Davin easily accepts the rooted ethos and every kind of imposed ideas within Irish society in an obedient manner, he is called as a “ little tame goose” (Joyce, 1993: 250) by Stephen, and this metaphor points out the radical differences between these two friends. Even though Stephen cares for Davin as a beloved friend, he still knows that they are completely different from each other, and in this sense, this difference can best be illustrated with Davin's encounter with a young peasant woman like him. Starting from this point of view, even though they enjoy this friendship, there are several differences that tell apart them. Davin's provincial way of speaking and attitudes, which are the clear signs of that he is a peasant, demonstrate that he is not as sophisticated and intellectual as Stephen, and they mark a contrast to Stephen's thoughts and expressions which he pays great attention as an evolving artist. Through this incident, Stephen realizes the difference between him and his friend Davin who uses unkind Irish idioms rather than thinking and speaking poetically like Stephen's himself. In this sense, it can be inferred that Davin symbolizes simplicity while Stephen symbolizes a sceptical mind and enigmatic personality with his Byronic nature.

After realizing that his friend Davin is not the right person to discuss his theory of aesthetics, Stephen meets the Dean of Studies, and they start a conversation mainly about the aesthetics and the responsibilities that being an artist brings about. While speaking to the Dean of Studies, Stephen refers to his own ideas pertaining to Aristotle and Aquinas, nevertheless, he infers that he is not as knowledgeable as he has thought about this subject. In the minutes to come, during their conversation, Stephen realizes that the Dean of Studies is highly ignorant in the sense of vocabulary knowledge:

- “What is a tundish?
- That. The... funnel.
- Is that called a tundish in Ireland? Asked the dean. I never heard the word in my life.
- It is called a tundish in Lower Drumcondra, said Stephen, laughing, where they speak the best English.
- A tundish, said the dean reflectively. That is a most interesting word. I must look that word up.

Upon my word I must. (Joyce, 1993: .233)

As is understood, The Dean's limited literal understanding of the matter compared to his student, who is normally supposed to be less knowledgeable about these subjects, deeply disappoints Stephen. Stephen pities his teacher who is a "faithful servingman" devoting himself to his occupation without experiencing true knowledge with his own individual experiences. Through the protagonist Stephen's discussion with the Dean which ends when the physics professor comes, James Joyce points out how inadequate the educational system is in Ireland by using Stephen as a spokesman:

His courtesy of manner rang a little false and Stephen looked at the English convert with the same eyes as the elder brother in the parable may have turned on the prodigal. A humble follower in the wake of clamorous conversions, a poor Englishman in Ireland, he seemed to have entered on the stage of jesuit history when that strange play of intrigue and suffering and envy and struggle and indignity had been all but given through – a late-comer, a trady spirit. From what had he set out? Perhaps he had been born and bred among serious dissenters, seeing salvation in Jesus only and abhorring the vain pomps of the establishment (Joyce, 1993: 233).

Even though the Dean's inability to understand the words that Stephen uses such as "tundish" does not seem like a major detail, actually with a closer look to the situation between England and Ireland, it can be clearly seen that it actually plays an important role as a symbol of the culture conflict between both England and Ireland, which is at the very center of the Irish experience. The Dean reminds the reader that there exists a difference between Ireland and England in terms of linguistic and culture, and Stephen, on the other hand, points out that this difference between England and Ireland might be unbridgeable. After his conversation with the Dean, Stephen realizes that he should create his own language, since the English language is not really his own language, and in this sense, this situation also reveals the idiosyncrasy and sensitivity of Stephen as a Byronic Hero.

After experiencing a disappointment during his conversation with the Dean of Students, Stephen speaks with his friends Cranly, MacCann and the other classmates, and jokes with them about the Latin language. After a while, Stephen involuntarily finds himself in a discussion with MacCann who insists Stephen on signing a petition on universal peace because of his friend Cranly's question about discussing disarmament and the world peace. Stephen sees this situation as an opportunity to reveal his ideas on the matter, and subsequent to his speech, MacCann accuses Stephen of

being an antisocial minor poet. During this incident, Temple, who feels an extreme admiration for Stephen, determinedly supports Stephen's decision on not to sign the petition. Cranly tells Stephen to "Blast him, curse him!... Don't talk to him at all." (Joyce, 1993: 238-239). During their conversation, Davin suggests Stephen to embrace his Irish heritage by saying "Try to be one of us. In heart you are an Irish man but your pride is too powerful." (Joyce, 1993: 251) The Byronic Hero, as Lord Macaulay describes, is "a man proud, moody, cynical, with defiance on his brow, and misery in his heart" (Macaulay, 1850: 87), and similarly, Stephen is also accused by his friends as a proud person from time to time. His being proud is also another factor that causes Stephen to have a more isolated and alienated life style, and as a result, he can not be a part of Irish society on account of his proud nature and distinctive perspective that other people do not have. Their conversation end with Stephen's immediate rejection, and after this incident, Stephen vows to "fly by those nets" of "nationality, language and religion" (Joyce, 1993: 251) which are the most important obstacles in front of his freedom as an evolving young artist. In relation to this, Stephen, as a proud and rebellious Byronic Hero, never wants to be one of those conformable Irish people by consenting to his destiny and to his Irish heritage, and he is adamant on following his own path with his own decisions whatever the price is, which is indeed an awe inspiring stance. With his rebellious Byronic nature, Stephen decides to live in a self-exiled life thanks to his self-sufficiency and self-reliance with his own free will instead of yielding to his destiny and the oppressive atmosphere of Ireland.

As is underlined before, Stephen stands apart from the other people around him with his artistic perspective and intellectuality as a remarkable embodiment of the Byronic Hero with a deep and complex personality, and in order to examine Stephen's ideas on art and the artist, James Joyce creates a scene between Stephen and his friend Lynch so that Stephen can give utterance to his philosophy of aesthetics. After their heated discussions with their friends, Stephen and Lynch separate from the group, and they start to talk about Stephen's theory of aesthetic, and again, during their conversation, Stephen realizes how sophisticated and different he is compared to his other friends. For instance, Stephen defines both the term of pity and terror even though Aristotle did not describe them. Since Lynch does not understand the definitions Stephen talks about, Stephen repeats and explains him the difference between "static art" which means an appreciation of beauty and "kinetic art" which is about emotional response.

Throughout their conversation, Stephen also talks about beauty with the question of his friend Lynch who asks for an answer impatiently. At first, Stephen makes a frame definition of beauty by saying “The first step in the direction of beauty is to understand the frame and scope of the imagination, to comprehend the act itself of esthetic apprehension.” (Joyce, 1993: 258). Later on, James Joyce explains both himself and Stephen's ideas on beauty in a more detailed way in this passage:

This hypothesis, Stephen repeated, is the other way out: that though the same object may not seem beautiful to all people, all people who admire a beautiful object find in it certain relations which satisfy and coincide with the stages themselves of all esthetic apprehension. These relations of the sensible, visible to you through one form and to me through another, must be therefore the necessary qualities of beauty (Joyce, 1993: 260).

Obviously, Stephen has a potential to see the events from a distinctive point of view both as an intellectual Byronic Hero and as an artistic personality, and this complex and deep spirit of him really puts him in a very distinctive place when compared to the average person.

Another striking example to bring Stephen's different perspective and complexity to the light is absolutely his having an admiration for famous Romantic poet Lord Byron, and this admiration of him also gives some clues concerning his Byronic personality. Thanks to his idiosyncratic outlook and intellectuality, Stephen reframes the events or people, and as an embodiment of the Byronic Hero, he never has a usual and superficial perspective like average people. In this sense, his admiration for an extraordinary and nonconformist poet like Lord Byron depicts Stephen's deviant outlook and artistic nature, and even though his style is so different from Lord Byron's life style and personality, it can be said that Stephen obviously sees Lord Byron as a role model for himself. To set an example, he tries to write a poem by imitating Lord Byron's style of Romantic poetry and titling it to his beloved one, and he sees the art as an outlet of emotions. Besides, Stephen's advocating Lord Byron as the best poet against Lord Tennyson also shows how distinctive his point of view is, and he even fights with his friend over the question of which poet is the greatest. Whereas the other boys consider that Lord Tennyson is the best English poet, Stephen considers that Lord Tennyson is “only a rhymester” (Joyce, 1993: 97) rather than a poet:

- You, said Heron. Byron the greatest poet! He's only a poet for uneducated people.
- He must be a fine poet! said Boland.

—You may keep your mouth shut, said Stephen, turning on him boldly. All you know about poetry is what you wrote up on the slates in the yard and were going to be sent to the loft for.

Boland, in fact, was said to have written on the slates in the yard a couplet about a classmate of his who often rode home from the college on a pony:

As Tyson was riding into Jerusalem He fell and hurt his Alec Kafoozelum.

This thrust put the two lieutenants to silence but Heron went on:

—In any case Byron was a heretic and immoral too.

—I don't care what he was, cried Stephen hotly.

—You don't care whether he was a heretic or not? said Nash.

—What do you know about it? shouted Stephen. You never read a line of anything in your life except a trans, or Boland either.

—I know that Byron was a bad man, said Boland.

—Here, catch hold of this heretic, Heron called out. In a moment Stephen was a prisoner.

—Tate made you buck up the other day, Heron went on, about the heresy in your essay. (Joyce, 1993: 98).

As is explicitly seen, Stephen's way of thinking is indeed more different and extraordinary when compared to the average people around him, and in this sense, what makes him so unique and idiosyncratic is that he is able to see the depth of events through his intellectuality and creative spirit. While other boys describe Lord Byron as a bad, heretic and immoral poet who is merely for uneducated people, Stephen, on the other hand, enthuses about his genius and revolutionary, free style. Just like Lord Byron, Stephen himself has also an extraordinary and enigmatic personality who rebels against the rooted ideas, and those boys calls Lord Byron as a heretic and immoral person by excluding him just because he follows his own path by turning upside-down the traditional ethos. Taunting the boys' lack of knowledge about poetry, Stephen never admits that Byron was no good by revolting against them with his artistic outlook, which makes him a real Byronic Hero, and Stephen is also excluded as a reflection of Lord Byron and his Byronic Hero. In this sense, Byronic Stephen's preference is really stunning because he sees Byron's unconventional style and rebellious individualism superior to Lord Tennyson's conventional style and conformism that is unable to go beyond being a rhymester. While the others do not approve of Lord Byron, Stephen, who considers that Lord Byron is a genius, feels a closeness to Byron emotionally by defending his own ideas, and Stephen, whose source of inspiration and role model is Lord Byron, runs after his own moral codes and individuality just like Byron as a perfect embodiment of legendary Byronic Hero.

Doubtlessly, literature, writing and Stephen's ultimate aim of becoming an artist play a highly important role which holds together the whole novel together, and this situation provides the reader to comprehend Stephen's complexity and idiosyncrasy in a

more efficient way. In this sense, this main theme of the novel actually has a fundamental role in the lives of both Byronic Hero Stephen Dedalus and his creator James Joyce. The idea of Art as a passion and duty becomes an essential for understanding of spirituality since it is a way of observing the beauty of life and creating beautiful literary and artistic works which pave the way that leads to experience life for the artist. From the beginning of the novel, it is witnessed that Stephen has an interest in art, language and rhyme since he frequently thinks about the meanings of the words and their synonyms or the words that rhyme with each other. During Stephen's times of maturity, it is seen that he starts to question the role of the writer, as well, and he devotes himself so much to his art and aim of becoming a God-like artist that he becomes ready to cast off anything that endangers his aim of becoming an artist such as religion, politics and his relationship with people around him even his family, friends and beloved Emma. His Byronic nature and standing lead him to think about the matters deeply, and he is ready to overcome every kind of barriers to reach his dreams, aims and real identity that he sighs for. Towards the end of the novel, Stephen feels that his complex perception of women is a kind of threat upon his artistic independence and freedom. After seeing Emma Clery, the object in the centre of Stephen's first verse which he wrote more than ten years ago, he again feels an inspiration to write a villanelle, which touches all the bases of his relationship with women. Throughout the villanelle, Stephen talks about his worship of women, his sacrilege of them and his irresistible attraction towards them as a passionate Byronic Hero. Subsequent to recreating his feelings about Emma and other women he has encountered so far, through art, Stephen feels clear of a sexual indispensability, and right after that moment, he sees a vision of birds that are flying freely and, in a sense, prophetically in the sky:

What birds were they? ... He watched their flight; bird after bird; a dark flash, a swerve, a flutter of wings... They were flying high and low but ever round and round in straight and curving lines and ever flying from left to right, circling about a temple of air. He listened to the cries: like the squeak of mice behind the wainscott: a shrill twofold note... The inhuman clamour soothed his ears in which his mother's sobs and reproaches murmured insistently and the dark frail quivering bodies wheeling and fluttering and swerving round and airy temple of the teneous sky soothed his eyes which still saw the image of his mother's face.

Why was he gazing upwards from the steps of the porch, hearing their shrill twofold cry, watching their flight? For an augury of good or evil? A phrase of Cornelius Agrippa flew through his mind and then there flew hither and thither shapeless thoughts from Swedenborg on the correspondence of birds to things of the intellect and of how the creature of the air have their knowledge and know their times and seasons because they, unlike man, are in the order of their life and have not perverted that order by reason (Joyce, 1993:279–280).

Stephen's long gazing to the birds is an important sign of his own upcoming self-exile that he keeps thinking throughout the last chapters of the novel, and he can not be sure of the birds species just like he is not sure of his own identity and nature. At that moment, the only thing that Stephen knows is that he will also fly like the birds. On the other hand, Stephen can not be sure if the birds are an ill omen or not just as he is not sure if his self-exile – leaving his entire family, friends and university education – will lead him to a good or bad path in life. All things considered, birds represent Stephen's experiences which are connected with his parallelism with Daedalus, ancient Greek craftsman and artist who has always been as a symbol of wisdom, knowledge, power and freedom. Since Daedalus was the creator of the wings of feather and wax, the source of the “hawklike man” image, Stephen envisions himself flying with his metaphorical wings of his own production, like Daedalus, and he believes that he must also fly to escape from his prison, which is his born country Ireland, and the “nets” that confine him such as religion, language and nationality. In this sense, birds are a sign of the distant future of Stephen which is quiet mysterious for Stephen, as well.

At the end of the novel, Joyce's transition to Stephen's journal entries gives a chance to the reader to look at the depths of Stephen's soul and see how he still continues to search for his own voice as a free individual. In this section, Stephen is no longer vocalized by a narrator, but he speaks in his own free voice with his own words. Throughout the novel, Stephen has searched for a voice, first was in step with others – citing Aquinas and Aristotle while supporting his own theory of aesthetic and quoting Elizabethan poems – and later on, he realizes that he can not keep drawing on other people's voice and ideas, so he must form a language of his own since he does not feel comfortable while using someone else's language. In this section, it is finally witnessed that Stephen speaks his mind clearly without imitating or quoting someone he believes more superior than him. He offers his own ideas on the subjects and speaks about his dreams and reflections without any hesitation of punishment or admiration. In other words, Stephen is a real embodiment of the Byronic Hero with his individualistic and enigmatic spirit that rejects the voices and influences of other people, and he indeed evokes an admiration with his courage that leads him to run after his own dreams and way and his autonomy.

Another change that is witnessed is Stephen's ideas of femininity which become more complex when Stephen finally meets Emma and talks to her. After their conversation on Grafton Street, finally Stephen comes over his problem in terms of his relation to females which is quite complicated and intangible throughout the novel, and as a result, he gains his self control. This conversation with Emma lays stress on the fact that Stephen is not controlled by women around him anymore. To illustrate, his mother no longer tells him what to do in life, he does not walk the path Mother Mary shows him, and prostitutes no longer have an effect upon him. From now on, women do not play a superior role in his life, and eventually, Stephen starts to think of women as equal to himself rather than picturing them as idealised images. Finally, he no longer needs to be guided by women around him since he feels more confident than ever before due to his development in terms of emotional, spiritual and artistic aspects.

James Joyce uses the last section of the novel to put the importance of the contradiction between one's individualism and community into relief. Beyond no doubt, Stephen appears as a more individualistic and self-centered personality than he is ever before, and this situation is one of the most remarkable examples of his personal improvement throughout his experiences and Byronic nature. His mother is disappointed with the change of his son after attending university, and complains that his familial affairs are getting weaker and weaker gradually while his father calls Stephen as "a lazy bitch"(Joyce, 1993: 135). Due to lack of parental affection of his family, especially of his father, Stephen gradually becomes more and more isolated each passing day. In addition to his familial problems, Stephen experiences social hardship since he does not espouse the dominant ideology like any of his friend: he clearly can not adopt Davin's Irish patriotism which requires loyalty to his country and his nation or the international pacifism of his friend MacCann who continuously tries to win him over. Even the honourary tremendous admiration of Temple is nowhere near to inspire Stephen. Moreover, after all these incidents, Stephen starts to become suspicious about the love between his beloved Emma, and his friend Cranly. At this point, Stephen overlooks his priest-like confident Cranly's betrayal, and asks him advice about his mothers wish about his "Easter duty" even though Stephen does not feel like he is a piece of the Catholic Church, and his friend says that Stephen should honor his mother's wish and do whatever she wants. On the other hand, Stephen states that he will not serve because he has lost his faith, and with a Byronic reaction, he explains that he will

go on his own way, and he is not afraid of making mistakes:

—You made me confess the fears that I have. But I will tell you also what I do not fear. I do not fear to be alone or to be spurned for another or to leave whatever I have to leave. And I am not afraid to make a mistake, even a great mistake, a lifelong mistake, and perhaps as long as eternity too.

Cranly, now grave again, slowed his pace and said:

—Alone, quite alone. You have no fear of that. And you know what that word means? Not only to be separate from all others but to have not even one friend.

—I will take the risk, said Stephen. (Joyce, 1993: .309-310).

At that very moment, Stephen wishes to escape these oppressive ethos that inhibit him from living as an independent individual and having the real identity he aspires for, and similar to the Byronic Hero, he decides to form his own personal codes and ethos freely by rejecting all these elements of oppression around him. Thus, Stephen bravely decides to leave Ireland, stating that he has no fear that he is making a mistake by flying by those nets of Ireland which try to keep Stephen captive in its dull and repressive atmosphere. As a self-sufficient and self-reliant Byronic Hero, he is ubiquitous to take risks with his own free will, and he has a potential to take the responsibility of his actions although they might lead to a lifelong mistake. So that he starts his journey of becoming a poet which is in a way a insurrection to God since he aims to undertake God's power of creating, and this intrepid Byronic Hero is ready to be vagrant and desolate for the sake of his dreams and personal happiness.

As Byron states, “Then battle for Freedom wherever you can, /And, if not shot or hanged, you'll get knighted.” (Murray, 1839: 462), James Joyce also believes that one can seek for his freedom rather than staying and accepting the oppressions of their family, religion and country, and he underlines his ideas on how one can feel better outside of Ireland which he sees as a prison. From this point of view, Joyce also makes his alter-ego Stephen to battle for his freedom due to the social oppressions that forge his identity such as the Catholic Church and Irish nationalism. Stephen decides that he will be able to achieve his goal of becoming an artist when he leaves Ireland. Through Stephen's own theory of aesthetics and the beauty, Joyce illustrates that Stephen has to change himself and his past, and for that reason, staying in Ireland, which is the country of born of the protagonist Stephen Dedalus, is not a choice for him since he feels that he will never “encounter ... the reality of experience” in the soil of Ireland and must leave his native land (Joyce, 1993: .225). By taking risk and deciding his own exile from Ireland, “the old sow that eats her farrow” (Joyce, 1993: 252), Stephen - just like Joyce

himself – aims to become an artist who leads his reader to make sacrifices that will pave the way for their aims and dreams:

APRIL

26.

Mother is putting my new secondhand clothes in order. She prays now, she says, that I may learn in my own life and away from home and friends what the heart is and what it feels. Amen. So be it. Welcome, O life, I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race (Joyce, 1993: 317).

James Joyce actually gives the impression of a new beginning at the end of the novel, *Portrait of the Artist as a Young Man* with Stephen's last sentence which embraces a new life away from the oppressions of the Catholic Church, Irish Nationalism and family, and as a perfect embodiment of the Byronic Hero, Stephen, who rejects all the repressive sides of Ireland, salutes his brand-new life that he will build with his own free decisions. Stephen calls Daedalus, whom he is related to due to his surname and artistic features, by saying "Old father, old artificer, stand me now and ever in good state." (Joyce, 1993: 317), and just like Daedalus, he is ready to get rid of the destroying force and limitations of Ireland with his own wings. As Ellman writes, "In essence, Stephen becomes less and less Dedalus, and more and more Daedalus" (Ellman, 1997: 16), and eventually, this courageous and intellectual Byronic Hero is about to retrieve his real identity that he has been looking for some time passionately in the restrictive atmosphere of Ireland. In fact, the subject of "I" ultimately gains meaning here in real terms with the self-exiled life style of Stephen, and as William York Tindall writes, Stephen willingly sets off to live his new life with his real identity through "a Byronic expansiveness and exploratory enlargement":

Escape has three aspects: negative or getting away from an intolerable situation; positive, for freedom to create; and romantic or a kind of Byronic expansiveness and exploratory enlargement. Stephen, an impatient romantic and potential creator, is moved by all three. Fascinated with words, as a man of letters must be, he finds the necessity for escape in a series of terrible verbs, all imperative in mood: *apologize, admit, submit, obey, confess, commune, conform*. The eagle of authority, threatening his eyes unless he apologizes, shows all these imperatives forth. Indeed, that demanding bird with his hypnotic rhyme first appears in Joyce's little book of epiphanies. Heron's "admit," supported by cane and cabbage stump, is the second of these radiant imperatives for Byronic Stephen, a proclaimed "heretic," and later an "outlaw." "Obey," "confess," and "commune" are the burden of the retreat in the school chapel; and "conform," though unspoken, is implicit in the final interview with Cranly. As for "submit," like Mr. Browne of *Dubliners*, it is everywhere (Tindall, 1959: 57-58).

As is clearly seen, Joyce's Byronic Stephen escapes from his homeland Ireland in order to get rid of its overbearing and intolerable atmosphere that kills his self and creates his own identity as a God-like artist by being moved by a Byronic expansiveness and

nature. Thanks to his journey towards a new life and identity, Stephen takes a firm action with the intention of moving away from the suffocating verbs of his life in Ireland such as “apologize, admit, submit, obey, confess, commune, conform” that he has perpetually undergone since his childhood, and all these peremptory verbs reverberating the suffocating situation of Ireland are evidently for daunting Stephen’s individuality, independence and real identity. From this point of view, Byronic Stephen, as a heretic and outlaw, veers off in a new direction so as to escape from Ireland’s clutches and burdens that annihilate his real self, identity and creativity, and his desire for being a God-like artist is a kind of big revolt both in the presence of God and in the presence of Irish society. With this gallant attempt to escape and rebellious side, Stephen lays his Byronic identity bare conspicuously one more time, and he salutes his new life as a self-sufficient Byronic Hero and a kind of embodiment of Daedalus no matter what it costs, which is indeed worthy of commendation.

All in all, celebrated poet Lord Byron’s iconic and timeless hero takes his place in literary history as one of the most unique and mirable heroes of all times, and the Byronic Hero has been going on enthralling the reader for ages thanks to his idiosyncratic stance. Unlike the traditional hero types, this charismatic and bewitching hero does not always seem as a righteous and taintless hero, and in relation to this, what makes the Byronic Hero so absorbing is that he is a dark, mysterious and flawed personality. This faultiness of him makes him more human and credible, and thus, the reader can feel an instant connection with the Byronic Hero by sympathizing with him. This idiosyncratic hero distinguishes with his insubordinate nature, yearning for individualism, autonomy, self-reliance and self-sufficiency, and he has an isolated and alienated life style as an outlaw and outsider since he creates his own moral codes with his own value of judgements which are so disparate when compared to the society’s common ethos. With the depth of his spirit, enigmatic personality and intellectuality, the Byronic Hero possesses a distinctive self-awareness and consciousness which makes him superior to average person, and he has a unique capacity to view the events from a rather different standpoint.

In accordance with it, eminent author James Joyce displays a remarkable embodiment of the Byronic Hero in his first semi-autobiographical novel *A Portrait of the Artist as a Young Man* with Stephen Dedalus who rises against the oppressive and

suffocating atmosphere and ethos of the early 20th century Ireland and stoutly strives for finding his own real identity and personal happiness in such a chaotic environment. The novel is one of the most major examples of the *Künstlerroman* and *Bildungsroman*, and in this sense, Joyce presents the reader Stephen's psychological, intellectual and moral development thoroughly from his childhood to young adulthood with his modernist techniques and avantgarde style. In relation to this, Joyce enables the reader to witness Stephen's painful journey and quest for identity throughout his intellectual and religio-philosophical awakening under the pressure of Irish-Catholic conventions. Using the stream of consciousness technique, skillful author Joyce reveals the depth of Stephen's mind, emotional upheavals of his spirit and psychological processes in a detailed way during awakening and quest period by referring to the troubles he has had in the rigid atmosphere of Irish society. In relation to this, Stephen, who harshly criticizes the hypocrisy of modern Irish society and its closed, narrow perspective under the domination of socio-political and religious restrictions, captivates the reader with his bold and unyielding standing as a Byronic Hero, and revolts against every sort of authorities and restraints deadening his individuality, boundless nature and creativity on the way of becoming a free author. As stressed by Atara Stein, "Byron thus creates a hero who satisfies his readers' desire vicariously to identify with a powerful and autonomous individual who successfully defies authority and convention to forge his own path of assertive individualism" (Stein, 2004: 13).

What makes Stephen a real Byronic Hero is his determination against injustice, creating his own moral values and codes in order to complete his spiritual journey and self-exile in order to become an artist and find his real self. Therefore, it can be clearly stated that James Joyce's so called alter-ego Stephen Dedalus perfectly fits for the Byronic Hero stereotype with his free spirit and mind which lead him to a journey of becoming an artist free from religious, political and familial restrictions of Ireland. Through every incident and problem he includes to Stephen's spiritual journey, Joyce opens the doors of both his and his Byronic Hero Stephen's mind and gives the reader a chance to experience this challenging journey of a young boy whose ultimate aim is to become a God-like artist in a land of free from oppressions of religion and politics. Stephen also has the alienated and isolated side of the Byronic Hero because he is unable to be reintegrated into the society owing to his artistic way of thinking, enigmatic spirit and passions and hence, he independently forms his life according to

his own idiosyncratic ideas with his self-sufficiency. James Joyce's Stephen Dedalus is a strong candidate to be taken as a Byronic hero due to the satisfactory analogies of the two characters in question, such as self-reliance, self-alienation, restless wandering, self-contradiction, his attitude towards oppressions, creating his own moral values and self-exile in order to realize himself as a God-like artist. To sum up briefly, Stephen Dedalus is certainly one of the most efficient and distinctive examples of the Byronic Hero thanks to his idiosyncrasy and free spirit, and he still goes on bewitching the reader with his determination, courage and magnetism as one of the most special embodiments of the Byronic Hero.



CONCLUSION

Lord Byron is undoubtedly regarded as one of the most substantial, radical and assertive men of letters not only in his own period, but also in today's literary world thanks to his revolutionary ideas, extraordinary life style that contributed to his literary style and idiosyncratic stature, and he considerably stands apart from the other Romantic poets with this aspect of him. Above all, it is his cult and timeless hero that makes Lord Byron so distinctive and popular among the other Romantic figures in the literary circle, and with his hero named after him, he managed to win a name for himself across the world by getting beyond the limits of England. In this regard, the Byronic Hero, as one of the most valuable contributions of Byron to the literature, enables him to be a poet who achieved something that rare poets could do, and unlike the other representatives of the Romantic Period, Lord Byron was able to become a universal name who inspired the other poets in Europe with the movement of Byronism rather than being a provincial figure.

In general sense, the figure of hero greatly takes shape according to the conditions of the period or age in which he comes into existence and develops, and consequently, he naturally flourishes by being nourished from the sociopolitical, historical and cultural background of that society. In this sense, the concept of hero that can be accepted as a kind of means projecting the ethos and value judgements of that society and age certainly takes an important place in terms of getting the lowdown about the spirit of society. When viewed from this aspect, Byron's famous hero, the Byronic Hero also displays the spirit and energy of the Romantic Age very well due to the fact that he is a natural product of the Romantic Age. As is highlighted before, the 19th century was an age of great heroes in which revolutions, the struggles for freedom and sociocultural upheavals left their marks in history, and as a result of this fervent atmosphere, the norms becoming prominent most in that period were individualism, rebellion for freedom and equality. In such a revolutionary age that ran counter to the 18th century known as the Analytical Age of Reason, the importance of being an individual who could express his own emotions and passions without any restrictions was in the foreground, and accordingly, the Byronic Hero is a product of the Romantic Period that represents the free spirit and revolutionary ideas of the period.

Beyond no doubt, Lord Byron created a tremendous impression with his new hero concept that had a great resemblance to himself, and thus critics discussed this idiosyncratic hero in detail. In relation to this, what makes Byron's new hero so attractive is that he had an extraordinary style and standing that the previous heroes had never had and from this point of view, the Byronic hero, who was observed in nearly each work of this remarkable poet, without any doubt gave a new impulse to the idea of hero within the atmosphere of the Romanticism.

Lord Byron's hero is absolutely one of the most appealing and distinctive heroes of the literature history as it is stated in the paragraph above, and thus, he occupies an important place in the literature history as a timeless and cult hero thanks to his matchless stance and style. As a hero adopting the spirit and energy of the Romantic Age, the Byronic Hero also represents a rebellious and passionate character who does not succumb to any kind of restrictive authority and power, and he ambitiously struggles in order to create his own values and moral codes without dreading, which emphasizes his powerful individualistic and autonomous side. He maintains an isolated and alienated life style since he rejects the conventional rules and value judgements of society, or he can not be reintegrated into the society owing to his distinctive way of thinking that is superior to the average man; however, what makes him so charismatic and ravishing is that he never complains about his choices and acts because he prefers that way only by his own mind and will. In this sense, he is never a fatalist hero who directly accepts the authority and power of the God, and therefore, he bravely knows how to burden the responsibility of his actions and sins as a free and self-reliant individual whatever it may cost. In fact, this aspect of the Byronic Hero wows the reader and sublimates this courageous hero in the reader's eye, and this venturous stance of him is indeed laudable since he manages to do something rare that other people within the society can not venture to do.

Unlike the other hero types, it is obvious that the Byronic Hero's personality and nature is seriously difficult to comprehend and analyse owing to his complex inner world and enigmatic standing, and from this point of view, it can be said that this situation might be intriguing. The Byronic Hero whose emotional wounds and inner struggles are deep does not only wrestling with the society and its restrictions, but also with his own intense emotions and conflicts at the same time. As he is an idiosyncratic

individual who is superior to the average men with his intellect, extreme passions and awareness, he stands apart in a more different place than the average person, and therefore, it may be difficult to solve his complicated spirit and inner world. For instance, whereas he is an affectionate lover once upon a time, he can turn into a cruel person who is burning with the emotion of taking revenge, which is an indicator of his complex nature full of contradictions. Even if he is burning with revenge, he is not cruel or an evil person in his very nature, and he succeeds in gaining the sympathy of reader instead of hatred because of this situation, which makes him so different. In spite of his faults and mistakes, the reader never loses his sympathy towards the Byronic Hero since his actions do not include an unnecessary cruelty, and the hero is willingly ready to carry the heavy burden of his mistakes without any fears or complaints. In relation to this, the Byronic Hero is a credible character that we can come across within the flow of daily life with all his flaws, passions, contradictions and frailties, and he is not an ideal and utopic personality who is purified from flaws and dark sides. In other words, he symbolizes a real and credible person within the real world rather than being an ideal and perfect hero who is purified from his all flaws and mistakes. Such kind of a hero type that comes to the forefront with his merits and perfection in general sense loses his plausibility due to fact that he is unable to present anything from the real life and real human nature, and in this sense, it can be said that maybe this is the secret of the Byronic Hero's success and popularity.

In the light of this information above, this dissertation aims to elucidate the hero prototype in two well known modern novels of the 20th century of D. H. Lawrence's *Women in Love* and James Joyce's *A Portrait of the Artist as a Young Man* by depending on the concept of the Byronic Hero, a sub-Romantic hero type. While analysing and examining these two remarkable novels which depict the experiences that the individual has within his society and his attitude towards the society and its value judgements, the concept of the Byronic Hero has been beneficial in order to observe the deeper parts of the hero's inner and outer world and to discover him with his idiosyncratic characteristics in a detailed way. In this sense, what makes Lawrence's and Joyce's novels meet on a common ground is that both of the protagonists of *Women in Love* by Lawrence and *A Portrait of the Artist as a Young Man* by Joyce exhibit common characteristics, and it has been concluded that both of these two protagonists set good examples of the Byronic Hero with their idiosyncrasy, their passionate love for

freedom and individuality, their rebellion against all kind of limits and the depthness of their soul and psychology.

Lawrence and Joyce, two substantial authors of the 20th century English Literature gave roles to their Byronic heroes as the spokesmen of themselves in a sense in their well-known novels *Women in Love* and *A Portrait of the Artist as a Young Man*, and both of these two cult novels are considered to be the semi-autobiographical novels of their authors which project and exhibit the personal experiences, troubles they had within the limits of their society, thoughts and emotions of these two authors. The novels vividly give some clues about the general characteristics of the age in which the authors lived, the social and moral codes of that society and the influences of this situation upon their personality and outlook towards life. In this respect, the protagonists of *Women in Love* and *A Portrait of the Artist as a Young Man* function as perfect means in order to demonstrate Lawrence's and Joyce's personal opinions and reactions about the value judgements of their periods, standings in these societies, revoltings and spiritual depth.

As is said above, D. H. Lawrence and James Joyce projected some sections of their own lives and own perspectives within their novels, and their personal ideas and standing in the society occupied a substantial role while creating their concept of hero in general sense. As it is mainly observed nearly in all writers's works, their own experiences and perspectives towards the life naturally functioned as a kind of mould in this creation process, and accordingly, *Women in Love* and *A Portrait of the Artist as a Young Man* can be regarded as the remarkable embodiments of Lawrence's and Joyce's personalities and personal statures within their life. In closer inspection, what leaps to the eye about Lawrence and Joyce is that both of them had Byronic natures with their ground-breaking styles and revolutionary ideas. From this point of view, not only their heroes, but also these two authors themselves are the remarkable embodiments of the Byronic Hero. In this sense, one of the most striking traits of these two authors which made them meet on a common ground is that both Lawrence and Joyce had a more unusual life style and standing in their own periods, and as a natural result of this situation, both of them maintained a brave and non-conformist stance while fighting against the restrictive and oppressing conditions of the 20th century society and the rooted concepts of the 19th century literature. This situation inevitably showed itself in

their literary style and the concept of hero, as well. When viewed from this aspect, it is not surprising that their concept of hero is also so distinctive and unconventional within their works, and accordingly, Lawrence and Joyce did not reflect traditional, obedient and ideal hero types that were purely good and perfect. As a reflection of their own Byronic personalities, they inevitably preferred to choose a complex and deep hero, like the Byronic Hero, in order to project their reactions about this oppressive side of the 20th century. Thus, the Byronic Hero functions as a perfect means for them to depict the sufferings of modern man effectively thanks to his complex personality and idiosyncratic standing. From this perspective, their hero types in *Women in Love* and *The Portrait of an Artist as a Young Man* reveal their unusual and untraditional style in terms of hero very well, and with his aggressive individualist, non-conformist standing, rebellious spirit and dark sides, Lord Byron's cult hero serves a perfect embodiment for both Lawrence's and Joyce's novels as a striking hero archetype fitting their untraditional styles.

What makes the Byronic Hero so different from the other traditional heroes or average man is that there is not a big gap between his self and shadow. In other words, he does not create a radical difference between his appearance and reality, and this makes him more charming and superior when compared to the average man. Because the Byronic Hero is a conscious and deep personality that is able to create his own moral codes and values with his own free will and his real emotions without submitting to the general rules of the society. In this sense, it can be said that the Byronic Heroes that both Lawrence and Joyce used in these two novels are a kind of fictional doubles of themselves.

Their Byronic protagonists in *Women in Love* and *The Portrait of an Artist as a Young Man* leap to the eye with their individualism, enigmatic and complex personality and psychological deepness rather than being flat, ideal and flawless traditional heroes. As is mentioned before, the Byronic Hero reflects one of the most credible and realistic side of human nature with his flaws, mistakes and darkness, and what makes him so striking and remarkable is that the Byronic Hero is not a shallow character that can be easily discovered. From this perspective, it can be said that this striking and enigmatic standing of the Byronic Hero also attracted Lawrence and Joyce since both of these two revolutionary names liked revealing the deep sides of human spirit and consciousness

with its realistic and credible sides. With his rebellious and free personality, complexness and psychological, this revolutionary hero reflects the real life and real nature of man rather than being purely good and virtuous traditional hero, and maybe it is the reason for both Lawrence and Joyce to choose such kind of an idiosyncratic hero in their works as fictional doubles of themselves. In this sense, the Byronic heroes of *Women in Love* and *The Portrait of an Artist as a Young Man* serve perfect examples in order to reveal the untraditional and revolutionary literary styles of these two most revolutionary names of the 20th century literature .

As is emphasized before, it is inferred from the analysis that the protagonists of Lawrence's and Joyce's novels, Rupert Birkin and Stephen Dedalus, find a common ground in terms of their personal features, standings, psychology, emotions and ideas within their deep and complex inner world, and with their idiosyncratic styles, they give life to the Byronic Hero very well as modern Byronic Hero examples. First of all, Lawrence and Joyce predominantly touch upon the fact that the traditional ideas and ethos within a society may prevent man from experiencing his own morals and codes by imposing some restrictions and limits on him, and as a result of this oppression, they point out that it is impossible to experience his own individuality and freedom for man. In this sense, the individuals are forced to bow to the pressures of the society and institutions in order to be a member of community, and provided that they reject adopting the values of that society, they have to maintain an isolated and alienated life. Nevertheless, the Byronic Hero is definitely decisive about creating his own ethos and rules instead of conforming to the general rules of society and hence, he revolts against this restraining atmosphere killing his individualism.

From this point of view, both Birkin and Stephen stand out with their love of individualism and rebellious spirits as the perfect embodiments of the Byronic Hero, and accordingly, individualism and personal happiness function as their priorities in their lives. While Birkin struggles to make his own way and acts with his own beliefs and moral codes, he is strictly against the soulless and rooted values of the 20th century England, which are crushed under the mechanised beliefs and materialism of industrialism. Thus, Birkin rejecting and revolting against the rooted and old understanding of the 20th century tries to create his own world with his own choices instead of being an ordinary member of this mechanical and spiritless society, and he

greatly shows this aspect of him especially in his relationship with male and female by going out of ordinaries, which makes him a real embodiment of the Byronic Hero. For instance, he rejects the old marriage institution that destroys the individuality and freedom of man and woman, and he claims that the old traditions that do not work at the moment should be replaced by the new ones. What Birkin actually wants is a new type of marriage and relationship that has equilibrium and help both parties to preserve their own individuality rather than being a whole, and he also believes a perfect union with a man in addition to a woman, which reveals explicitly his radical and extraordinary standing as a modern Byronic Hero. He marries Ursula and suggests her to be homeless by leaving their jobs, which is contrary to the traditional notion of marriage. Furthermore, it is clearly observed that he exhibits an abhorrence towards humanity and society due to the corrupted and emotionless values of it, and he even wants the humanity to disappear as soon as possible with his misanthropic attitude. In this sense, he finds the solution by going to the nature in which he can feel his freedom, and he dreams about an isolated life by moving away from people. Consequently, it is concluded that celebrated author D.H. Lawrence presents one of the most striking examples of modern Byronic Hero with Rupert Birkin who unflinchingly advocates the importance of being a free individual and forming his own moral codes and ethos with his rebellious and nonconformist nature.

Just like Birkin, Stephen also embodies the Byronic Hero very well with his idiosyncratic standing and courage, and the oppression that he is continuously exposed to within the restrictive and conservative atmosphere of early 20th century Ireland which is generally formed by the Roman Catholicism is felt densely throughout the book. Unfortunately, Stephen has observed this oppression and hardened norms of Ireland heavily since his childhood, and as a result, he has to wrestle with the national, social, religious and familial oppressions that he feels very intensely. In relation to this, it leaps to the eye that there exists an analogy between Stephen and the Byronic Hero in terms of their rebellious personality rejecting every kind of authority and restrictions for the sake of forming their own moral codes and beliefs and autonomy. Accordingly, Joyce's Stephen Dedalus also dreams about living his individuality without feeling any restrictions of Irish culture, and he passionately wants to be an artist who can utter his own personal ideas freely. However, the tough and religious Irish society functions as a kind of merciless barrier in front of his dreams and desires by destroying his freedom,

autonomy and creativity. He is also aware of the fact that the notion of committing sin traps him and consequently, he has to stay away from every kind of passions and pleasure even though he wants it very much. Stephen, who can not live the life and his real identity as he wishes, can not be a part of that society by turning in upon himself and so, he maintains an isolated life by being alienated to the society that oppresses him with suffocating rules and sanctions. In the end, he decides to leave his country that he considers as a sort of yoke and family in order to run after his dream of being an artist with his own will, and he knows that it is impossible to realize his dream within the destructive atmosphere of Ireland. By revolting against every kind of traditional ethos and religious suppressions, he prefers to make his own way to become an artist and to look for his own individual happiness rather than submitting to these barriers. These characteristics clearly reveal the fact that there is a parallelism between Stephen and the Byronic Hero, and just like the Byronic Hero, Stephen is voluntarily ready to pay the price for his own preferences, actions and faults, which is fabulously admirable.

These two rebellious characters, Birkin and Stephen are indeed complex characters in terms of their spiritual, psychological and emotional aspects, and they stand apart from the ordinary people thanks to their awareness, sensitivity and depth as the embodiments of the Byronic Hero. As is emphasized before, they are superior to the average man within their society, and therefore, they are aware of what is going on around them thanks to their distinctive perspective and self-awareness. Their inner world is dealing with mental and emotional turmoils, and therefore, this mood of them also makes them outsiders. To illustrate, Birkin is aware of the destructive power of the old traditions and materialistic point of view within the society whereas the other characters have a usual attitude towards life and society. So, he comes up with new and different ideas about relationships, world and humanity for the personal happiness of the individual, and he represents a more intellectual and elitist individual with this attitude of him. In this sense, it is difficult to understand his extraordinary style for the other characters in the novel since they have a more traditional perspective, and in relation to this, Birkin is quite good at reflecting the complexity and idiosyncrasy of the Byronic Hero with his passionate side, radical and new ideas and self-contradictory nature as a man of extreme.

Similar to Birkin, Stephen also has an intellectual and spiritual depth with his enigmatic world just like the Byronic Hero who stands apart from the ordinary man thanks to his intellectuality, sensitivity and complex emotions, and he looks at the world from an artist's perspective all the time, which makes him superior to the average men around him as a Byronic Hero. Even in his young age, he is aware of the artistic skill and intellectual greatness within himself, and he observes the world around him sensitively. His soul is torn between himself and the attitudes of other people such as family members and school friends. Therefore, it is seen that he is fighting with his inner turmoils and conflicts as a result of his experiences in the restrictive atmosphere of his society. Stephen knows that the outlook in Ireland chains him by deadening his artistic skills and real identity that he has been yearning for all the time, and art functions as a kind of outlet to express his feelings, self and real identity. The dissatisfaction he has within the restrictions of his life leads him to be aggressive and moody, which is one of the features of the Byronic Hero, and he wanders in the streets with agony in his spirit as a restless wanderer. He even approaches his family cruelly, and he decides to cut his bond with them, as well like everything preventing him from finding his own way and personal happiness. In this sense, it is obviously seen that Stephen draws a parallelism with the Byronic Hero with the depth of his soul and character, and he is an indeed complex character with his inner conflicts and struggle to find the personal happiness and true self.

To conclude, both D.H. Lawrence and James Joyce shine out with their remarkable works and revolutionary styles as the two most striking and radical authors of the 20th century literature, and these two prominent names whose gallant literary styles tear down the conventional structures and ideas make their mark in history of literature thanks to their idiosyncratic hero concepts. Within this context, Lawrence and Joyce manage to step out of traditional lines in terms of the concept of hero in their works *Women in Love* and *A Portrait of the Artist as a Young Man*, and it is observed that both Rupert Birkin, the protagonist of Lawrence's *Women in Love*, and Stephen Dedalus, the protagonist of Joyce's *A Portrait of the Artist as a Young Man*, serve as a model for the Byronic Hero, who is the cult hero of Lord Byron, with their idiosyncrasy and powerful stances. It explicitly leaps to the eye that Rupert and Stephen are in a bitter struggle with the society in which they have been formed and they have lived due to the fact that the 20th century English and Irish societies impose some rules and rooted

traditions upon them within their restrictive and oppressive socio-economic, cultural and religious atmospheres. These two fervent heroes meet on common ground in that both of them bravely revolt against the destroying authorities and forces of their countries while trying to experience their own individuality, autonomy and real self, and they form their own moral codes, ethos and identities independently without succumbing to the oppressions of their society. This powerful standing of Rupert Birkin and Stephen Dedalus make them the perfect embodiments of the Byronic Hero, and they are willingly ready to take on the responsibility of every kind of mistake and sin on the way of finding their own individualism, freedom and personal happiness. Furthermore, it is concluded that there exists an analogy between them and the Byronic Hero from the point of an isolated and alienated life style since they can not be reintegrated into their society because of their superiority to average man, intellectuality and complex inner world. Both Rupert Birkin and Stephen Dedalus feel a great distance and foreignness to the people around them as they have more sensitivity and self-awareness, and as a result, they hate their own societies as aggressive Byronic Heroes yearning for individualism and self-sufficiency. In the end, it is seen that both Rupert and Stephen leave their own countries willingly for the sake of living their lives and real identities as they wish with their Byronic nature by defying every kind of restrictions and oppressions in their countries, and they dauntlessly challenge to the limits killing their autonomy and individuality with their self-sufficiency and self-reliance. As is seen, they are the real modern Byronic Heroes with their dark and mysterious sides and mistakes rather than being a perfect and flawless ideal hero that is hardly believable, and in spite of this, both Rupert Birkin and Stephen Dedalus evoke admiration and sympathy in reader's eyes thanks to their decisive standing, courage and powerful personality. As Atara Stein writes, the Byronic Hero "leaves the audience content with their own condition and the ability to identify with the hero. Their own powerlessness and inability successfully to defy oppressive authority are, paradoxically enough, affirmed as desirable states. The readers or viewers cannot be like him, and they are flattered that he wishes to be like them" (Stein: 2004: 3). In this sense, to put it briefly, Lawrence's Rupert Birkin and Joyce's Stephen Dedalus remain as the two most remarkable embodiments of the Byronic Hero in the 20th century with their unique personalities and their magnetism that still goes on glamorizing the readers.

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