

What is Wrong with Manfred?

The Byronic Hero under the Lyotardian Lens

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“Without that belief there is no meaning, there are merely individual choices, fictions embraced as fates,” he writes.

“Without meaning there is no distinctively human life, there is merely the struggle to survive, together with the various contrivances human beings have invented to cover their boredom or their despair.”

Jonathan Sacks, *The Great Partnership*¹

Abstract:

In Lord Byron's *Manfred*, the titular character represents a complex character who displays a range of conflicting emotions throughout the entire play. He is portrayed as a proud, arrogant individual who refuses the seeking of any form of help from others, even in his greatest moment of distress. Manfred's obsession with death and the supernatural of higher powers further complicates his personality, making it difficult for the reader to sympathize and empathize with him. The purpose of this paper is to analyze this enigmatic central character, through examining his behavior, personality traits, and psychological tendencies, which can help to identify what is wrong with him and explore the underlying causes that led to his eternal downfall. To aid the aims of the paper, the character of Manfred was best to be inspected through the Lyotardian Lens, where the decline of grand narratives is best explained through the works of the French philosopher, Jean-François Lyotard. Thus, the paper has revealed that there are multiple factors contributing to what is wrong with Manfred, including his pride, guilt, grief, and romantic ideals that set him to reject the constraints of greater narratives of society and religion, which have all played a role in shaping his troubled personality. By understanding these influences, it is possible to gain a deeper appreciation for Lord Byron's portrayal of this complex character.

Keywords: Lord Byron, Jean-François Lyotard, Grand Narratives, romanticism, and Byronic hero.

ما خطب مانفريد؟

البطل البايروني تحت العدسة الليوتاردية

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المخلص:

في مسرحية "مانفريد" للورد بايرون، تمثل الشخصية المسماة في ذات العنوان، مانفريد، شخصية معقدة كونها تعرض مجموعة من المشاعر التي تتصف بانها متضاربة و على طول المسرحية بأكملها. إذ تم تصوير هذه الشخصية على أنه فخور ومتعجرف حيث يرفض الاقدام على طلب أي شكل من أشكال المساعدة من من حوله، حتى في أعظم لحظة من محتته. إن هوس مانفريد بالموت والطبيعة الخارقة للقوى العليا يزيد من تعقيد هذه الشخصية، مما يجعل من الصعب على القارئ التعاطف معه. الغرض من هذه الورقة هو تحليل هذه الشخصية المركزية الغامضة، من خلال فحص سلوكه وسمات شخصيته وميوله النفسية، والتي يمكن أن تساعد في تحديد الخطأ الذي أصابه واستكشاف الأسباب الكامنة وراء سقوطه الأبدي. للمساعدة في هذا الهدف، تم فحص شخصية مانفريد من خلال العدسة الليوتاردية، حيث يتم تفسير التخلي عن السرديات الكبرى، و الذي تبديه هذه الشخصية، من خلال أعمال الفيلسوف الفرنسي جان فرانسوا ليوتار. وهكذا، كشفت الورقة أن هناك عوامل متعددة تساهم في فهم ما هو الخطب في مانفريد، بما في ذلك كبريائه وشعوره بالذنب والحزن والمثل الرومانسية التي جعلته يرفض قيود السرديات الكبرى للمجتمع والدين، والتي لعبت جميعها دورًا في تشكيل شخصيته المضطربة. من خلال فهم هذه التأثيرات، من الممكن الحصول على تقدير أعمق لتصوير اللورد بايرون لهذه الشخصية المعقدة.

الكلمات المفتاحية : اللورد بايرون، جان فرانسوا ليوتارد، السرديات الكبرى، الرومانسية، و البطل البايروني.

Introduction

Lord George Gordon Byron wrote *Manfred* in the year 1816 in Switzerland as he was touring the Alps. Of the central and titular character in the poem Byron wrote, “he is one of the best of my misbegotten – say what they will”. The protagonist, a Byronic hero, resembles the “Gothic villain” in the sense of having a dark secret which is hinted to be the committing of incest with his first blood relative named Astarte, who takes her life after committing a dreadful deed with Manfred.²

The main character descends into a melancholic journey in which he tries to find a substitute and a hiding in other places, higher forces, and mystic beings. Thus, becoming an enigmatic, complex, and unusual character who is worthy to be inspected psychologically and morally from a postmodern perspective, where it would be possible to understand what is wrong with Manfred, and why he had a tragic fall.

The Influence of Romanticism on Manfred's Personality

Being a first pioneer of Romanticism, is an artistic movement that put an emphasis on emotion and individualism over reason and tradition, the works of Byron held this type of ideology which is evident in its profound impact on Manfred's personality and character. the latter embodies many features that are associated with Romantic heroes and inherent in Byronic ones like passion, isolation, and rebellion against given societal norms. in addition to this, the character of Manfred makes rebellious acts in an attempt to assert the independence, freedom, individuality and the supremacy of his own ideals and ethics not just in the face of his society but even in the face of his Creator.³

This drama is considered to be a “closet drama”, which means that it has been written in a kind of a dramatic form, in the sense that it contains “dialogue, indicated settings, and stage directions”, however, it is intended to be read rather than to be performed.⁴ The poem’s main character is “an outcast sinner” who is being tormented and tortured by the guilt he has for his sin. Therefore, he leads a life of an ominous and tortured soul who is haunted by the guilt of his past actions, which he will always remember as he witnesses the impending consequences of his pursuit of forbidden knowledge. Having nothing to live for any longer he detaches away from other human beings and keeps roaming around the mountains and his castle, seeking the spirits, destinies, and witches of the Alps. He finally descends to the lair of Arimanes and being considered a Faustian figure, Manfred asks that the dead are to be brought back to life and that the spirit of his beloved is to be summoned.⁵

As Manfred is portrayed to be grappling with his inner demons and struggling against cosmic forces beyond his control, his character is shown to be undergoing a gradual decline that reflects his rejection of grounded narratives and norms as advocated by French philosopher Jean-Francois Lyotard, where a character, like Manfred, is presented to be challenging the traditional concepts of purpose, meaning, and truth, thus embodying a decline of grand narratives. According to Lyotard, the grand narratives are all the overarching, all-embracing, primary, and central explanations or metanarratives that try to make sense of the world and to provide a universal, general or common understanding of reality.⁶ Moreover, he as well defined the grand narrative as "[a] story that claims the status of universal metanarrative"⁷

The Role of Guilt and Grief in Manfred's Behavior

One of the main factors that are contributing to Manfred's cynical behavior is the overwhelming sense of guilt that accompanies his grief over past events. He blames himself for being the cause of the death of his beloved Astarte, which has left him emotionally and everlastingly scarred. He gets to a point where he becomes fully consumed by this guilt, which leads him to seek solace in desolate places where dark forces, beyond human understanding, reside.

From a psychological perspective, considering the "Freudian ideas of projection", where the person projects his/her psychological "complexes and feelings" onto another person, the state of guilt that has overwhelmed Manfred is a reflection of Byron himself, who aims to reach the moment of "catharsis" through idealizing his beloved Astarte, who stands for the image projected of Augusta, which ultimately torments Manfred.⁸

In this context, the poem is believed to expose the "biographical context of Byron's [own] remorse and self-disgust" as he was as well preoccupied with a sense of damnation that followed the incestuous relationship he had with his half-blood relative, Augusta, which notices the breakdown of his marriage. However, this biographical element adds more to the problematic dilemma that Manfred is facing, for it is not the "sexual guilt" that drives him to his state but rather the sense of "self-destruction" that Manfred forged for himself by his very hands.⁹ Here, in Manfred's case the dilemma is heightened because the latter is not to embark on his own guilt and suffer for his own mistake but to consider, embark, and suffer for that mistake of Bryon himself. Thus, Manfred is to suffer for himself and for the Lord.

Considering the play from a Freudian perspective, it is possible to analyze the character of Manfred in terms of the psychic conflict and the unconscious side of the

mind, for it is from the perspective of Freudian psychoanalysis it becomes possible to determine that Manfred's action are affected by the unconscious processes that shape the human behavior and affect emotions, which further suggests that Manfred's abnormal and peculiar view of the world and his psychic conflict and struggle are manifestations of deep unconscious impetuses, motivations and desires that stem out of inner drives. Thus, the whole work, to Freud, would be standing on incest, which sets the Byronic hero to live his world in mourning, finally descending into a state of melancholia where, not only the world, but the object himself becomes empty and poor, setting him into that "unconscious process of guilt"¹⁰

Manfred is presented as the "Promethean rebel" who stands up against the gods. He lives up to the Faustian theme as he seeks the knowledge, and roam those who should not be approached by men as the old man tells Manfred. In fact, this enhances *Manfred* to be an experimental piece of narrative, which refers to "a modified monodrama, or short lyrical play, concentrating on one protagonist's psyche, which included songs and could be accompanied by music". This can be seen in the way it dramatizes the struggle inside the mind of one man, who seeks spirits and supernatural forces as a way to relieve his mind if not as being representative "aspects of that mind".¹¹

The first instance of that is when Manfred the "Faustian seeker after knowledge" conjures up seven spirits of air, mountain, ocean, earth, winds, night, and that of the guiding star. Manfred asks not for life, gifts, and pleasures, he asks for "forgetfulness". But he cannot get what he wants for they only grant power and long age, no more, they leave him thus to his "tormented mind [that] will be his own hell". In this sense, he embodies a resemblance to Cain and becomes a follower of the Ancient Mariner.¹²

Faced by the inability to gain ease of the mind, Manfred sets out to take his life on one of the Alp's cliffs. In this scene, he is a reminder of Prometheus, that immortal who was bound to a rock due to his seeking after knowledge and human beneficence. In a sense, Manfred is similar to Prometheus, for he as well is a man of good action though his sins amount to his deeds. He is thus a representation of human beings in exemplifying that "strange combination" of both the noble and the despicable who "condemns humanity to be pulled in two directions, earthward and heavenward". This is one dilemma in *Manfred*, for because he acknowledges the "good" he does to men as part of his noble good nature, he is as well compelled to acknowledge the awfulness of his sins, thus living a life of hell on this very earth for he no longer cares

or looks to any “form on [this] earth/ [h]ideous or beautiful”. He lives, thus, in agony and utter distress.¹³

Rebelliousness and Rejection of Metanarratives

In fact, what deprives Manfred from ease of the mind is not only due to his guilt, a Faustian spirit, or even a surrender to death. But there is the element that combines all of these characteristics of Manfred in him. It is his rebellious nature and his refusal to *obey the rules* and *follow the word of gods*. Being a Byronic hero, Manfred is “the symbol of rebellion against the tyrannical government and its institutions”, which can be seen in Manfred’s rejection of supernatural powers and refusal to sell his soul to the spirits of the underground. In fact, what even more hinders the matter to Manfred is that though he rejects whatever wants him to kneel, he also acknowledges his need for “some as yet untried trans-historical power to solve personal difficulties”, thus, he acknowledges the inability of a conventional system of beliefs to provide him any comfort.¹⁴

Therefore, Manfred is conceived as being a man whose skepticism set him at a complete “refusal to conform to Christian doctrine”, even a refusal to follow a “pantheistical god of nature or to accept the idea of judgment and punishment in the hereafter”. He rather relies on his own judgments. Thus, risking being a model of “solipsism and Romantic egoism”, in short, a Byronic hero.¹⁵ This can be considered to be the problem with Manfred, after all, though he is the hero of the poem yet he is that figure who is at the same time an outsider and “the victim of events rather than a controlling power”.¹⁶

Indeed, Manfred becomes the victim of his own endeavor, the prey of his own hunt, and the object of his destruction. He embodies the goal of the modern man of Lyotard, for Manfred shows a rejection of and disembodiment of universally accepted truths and beliefs.

In order to understand the decline of grand narratives in Manfred, it is important first to define and understand what exactly constitutes a grand narrative. According to Lyotard, grand narratives are beliefs and systems that claim to be providing an eternal, universal and comprehensive understanding of the world.¹⁷

These narratives often manifest in the form of religious, political, or philosophical doctrines, and in their collectivity or separation provide the individuals with a sense of meaning and purpose in life. However, Lyotard argues that these grand narratives impose a fixed and narrow worldview, that might suffocate the

individual's freedom and limit any potentiality for change and progress. These narratives are often associated with the religion or the Enlightenment ethics, and they claim to offer objective and absolute truths that govern and rule the human existence. However, Lyotard argues that in the postmodern era, these types of grand narratives have lost their credibility and reliability and have been replaced by smaller, opposing, and competing narratives that are characterized to be subjective and constantly shifting.¹⁸

In *Manfred*, Byron paints his protagonist as that man who has rejected the traditional religious beliefs and who has embraced a more distinctive, personal, individualistic and rational view of the world. Manfred's opening lines, "I have been a wanderer, a dreamer, / Born for the universe"¹⁹, suggest his rejection of the confined, restrained, and limiting beliefs of the organized religion. He sees himself as a free thinker, not a committing believer, who is not bound by the beliefs, philosophies, and even superstitions of the past. Thus, from the very opening, Manfred is portrayed as a rebellious and isolated figure, who seeks refuge in the mountains as a means of avoiding and escaping all the restrictions of society. He declares, "I love not where I breathe, but where I love, / I cannot love where I can only live!"²⁰. This rejection and denial of societal norms and conventions sets Manfred apart from the rest of his society and highlights his refusal to obey grand narratives.

Another instance that marks and emphasizes his defiance of grand narratives is his encounter with the Witch of the Alps. Manfred's interactions with these supernatural beings, in particularity, with Astarte and the Abbot of St. Maurice, reflect his rejection of these narratives. Astarte, the spirit of his deceased beloved, offers him a sense of comfort and purpose, promising to reunite with him in the afterlife. However, Manfred is not comforted by this idea and retorts, "Thy reply was false, and mine was in vain"²¹. He rejects the world-wide accepted belief in the afterlife and instead, seeks a more tangible and some concrete understanding of his existence. On another occasion, when the Abbot of St. Maurice offers Manfred forgiveness for his sins, Manfred rejects it, stating, "No man's forgiveness can absolve them [my sins] now"²². Manfred's rejection of the Abbot's offer reflects his refusal to adhere to the moral codes and grand narratives of the Church, choosing instead to rely on his own beliefs and actions.

The Witch proposes Manfred with knowledge and power through the use of magic, for she promises him to have the ability to control and formulate the world according to his own desires. However, Manfred refuses this offer, stating, "What I have known, / Has been enough for me"²³. Here, Manfred's rejection of great power

and luring temptation further congeals his position against grand narratives. He thus, chooses to reject and discard the pursuit of ultimate knowledge, instead embracing his freedom and limitations, where he follows his own rules rather than those of others.

As the poem progresses, Manfred's character spirals into a state of isolation and despair. His attempts to find some solace in grand narratives have proved to be a failure, leaving him with a lurking sense of purposelessness and a tendency to disconnect from the world above him. His famous soliloquy, "[t]here is no future but the past"²⁴, reflects the futility and ineffectuality of his search for truth and meaning, by this, he is mirroring the postmodern belief that there is no objective truth or a supreme narrative that is able to guide human life.

Through his rejection of all traditional and religious beliefs, pursuit of some forbidden knowledge, and resistance to the absolution and freedom offered by the Church, Manfred embodies the postmodern rejection of absolute truths and instead provides an acceptance of subjectivity. His final state ultimately illustrates the failure of grand narratives to provide a sense of purpose and meaning in the ever-changing and complex world of postmodernism.

Thus, Byron is showcasing that the limitations of grand narratives and embracing individual freedom and agency can cause man to have a tragic downfall. Therefore, this narrative serves as a cautionary tale against the dangers of rejecting all-encompassing explanations.

One of Lyotard's key ideas is the concept of the "differend," which refers to the situation in which two opposing parties are unable to reach an understanding or resolve a certain dispute because they are using different language games. In the case of Manfred, a similar situation is found where Manfred is unable to discover resolution or redemption since he is using a language game that is unlike the one used by the church and society at large.²⁵

Lyotard also believed that postmodernism was marked by a skepticism to grand narratives, focusing on the local and the particular rather than the most common and universal. In Manfred, a clear rejection of the grand narrative of the religion of Christianity is depicted as he refutes any knowledge of a benevolent God who rewards the virtuous and punishes the wicked. moreover, Manfred's rebellious act against the gods can be seen as a rejection of this grand narrative and a search for a new way of understanding the world. In addition to this, he selected text focuses on

the individual psyche, taking into account one man's struggle rather than a commenting on universal struggle between good and evil.

Overall, the character of Manfred can be seen as embodying many of the key ideas of postmodernism, including a rejection of grand narratives, a focus on the local and the particular, and a skepticism towards language games that do not allow for resolution or redemption.

Nevertheless, Manfred is yet to be seen seeking forgiveness or damnation, he wants to hear a word of acknowledgment, but alas, since Astarte hastens to a farewell and Manfred learns that his hour is nearing by. Finally, at the last scene, Manfred recognizes the approaching figure of death, though he never gives his soul to the evil spirit, he as well never recites the “prayers to Heaven”, he never takes a second “thought” to it. He merely accepts and welcomes his death in the hands of the Abbot, telling the latter his famous line which Byron himself considered to be carrying “the whole effect and moral of the poem”, which speaks of how “‘tis not difficult to die”.²⁶

In other words, it is easy to die, for death is easy but what comes beyond death is the thing that might hold the great suffering. Thus, in this respect it becomes clearer why Manfred is a disturbed and a troubled character, for indeed one can live with hope and even with an idea, however, one can never live without religion. The human cannot live in the zero zone, the human needs a constant reminder that he is a human and what is best than religion itself.

The decline of religion and the lack of having a solid belief in God, from a psychological perspective, can be explained in the lights of Cognitive dissonance theory, proposed by Leon Festinger. This theory suggests that individuals are to experience discomfort or even psychological stress when they hold and embrace contradictory attitudes, beliefs, or even behaviors. In the context of refuting religious beliefs and the decline in faith, cognitive dissonance theory can explain how individuals may struggle with conflicting, even contradictory ideas about religion and the existence of God. When faced with certain information or experiences that aim to challenge whatever they hold of religious beliefs, individuals may experience cognitive dissonance, leading them to reevaluate and reconsider their beliefs and potentially, finally moving towards a position of nonbelief or skepticism.²⁷

In his book, *The Great Partnership: Science, Religion, and the Search for Meaning*, Rabbi Jonathan Sacks argues for the necessity of religion in both the individual's and the public's life. By inquiring whether it is possible for humanity to

survive without any form of religious connection and with the lack of faith, Rabbi Sacks emphasizes that without the meaning delivered by religion, human motivation is reduced to mere self-centeredness, which can further lead to disastrous, even calamitous, consequences affecting the whole society. He highlights the importance of an existing religious belief as it provides dignity, moral support, and a sense of meaning beyond singular and individual choices. Nevertheless, Rabbi Sacks acknowledges the impending harm that is caused by religious extremism however, he believes in the importance of a good religion as a remedy rather than abandoning religion altogether. He writes "[i]n a world in which God is believed to exist, the primary fact is relationship," therefore, in religion one is able to acknowledge that when "[t]here is God, there is me, and there is the relationship between us, for God is closer to me than I am to myself. In a world without God, the primary reality is 'I', the atomic self. There are other people, but they are not as real to me as I am to myself."²⁸

Thus, it becomes clear that becoming a Lyotardian follower, the Byronic hero fails to seek meaning, purpose and final resolution, resulting thus in casting him as an everlasting outcast. In this context, the Byronic hero "cannot be reintegrated into society [... only under the condition that] he must be rehumanized", and even if so, such a persona would always be a "loner" and an exile, who is unable to get "reintegrated into society".²⁹

It is interesting enough to consider that a character from the Romantic age can be studied and "defined in a Postmodern context"³⁰, and it is as interesting and intriguing to discover how "skepticism" of the postmodern age, regarding reason, universalism, and objectivity, and its attitudes and manner in approaching the sublime, fragmentation, and subjectivity, all appear to "have affinities with positions taken by the Romantics".³¹ It is thus convenient to say that there is a "contemporary sensitivity" to the Romanticism shown when there is a postmodern writer features a Romantic character.³² Thus, postmodernism is best to be considered as romanticism revisited, through this claim it was possible to revisit the Byronic hero of Romanticism and justify his actions through that Lyotardian lens of postmodernism.

Conclusion

In conclusion, Lord Byron's Manfred presents one complex character who struggle with guilt and self-destruction marks his decision to perform rebellious acts against higher supernatural powers. His refusal to conform to the traditional beliefs and his attempt in seeking comfort in established systems, ultimately leads him to a

life of agony and distress. While it is possible to consider his sins as unholy and great in their wickedness, they don't form the sole cause of his suffering. Rather, it is Manfred's defiant nature and rejection of authority that makes him a Byronic hero, simultaneously casting him as an outsider and victim of events beyond his control.

Lord Byron's multi-layered poem traces the struggle for redemption after committing heinous acts. A Byronic hero with a tragic past and a never waning refusal to conform to societal norms, is presented in Manfred, whose journey makes him dive into issues of morality and spirituality, questioning traditional beliefs and exploring the limitations of human knowledge and understanding. He thus, proves a losing case who was certain to have a tragic fall thus a tragic ending.

Notes

¹ Jonathan Sacks, *The Great Partnership Science, Religion, and the Search for Meaning*. United Kingdom: Knopf Doubleday Publishing Group (2012), p. 289.

² Caroline Franklin, *Byron*. New York: Routledge (2007), p. 59

³ Atara Stein. *The Byronic Hero in Film, Fiction, and Television*. United States: Southern Illinois University Press, (2009), p. 1.

⁴ M. H. ABRAMS and Geoffrey Galt Harpham, *A Glossary of Literary Terms*. Boston: Wadsworth Cengage Learning (2009), p. 85, 84

⁵ Sami Gorgan Roodi, "Lord Byron's Allusions to Persia", *The Journal of Teaching Language Skills (JTLS) of Shiraz University, Vol. 1, No. 1, Fall 2009, Ser. 58/4* p. 68, 69

⁶ J. F. Lyotard. *The Postmodern Condition: A Report on Knowledge*. University of Minnesota Press. (1984).

⁷ J. F. Lyotard. *Volume 1*. India: SAGE Publications, (2004), p. 145.

⁸ D. Jones. *Sexuality and the Gothic Magic Lantern: Desire, Eroticism and Literary Visibilities from Byron to Bram Stoker*. United Kingdom: Palgrave Macmillan, 2014. P. 81.

⁹ Franklin, C. (2007), p. 59

¹⁰ Richard Lansdown. "Suicide, Melancholia, and Manic Defense in Byron's Manfred" *Nineteenth-Century Literature* (2021) 76 (1): 1–32. Retrieved from: <https://doi.org/10.1525/ncl.2021.76.1.1> p 13.

¹¹ Franklin, C. (2007), p. 59.

¹² Ibid. 60.

¹³ Ibid.

- ¹⁴ Noorbakhsh Hooti and Mahroo Rashidi Rostami, “Radicalism in Byron’s *Manfred*: A Politico-religious Study”, *Journal of Language Teaching and Research*, Vol. 2, No. 5, pp. 1023-1030, September 2011: ACADEMY PUBLISHER Manufactured in Finland. p. 1024
- ¹⁵ Franklin, C. (2007), p. 61.
- ¹⁶ Richard A. Cardwell, “*Byron’s Romantic Adventures in Spain*”, in *Byron and Latin Culture: Selected Proceedings of the 37th International Byron Society Conference* Edited by: Peter Cochran, Newcastle: Cambridge Scholars Publishing. (2013)p. 363.
- ¹⁷ Polly Young-Eisendrath. *Subject to Change: Jung, Gender and Subjectivity in Psychoanalysis*. New York: Taylor & Francis, (2012), p. 61.
- ¹⁸ Anton Krueger. *Experiments in Freedom: Explorations of Identity in New South African Drama*. United Kingdom: Cambridge Scholars Publisher. (2010), p. 121.
- ¹⁹ G. G. Byron. *Manfred*. In *The Complete Poetical Works of Lord Byron: Vol. 2*. New York, NY: Digireads.com Publishing. (2015), pp. 89-137, Lines 1-2.
- ²⁰ Byron, I.i, lines 39-40.
- ²¹ Byron, II.i. Line 212.
- ²² Byron, III.iv., Line 69.
- ²³ Byron, II.i, lines 118-119.
- ²⁴ Byron, III.iv. Line 121.
- ²⁵ Jean-François Lyotard. *The Lyotard Reader and Guide*. United Kingdom: Columbia University Press. (2006), p. 11.
- ²⁶ Stephen Greenblatt and M. H. Abrams, *The Norton Antkology of English Literature*. New York: W. W. Norton & Company, Inc. (2006), p. 668
- ²⁷ The SAGE Encyclopedia. Adam Passamai and J. Blasi (eds.). *The SAGE Encyclopedia of the Sociology of Religion*. United Kingdom: SAGE Publications, (2020), p. 144.
- ²⁸ Jonathan Sacks. *The Great Partnership: Science, Religion, and the Search for Meaning*. United Kingdom: Knopf Doubleday Publishing Group. (2012), p. 4 -5.
- ²⁹ Atara Stein. *The Byronic Hero in Film, Fiction, and Television*. United States: Southern Illinois University Press, (2009), p. 1-2.
- ³⁰ Veronika Vegh. "Reinventing Romanticism: Postmodern Byrons", In: *Confrontations and Interactions: Essays on Cultural Memory. L'Harmattan*. Retrieved from: https://www.academia.edu/1929492/Reinventing_Romanticism_Postmodern_Byrons p. 383.
- ³¹ Ibid, 382.
- ³² Ibid, 390.

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