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DECODING AND NARRATING LOVE IN THE WORKS OF SAMUEL COLERIDGE, JOHN KEATS AND LORD BYRON

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Résumé

Cette étude examine les différentes manières de représenter le concept d'amour dans les œuvres littéraires de trois poètes britanniques : Samuel Taylor Coleridge, John Keats et Lord Byron. Les trois écrivains ont en commun le mouvement littéraire romantique. Bien qu'ils prétendent appartenir au même mouvement, les trois écrivains ont développé leurs approches spécifiques de l'amour, généralement basées sur leurs expériences personnelles respectives. L'objectif de l'étude a été de rendre compte des approches utilisées par les auteurs sélectionnés pour évoquer la question de l'amour dans leurs poèmes respectifs. Tout cela est concrétisé dans le contexte théorique de la sociocritique. Les données de la recherche ont été collectées grâce à la méthodologie qualitative. Cela implique que les documents ont été les principaux instruments de collecte de données. Les résultats de l'étude ont révélé que, bien que le mouvement romantique ait tenté d'apaiser partiellement, d'atténuer les conséquences sanglantes de la Révolution française, Coleridge et Keats ont tous deux prôné l'amour sensuel et platonique tandis que Byron a basé sa représentation de l'amour sur des faits réels et concrets. En fait, Lord Byron a reçu beaucoup plus d'aura et d'audience que les deux poètes précédents.

Mots clés : *Experience, Amour, narration, poésie, Société.*

Abstract

This research paper investigates the different ways of representing the concept of love in the literary works of three British poets: Samuel Taylor Coleridge, John Keats and Lord Byron. The three writers share in common the Romantic Literary Movement. Though they claimed to belong to the same movement, the three writers developed their specific approaches to love, generally based on their respective personal experiences. The objective of the study has been to account for the approaches used by the selected authors to evoke the issue of love in their respective poems. The sum total of all this is concretized within the theoretical context of socio-criticism. The research data were collected through the qualitative methodology. This entails that documents were the primary instruments for data collection. The results of the study have revealed that, although the Romantic Movement has attempted to partially soothe, alleviate the soar and the bloody aftermaths of the French Revolution, both Coleridge and Keats advocated sensual and platonic love while Byron based his depiction of love upon real and concrete facts. As a matter of fact, Lord Byron has received much more aura and audience than the former two poets.

Key words : *Experience, Love, narration, poetry, Society.*

Introduction

This study focuses on decoding and narrating love in three British poets' works, mainly Samuel Taylor Coleridge, John Keats and Lord Byron. These poets are all eminent representatives of the Romantic Movement of the second half of the eighteenth century in Europe. That literary movement which had followed renaissance and classicism advocated a certain diversity and modernism as far as the choice of thematic, proceedings and hero portraiture were concerned.

The eighteenth century was rich in various historical events ranging from the French Revolution up to its subsequent social convulsions. The different Napoleonic wars have deeply impacted the European nations, and accordingly literature has too been deeply impacted. Romantic writers have echoed in their respective writings not only dramatic socio-political events related to the revolution, but also the emotional life of that specific historical period. Heroes depicted in their stories shared not only political concerns with their respective living environment but also emotional issues with it.

With different eyes, Coleridge, Keats and Byron have portrayed the emotional life under that historical period. Within emotional life, love played a significant role in asserting relations between people. But the three authors have respectively developed different approaches as far as love was concerned. In his writings, Samuel Coleridge rather advocated a sensual love while John Keats advocated a celestial one involving earthy elements with goddesses. As for Lord Byron, he has developed through his literary production a complex range of feelings and sentiments that attested his scornful and distrustful assessment towards emotional issues.

The objective of the paper is to account for the approaches used by the selected authors to evoke the issue of love in their respective works. To be able to do so, the socio-criticism theory is used to analyze, discuss and interpret the data of the study. Since the study has opted for content analysis design, the qualitative method therefore suits to the study.

Structurally, the paper is divided into four parts. The first part accounts for the approaches of Coleridge to Love, the second one focuses on the approaches of Keat to love. The third part explicates the approaches of Byron to love and the fourth part which sums up some scholarly views on the three authors serves as the end to the study.

1- Coleridge's Approaches to Love

Coleridge and Wordsworth have joined efforts on working upon the *Lyrical Ballads*, a collection of poems that had figured among the preliminary literary production of the Romantic Movement. Later Coleridge has worked on a series of poems related to his own life experience and challenges. Those years of endeavor and challenges have finally shaped his mind in focusing on imagery and imagination in his representations.

Unlike most of his contemporaries, Samuel Taylor Coleridge has taken life on its positive side. His main literary works advocated a simple world turning around sensuality, sympathy, affection and solidarity. His heroes were chosen among common people invested with high emotional tasks. His main characters have evolved within a social

environment that had not been always convenient for them. Coleridge's heroes usually evolve in a traditionally hostile milieu for their emancipation.

Coleridge's poems have drawn the attention of such critics as Emma Baldwin(2021) who had shared her analyses and observations about the main orientations of his works. Baldwin (2021) was particularly interested in the way Coleridge had depicted emotional stories, given that Coleridge himself had experienced strong disappointment as far as love affair was concerned. He used to entertain a love affair with Sara Hutchison which had later turned out to be a failure. From that sorrowful experience, Coleridge has expressed rather a distant attitude towards emotional issues.

But Baldwin(2021) thought to have found another explanation in Coleridge's "reserved attitude" towards love questions. His education was far from being an example worth praising. Coleridge and his mates have grown in " a natural environment that had negatively impacted his childhood". He once complained that "being raised in a natural environment was critical if the child was to have a positive youth"(p 11). Children should grow in a social environment, raising and developing their feelings, emotions, affections and imaginations.

The heroes depicted by Coleridge usually evolved in environment where there was not much frontier between modesty and naivety. They have been striving to get out of their solitude and misfortune. Their material poverty was compensated by their spiritual steadiness and fluency. Spirit and emotion joined together to make the heroes sensually strong enough to pursue their goals and ambitions. Less ambitious heroes were submerged with historical or social events that had deeply affected their prosperity.

Baldwin(2021) has deplored "the modest and the less ambitious heroes" depicted by Coleridge. Most romantic heroes shared in common highly sensitive features, regarding their living environment. These heroes have been victims of various intrigues and adversities from their immediate neighborhood. Accordingly, heroes henceforth appeared as enough warned and prepared for forthcoming challenges. Coleridge's heroes seemed not to draw any significant lessons from those strives. Instead they presented the " downcast eyes" before the confrontation.

Following Coleridge's emotional misfortune at his tender age, his heroes basically tended not " be keen in love and emotion".

I calmed her fears, and she was calm
And told her love with virgin pride
And so I won my Genevieve
My bright and beauteous Bride (stanza 23)

Coleridge's heroes seemed in acting as accomplices and completing each other to guarantee their survival within a hostile environment. From that perspective, their survival depended much on their intuition and imagination rather than any realistic option. Furthermore the heroes usually spent much effort and time in contemplating the charms and the beauty of their female partners. That sensual love drew its roots and reference from Coleridge's personal experiences. Life has taught him to express much reserve and distance

as far as emotional issues were concerned. That prudence and tact have also followed his heroes in the course of their peregrination and conquest.

And she forgave me, that I gazed her
Too fondly on her face.(stanza 10).

2-Keats's Approaches to Love

John Keats also was another contemporary of Samuel Coleridge. Though he has not lived long, his literary career was very productive in writing poems of various tones and addresses. His poor health and his emotional misfortune have finally shaped his mind in developing distant feelings towards earthy love and sentiments. Keats would rather develop a distrustful feeling towards manly love and hypocrite conduct. Accordingly, he would give much credit to celestial explorations adventures.

Romantic heroes usually undergo through calamitous emotional adventures. Those unsuccessful experiences dramatically impact their social behaviors within societies which do not always share their ideas and philosophy. From that perspective, romantic heroes appeared as social burdens only utile for illegal actions. These heroes usually get involved in love affairs whose endings could only be but collapse and desolation.

In his book *Endymion*, Keats unfolds the celestial love between a goddess and earthy creation. That attempt of matching space and earth drew its roots from the Greek mythology where heroes were depicted as perfect and disposing unique moral qualities. Depicting heroes related to the Greek mythology made Keats “somehow a defender of classicism” while he had lived and worked under romanticism. Classical heroes were known throughout their great achievements and actions. But romantic heroes were famous for their strength in isolation.

Keats' personal experience has certainly made him cautious about love issues. His own experience with Fanny Brawne, his fiancée, has warned him to be careful in shaping an idyllic environment for his heroes. In this respect, most of Keats' heroes rather developed a prudent and platonic attitude towards any expression of feeling, affection and love. Keats has failed to marry his fiancée Fanny Brawne basically for material reasons. That tumultuous moment of Keats' life has finally shaped his mind to confer much more weigh to celestial adventures than earthy and concrete ones.

According to Annabelle Fuller(2017), Keats saw himself as “plunged in the delighted contemplation of sensuous natural beauty”. His preliminary poetic activities echoed and represented an environment full of passion, delinquency and natural beauty. His heroes were trapped within love affairs whose endings appeared rather closer to classicism than romanticism.Fuller(2017) has bitterly deplored “the celestial preference of Keats' heroes in their articulations with other characters”.

For Fuller(2017), “Endymon as the hero was guilty of an apparent infidelity for his visionary moon goddess and falls in love with an earthy maiden” (p 12). Keats talent resided in his poetic intuition in matching celestial and earthy elements in idyllic movement. That poetic proceeding of relating sky to earth enabled Keats to cover his heroes with certain immunity as far as their social behavior was concerned. Those heroes would disguise their flaws and defections through “false excuses and repentance”.

That smooth sliding from romantic themes back to classical ones was reminiscent of a recent period when some romantic authors pretended to match both literary schools, therefore occulting the basic differences of both schools. Love appeared then as a necessary medium to connect both literary schools. But the match could not last long since both literary schools shared and depicted different views about love. In sum romantic authors often referred to classical notes to enlighten and illustrate their romantic convictions.

Romantic authors were famous for depiction of impossible love adventures. Fuller(2017) has deplored that “ Keats put the emphasis on Endymion’s love for the goddess rather than on hers for him”(p 12). From that assertion there was assessment that “the earthy elements were weaker than the celestial ones” as far as sentimental issues were concerned. In placing the earthy elements in a weaker position compared to the celestial ones, Keats put cosmic issues out of the assessment of ordinary readers; at the same moment he gave opportunity for scholars and critics from different schools to put sharp criticism and skepticism on his poetic productions.

In the second half of his short life, Keats has turned to the description of “natural beauty” as his major poetic thematic. Nature appeared as an environment worth depicting for its charms and beauty. Nature was an environment rich for its splendid flowers, running water sources and naughty birds chanting lyric songs. The depiction of that wonderful environment has enabled Keats to ascertain that “beauty was truth, beauty truth,- that was all ye knew on earth, and all ye needed to know”. Keats was skeptical about investing any credit to human beauty and magnificence. Natural beauty was assessed as the undeniable truth everyone “needed to know on earth”.

That sudden interest for nature has enabled Keats to leave celestial domain and to invest his heroes with earthy powers and considerations. That interest also made him “master his failure for Fanny Brawne”. He then realized that sensual love was not enough to gain a lady’s heart, material standing should be taken into consideration. By the end of his short life, his heroes had become more responsible, more mature as far as emotional issues were concerned.

3-Byron’s Approaches to Love

Lord Byron was another contemporary of Samuel Taylor Coleridge. He has grown in a hostile environment which had impacted his life style, his taste, his philosophy of perceiving and judging human beings. His various boyish turbulences in addition to his lame foot have finally shaped mind and have sharpened his irritability to the least hints to his personality. As a result Lord Byron has developed a skeptical attitude towards human endeavor and sincerity. All through his literary activities, Lord Byron has portrayed emotional situations in which female figures were sexually stronger and more determined than their male partners. Accordingly cases of huge disappointments were frequent as female figures hoped and relied too much on their partners’ sincerity. In their tandem, the female figures have been in most cases victims of their sincerity while their male partners have grown up victorious.

Byronic heroes were famous for their megalomania and their selfishness as far as emotional issues were concerned. Lord Byron has scarcely invested his heroes with sincere sentiments towards their female partners. Those hypocrite sentiments were flowing through Juan’s veins when he was leading a love affair with Julia. Both protagonists were from high

pedigree; their relations should be rich in tactfulness and care. Despite their nobility, Juan and Julia could not “lead a normal love trend” as the male figure was not sincere in his attitude.

Silvia Bordoni(2006) has found strange that “incestuous relations between two persons from the high Spanish society”. As recollection, Don Alfonso was Donna Julia’s husband; Don Juan was the single son of Donna Inez and Don Jose from Seville. But Donna Julia was a friend of Donna Inez, Juan’s mother. Any love affair between Juan and Julia could be assessed as incestuous because both families were closely tied. Another concern was that Julia was twenty- three while Juan was only sixteen years old.

All along their adventure, Julia was leading the course of actions, and Don Juan was hiding behind his naivety and hypocrisy. Another concern was that Julia was married to an old man who could have Juan as a son. In such a case, the incest would consist in matching a mother and her son! Sarah Anthony(2022) thought that “Lord Byron was mocking the British aristocratic norms through the characters of Julia and Juan”(p 12). The author was himself a true representative of that aristocratic society whose morality and norms were matters of deep concern.

By the end of their adventure, Juan was kept safe, but Julia was sacrificed as a symbol and assigned in a convent for madness. At that level, Julia was alone in that disastrous situation; Zuleika in the *Bride of Abydos* was found dead with her love Selim to attest her stubbornness vis-à-vis her father, the sultan. Both Selim and Zuleika were two young characters determined to question the rules of a traditional society personified by old Giaffir, the sultan. But the necessary conditions for change were not yet gathered; their death explained the inappropriateness and the non-ripeness of any change for local populations.

A similar situation has happened in the *Corsairs* where Gulnare had contrived in reorganizing the remnant troops of Conrad to save him. After that heroic achievement, she has expected any emotional gratefulness from Conrad, the head of the corsairs. Gulnare expected any affection, any tenderness from Conrad as a compensation of her efforts in liberating him and his team. Conrad’s love for Gulnare could be a relief, a delightful event for Gulnare; but instead his reactions had been too cold for her.

Lord Byron has attempted to attest the sincerity of Gulnare’s heart; women were in most cases more sincere than their male partners in such trouble moments. As a recollection, Conrad has led an expedition to assault the harem of Seyd, the pacha with the only intention to free Gulnare and many other women kept as slaves by Seyd. The expedition has turned out to be a collapse for Conrad and his team. As a result, he had been captured and fettered “on the pacha’s power”. Gulnare, the favorite sex slave for the pacha has taken the risk to free Conrad and to make him flee the harem. She has expected a grateful affection and care from Conrad, the head of the corsairs; Conrad was still thinking about his own wife Medora, left behind him in his homeland.

Anthony (2022) thinks that “Lord Byron’s merit and genius were to be found in his constant depiction of impossible love” (p13). It would be strange for Conrad to easily forget his wife Medora for an unknown woman only because she had contributed much in his liberation. Conrad was a Byronic hero whose ideals were to fight for a fairer world; Seyd the pacha was still living under feudal rules and norms. Slavery was a feudal practice that

should be banned from existence. Conrad and his team have acted within that philosophy of building a new society based on fairness and equal rights for all citizens of the city. His major objectives were to free all women from the harem and not only Gulnare.

Another case of impossible love has happened between Gulbeyaz and Don Juan. Gulbeyaz was the sultan's wife of Constantinople; she has bought Juan in the market; then she has disguised him from her husband's suspicion. Though a slave, Juan was still feeling his high Spanish pedigree. Gulbeyaz was suffering feeling for Juan, but the young slave could not positively answer to her claims. The sultana Gulbeyaz could not understand the negative reaction to her claims. She could not understand how a slave could refuse the love coming from a noble woman.

Bordoni(2006) has found "Juan so young and high descent to affectionate so old a woman"(p11). For her "Gulbeyaz was an old woman; she was no longer attractive and sympathetic to draw Juan's attention and affection" (p14). Lord Byron has attempted to match two almost excluding faiths throughout love. Gulbeyaz was of Moslem belief while Don Juan was of Christian one. A possible love between both characters could allow Lord Byron to attest a possible cohabitation between both religions.

Anthony(2022) thought that "Gulbeyaz and Juan's relations could not last long since both characters were representatives of strong and steady confessions"(p9). She has even assessed Byron's approach as "provocative in attempting to match two almost excluding characters". In placing Juan into a lower position compared to Gulbeyaz, the author has derogated a gender convention which required a female subordinating status to a male partner. Byronic heroes are usually provocative in their actions and judgment of their living environment. Those heroes are not likely to respect the established norms and rules of the society.

As a recollection Juan had been bought as slave in the market of Constantinople. He had been bought by Gulbeyaz, the sultan's wife. She needed Juan as a partner to fill up "her husband's absence from her intimacy". Though a slave, and disguised in female garment, Juan still felt his Spanish pedigree; he was still feeling proud and haughty in his mood and personality. Gulbeyaz has attempted to raise his feelings, but she had failed. Byronic heroes were too proud and haughty to accept playing so pitiful roles. Juan has been resentful:

Then rising haughtily, he (Juan) glanced around
And looking coldly in her face, he cried:
'The prison'd eagle will not pair, nor
Serve a sultana's sensual phantasy' (chV p263)

All along his affair with Julia, Juan was "the seduced, not the seducer"; he has never taken the lead in conducting any action worth mentioning. Byronic heroes usually are passionate over their political ideas; their tandems with different female figures have usually ended up in deep disappointment and moral destruction of the latter ones. Julia was more feeling love for Juan than the latter one had felt it for her. That strange stature adopted by feminine figures exposed them to various fragilities and weakness. A typical example of that fragility has been for Julia to be taken to a convent for intense care.

Julia was Juan's first love. Michele Meleen(2022) reports in *Don Juan* that, "love is so very timid when it is new". That timidity and prudence have been Juan's major approaches

on commencing any love affair with Julia. Her matrimonial status and her age were matters worth any prudence and care. Nevertheless the young Juan was naïve enough to celebrate love. Meleen(2022) reports from *Don Juan*: “Oh love! How perfect is thy mystic art/ Strengthening the weak, and trampling on the strong”.

Somehow Juan’s perceptions were relaying Byron’s own convictions. For Kirk Barbera(2023), Lord Byron was certain that “true love came from experience, not from an imagined idyllic world”. Any love was not worth celebrating if partners had not first experienced it. Platonic love was not certain to satisfy both lovers living in distant climes. From that perspective Lord Byron as a writer shared much in common with realism as a literary school. Romantic writers basically celebrate emotion, imagination and determination while realism bestows much credit to facts and evidence.

Carol Rumens(2021) almost joins Barbera(2023) by asserting that “one of Byron’s special gifts was always to write both as Romantic and realist”. Most critics think that the portrayal of Julia shares much in common with the one given to Caroline Lamb, the woman portrayed by Lord Byron as “woman with no sex”. Donna Inez, Juan’s mother, could be associated to his own wife Annabella Milbanke, whose “favourite subject was the mathematical”.

It is pertinent that Lord Byron has preferred to sacrifice Julia “just to satisfy a poetic need”. At a tender age, Juan did not feel yet too much about love which played a secondary role in his life. He was still pursuing a strict regime of training designed for him by his mother Inez. His course in love was too precocious with regard to his age and ambition. Juan was thinking about his future career rather than about any emotional adventure.

Juan’s tandem with Haidee has turned into his favor; his female partner was also sacrificed on behalf “ a normal development of events”. Haidee thought “ Juan her thing”, the first and the only pleasure of her life. Her death partially explained “.the impossibility between both figures “ to get married for cultural reasons”. Another reason for the collapse of their relation was that Juan thought invested with historical missions, and did not obviously want to stain his pedigree with so vile a feeling. Love was for Juan an adventure which needed time and opportunity to carry out.

He was not yet so mature to lead a love adventure, nor was he ready to take the risk of such derogation. Moreover Lord Byron had no willing in burdening his hero with so trivial adventure. Juan had no chance to become Lambro’s son-in-law. Lambro was Haidee’s father; he has been sea pirate for decades; he has sailed many countries with his pirate team. The young Don Juan could easily turn into his goods for sale. On that stage, Lord Byron rather developed an ambiguous relation toward emotional matters at least with Juan. His intention was to save Juan’s energy for further events and challenges.

Juan has imprudently attempted to defend his love Haidee. Her father Lambro has sent his men to arrest him; after his arrest, Juan has lost his status of a noble man. The gentleman with high Spanish pedigree had just turned into a prisoner and would soon be sold as slave on the market of Constantinople. His stubbornness and temerity have finally brought him to jail. Lord Byron might be blamed of having delivered his hero to such greedy pirate as has been old Lambro.

From the slave market Juan was brought to “pair and serve the sultana’s phantasy”. He was slave in body, but not in soul; Juan has resisted to Gulbeyaz’s advances. After that disastrous experience with her, Juan was taken to front to take part in the Russo-Turkish

war in Ismaila. He was then enough a man to carry out responsible activities. After the war, he joined Moscow with the Russian troops. Here again Juan was seduced by the Russian empress Catherine. But he was prudent enough “to answer the empress’ advances”.Anthony(2022) thought that “Juan was not certain about the empress sincerity and sentiments”(p6). Another reason might be Juan’s status; though he was a brave soldier, he had not forgotten his foreign status.

As a recollection, Juan was a Spanish nobleman serving in the imperial Russian court after he had shown brave qualities and competences during the war opposing the Turkish and the Russian troops. Far from his native Seville, any love adventures could turn into a personal drama for him. Moreover, Russians could not tolerate any foreign gentleman “to entertain emotionally their empress”.

In sum Lord Byron needed Juan to convey his prudent emotional sentiments after a series of personal deceptive adventures. Julia as a character closely looked like Caroline Lamb who had described Lord Byron “as mad, bad and dangerous to know”. After Julia and Haidee, Juan had become ‘more responsible and conscious’ of the risks and the dangers around him. His prudence toward Gulbeyaz and empress Catherine derived from his previous experience with Julia and Haidee.

The importance attributed to love was evolving as time and environment were also changing. During his oriental tour, Lord Byron has discovered a culturally different world. He was given opportunity to assess the life and the traditions of feudal societies like the Ottoman one. *The Bride of Abydos* and *the Giaour* were typical examples of these societies where “women were veiled; their days were passed in nursing, bathing etc..”. The Ottoman society was a male-dominated one where “parents taught only respect to their daughters, but their husbands would teach them love”. Parents basically focused on modeling their children for commodities like respect, submission, humility etc...

Anthony(2022) thought to have done well in blaming old Giaffir “for his interference in his daughter Zuleika’s emotional life” (p12). Old Giaffir was the prototype representing that feudal society where “children lived to hear and carry out” the main instructions from their parents. Zuleika and Selim loved each other, but Selim was an adopted son by old Giaffir. He has been adopted by old Giaffir after the murder of his father on the battlefield. Old Giaffir was reportedly implicated in that murder. Since that day Selim lived under Giaffir’s protection and care.Zuleika and Selim have grown together as brother and sister. Their sentiments for each other seemed promiscuous and immoral.

Anthony(2022) pretended to have seen “any immorality and promiscuity” in the tumultuous relations between both young persons. Love cared little about moral consideration. Lord Byron has been accused of having developed immoral behaviors and approaches. His writings were suffering from immoral scent and flavor. Both young persons have resisted to the instructions of their master Giaffir. In their stubbornness, Zuleika and Selim have fled away into a grot where they had been killed by Giaffir’s troops. Their death looked like a sacrifice.

Judging from the place and the manner they had been killed, love was worth sacrifice. That was at least what had been the position of Anthony(2022) while judging the tragic scene. Zuleika and Selim were sacrificed for their reciprocal sentiments. Lord Byron until now was sacrificing female figures to satisfy their male partners. Julia was sent to the convent

with the purpose of paving the way for Juan. Haidee was found dead just to allow Juan's development later. But in the present case, both Selim and Zuleika were sacrificed "just to correct, to adjust social norms and civilities".

From another point of view, Selim and Zuleika were not strong enough individuals to resist to their father's pressure and accusations. It was clear that they had loved each other but in strict secrecy and intimacy. That secret relation looked like cheating; accordingly it would rise a sentiment of public abhorrence and rejection. Another possible interpretation of their death could be the meaning bestowed to love in the traditional Turkish society. In such societies, marriage precedes any sentiment, affection or love between young people. Selim and Zuleika have attempted to disrupt that long standing rule. They should fail and should be punished to dissuade other possible disruption of the rules.

Both young persons have found refuge in the grot; that movement was explicative of their feeling of weakness facing the consequences of their conduct. Another issue was that there had been no legal reference, nor moral authority to rescue or diminish their penitence. In a society where there is no possible legal way to repair faults and errors, there is a risk of oppression coming from the leading social strata. Old Giaffir was representing the upper stratum in the traditional Turkish society. Selim and Zuleika were true representatives of the lower stratum of the society. Any confrontation between the upper stratum and the lower one usually turns in favour of the previous one. Selim and Zuleika's adventure could not stand because they were not ripe enough to break "the moral chains of the society".

On the same line, Leila was also struggling between two excluding forces: Hassan, her master and the Giaour, her lover. Bordoni(2006) has deplored the fact that "an innocent woman like her had been sacrificed just to meet Hassan's caprices". Leila's struggle was comprehensible under the angle of gaining freedom for all women living then the same realities. For Hassan Leila was only a slave on whom he possessed right of life and death. She was living with hundreds other women within Hassan's harem to satisfy his desire and caprices. Judging with an western eye, you cannot fully understand the reason of Leila's drowning into the sea.

The quest for peace and freedom is a universal value. Leila was striving on behalf of other women in the world. Slavery was a human bondage, hampering any physical, intellectual or historical advancement of people. The struggle should be understood under that universal quest for better life and prosperity. If freedom was a universal requirement, Leila and her co-slaves kept within Hassan's harem should also deserve enfranchisement. Most critics thought that Lord Byron had failed in defending and protecting his heroine Leila. She should not be drowned in the sea only because her heart had made another choice different from Hassan.

Giaour had been seen in the city, not alone. He had come with his friends for the final battle. Though Hassan has been defeated and killed, he had previously made Leila drowned as correction for her sentiments towards Giaour. Leila's drowning was explicative of the pitiless codes and rules of the traditional eastern world. It also revealed the retrograde level of the eastern culture compared to the western one. Lord Byron's objectives have been partially attained. He has aimed in exposing some cultural elements of the eastern world in the purpose of alerting strong organizations and associations to attempt for any solution.

Leila had been victim of the clash between two foes; each determined to possess her as an object. Many critics thought Giaour “had tolerable ground in attempting to rescue Leila from Hassan’s claws”. At the same time many of those critics kept on minimizing “the illegal elopement with Leila initiated by Giaour”. No one could predict exactly which might be Leila’s fate in the hands of Giaour, a foe with uncertain faith. From that perspective, love was associated with bloodshed between different foes, engaged rather in performing their bravery, their virility than consistent affection or care about any female soul. The perception of love was also associated with the demonstration of energy and strength to conquer the heart of a female figure.

Traditional western concept about love included affection, beauty, charm, splendor and many other sorts of elements. But in the present case unfolding in the eastern world, things happened differently. Both Hassan and Giaour have been representatives of certain eastern cultural values. As such, recurrent struggles took place between different foes around female charms. Conrad and his friends have clashed with Seyd the pacha around women kept captives within his harem. Selim on his turn has attempted to deliver Zuleika from her father old Giaffir’s confinement and pressure. Don Juan too has clashed with old Lambro about his single daughter Haidee. Lord Byron’s eastern narratives were rich in striving and conflicting situations where the outlaw side fiercely attempted to defeat the legal one.

4-Critics’ Views of the three poets

Most critics have blamed Lord Byron for his smooth support and praise for the outlaw side. Other critics forcibly establish an undeniable link between Lord Byron’s own life and the book he was then working on. Katharine Fullerton Gerould (1922) thinks that “those critics’ sole interest seems to lie in being able to name the woman he was living with when he produced a particular canto”. They think that Lord Byron’s literary genius always came from a love adventure. Once Lord Byron ascertained that “in every country and at all time, she (Caroline Lamb) is my evil genius”.

Nevertheless Paul Douglass (2006) finds that “all these love affairs taught him (Byron) important lessons, changing his understanding in culture, in erotic and in politics”. His affairs with strong ladies have shaped his mind “in portraying female characters as potent and complex beings”. Douglass (2006) has linked “the dry eyes of Julia to the type of women Lord Byron had encountered and studied between 1812 and 1818.” Those strong ladies have deeply influenced the course of Lord Byron’s literary career.

Sometime Lord Byron’s ties with various women were not idealistic. Some of these ties ended in chaos. Peter Cochran (2007) thinks that “Byron’s relationship with his own mother had been strained and peculiar, but she had never acted as a brake on his relationships with women”. Though his writings defended major female causes, Lord Byron has not always had good representations and personal experiences with women he had encountered all through his literary career. He has not always been lucky experience steady female relationships in his relatively short life.

On the same line, Bordoni (2006) thought that “Conrad and his friends had not received appropriate and consequent corrections since they had assaulted an institution” (p 12). Conrad and his team have sailed many miles “to defend the cause of some inconsolable ladies”. Their action was morally and legally questionable since love should not invest

them with any aggressive mission. Conrad seemed to have endorsed political vestment while liberating Gulnare and the other women kept slaves in Seyd's harem.

He has left his wife Medora in his homeland. For political ambitions and motivations, he has decided to rescue endangered people all over the surrounding lands. But Bordoni(2006) thought that "Conrad and his team had assaulted the harem not only for Gulnare's charms, but also for political motivations"(p13). The search for freedom and prosperity was a universal value Conrad could not undermine in his life. Byronic hero had usually the propensity of defending liberal ideals and positions. Gulnare and other women were associated to a political agenda; Conrad fought more for political reasons than for her charms and beauty. Fighting against slavery was a political agenda which required tact and skills; Gulnare's liberation also meant the freeing of hundreds of other women in this eastern world.

Behind the liberation of Gulnare, Alexander Larma(2018) has deemed necessary to draw some humanistic features of Lord Byron. Larma(2018) thinks that "Byron's person is arguably more accurate, compelling and candid than any portrait focused on him and his poetry could be". For him, "Byron's life advocated for happiness as an outcome of loving whomsoever one chooses to". Conrad, associated to Lord Byron himself, was perceived as a positive figure in liberating many a slave from the harem. Gulnare was lucky to taste freedom, but not all the cases had successful endings.

Leila has unfortunately paid with her life for her love for Giaour. She was living and evolving between two excluding forces. On one hand there was Hassan, her master; on the other hand, there was Giaour, her lover. She was tied to Hassan by a servitude rope, an alienating link. That horrible link was Hassan's shame. Leila's heart was beating for the physical and the moral qualities of Giaour. She dreamed of living free with other women in their new liberated environment. Lord Byron was celebrating feminine promotion and prosperity in the image of Leila. That celebration should be a door open to freedom and multiform development for women.

On the same line, there has been a love affair between Azo and Parisina. Parisina was king's Hugo wife whereas Azo was his outlaw son. King Hugo was regularly demanded for military operations far from his lands. His neighboring foes very often shared disputes and hostilities with him about territorial issues. His military expeditions kept him away from territorial possessions. During Hugo's absence, his outlaw son Azo and his wife Parisina plunged into promiscuity. How long have they entertained such illegal relation? Harriet Beecher Stowe(2020) kept on granting tolerable ground for that affair "since Hugo had been far away from his throne; he was persistently concerned about securing his lands against neighboring foes"(p7). Another concern was that relation was occurring between two members within the same royal family. Such critics like Stowe(2020) seemed to have underscored the illegal and immoral behaviors of both protagonists. Finally, king Hugo has arrested both criminals; after a selective trial, Azo has been sentenced to death penalty while Parisina was acquitted.

But for John Scoville Evans(2014) "Lord Byron's poem states that Hugo and Parisina were already in love with each other when Parisina married the Marquis of Ferrara". That statement shed enough light on the complex relationships between the three protagonists. Parisina should be presumably victim of the power struggle between father and son. Lord

Byron was deeply concerned about the status and the role assigned to women in that power struggle. Evans() thinks that “the role of women is very diminished; they are objectified”. Hugo’s mother was used and later cast aside; Parisina was also abused on behalf of power struggle between Hugo and his father AZO.

Stowe(2020) argued that “for the same crime committed, both accused figures had received different sentences”(p14). That unfair trial has nevertheless received positive echo with Stowe(2020) judging from his analysis about gender balance in that traditional eastern world where “women were still objects of discrimination and exclusion. She seemed to have backed the promoting efforts of the noble poet towards feminine gender. Women have been for long objects of different kinds of abuses and contortions. Time has come to support their differences and peculiarities within a male-dominated society.

By the end of the prosecution, Parisina had been acquitted and Azo sentenced to death penalty. Jacques Barzun(2002) seemed to have made out the two almost excluding visages of public justice. There was on one hand a justice oriented and supported by the high classes, and on the other hand another justice scheduled for lower classes. That discrepancy activating with the same national judiciary system blackmailed the image of any judiciary decision. Class struggle was reflected through that unfair justice.

That class- based trial has also reminisced another one in another Lord Byron’s book. The term “Mazeppa” served both as title and name of the book’s hero. The story unfolded a curious love affair between Theresa, wife of count Palatine and a young man Mazeppa, page in the royal court of a Danish king. Things happened that “Mazeppa and Theresa often met outside the city when the nightingale vowed songed for lovers”. Barzun(2002) has estimated that Mazeppa and Theresa “entertained a liaison worth of any reprobation”. There could not exist any morally accepted love between two protagonists representing two socially different classes.

But in their idyllic adventure, Mazeppa and Theresa have forgot that “some lurking eyes were spying all movements”. Both figures were taken to the royal court for trial. Mazeppa ‘s sentence has been “to be tied upon a steed naked and both were released through forests and valleys, mountains and cold” to cross Europe. Mazeppa has never known what had happened to Theresa later. Barzun(2002) thought “Theresa had drawn profit from a selective prosecution, penalizing male figures and enlarging their female counterparts”(p17).

Justice was done to back, to preserve a sex over another. Theresa was as guilty as Mazeppa was, but justice has made them different citizens in the same kingdom. If Mazeppa’s penalty was clearly stated, Theresa’s one was let behind the scene. Barzun(2002) has attempted to make out Theresa’s confused situation. By putting Theresa’s guilt in gloom, Lord Byron has provoked various critical voices and interpretations about his positions. Most critics and analysts have doubted about the poet’s impartiality as far as feminine issues were concerned. Most of them suspected Lord Byron of protecting his heroine at the detriment of her male partner.

Theresa seemed to have been a victim of circumstance. She was leading a normal conjugal life with her husband Palatine, count in the royal court. Her affair with the page Mazeppa was as surprising as Mazeppa’s sentence had been. She had not been judged for her infidelity “which was so obvious regarding the moment and the place of their meetings”.

Rather justice has found guiltiness in Mazeppa's emotional conduct since he had entertained affair with a married woman from the royal court. From that perspective, Mazeppa was not judged for wooing a married woman, but rather he had been judged for the fact that he had involved a royal lady in his emotional adventures.

The message from justice was clear; love embodies class matters and attitudes. Birds of the same feathers should mingle together as love should take place between souls of the same standings. Mazeppa was sentenced to heavy penalties because he and Theresa were from different social classes. That class-based consideration about love is another side in analyzing Lord Byron's works. Until now his heroes were basically Byronic relying on their genius and strength in implementing their programs. They did not care much for social norms and rules; nor did they regret for their past woes and deeds.

Conclusion

Judging from their analyses and reactions about emotional questions, Samuel Coleridge, John Keats and Lord Byron shared some basic attitudes and grievances towards emotional questions. The three English poets have in common experienced personal emotional adventures in their respective tender ages. These emotional adventures have ended with sorrow and disappointment. Accordingly each of these poets has developed reserved, prudent and distrustful attitudes towards emotional questions. Their respective literary works echoed these unsuccessful moments of their biographies. Lord Byron seemed to have experienced more dramatic and various love stories than Coleridge and Keats.

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