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Dear readers,

The public has almost become a kind of used to the expectation that *Horizonti* scientific journal with its every new edition, to trace a new pathway towards its further establishment on the international educational and scientific-research areas.

In its pronounced strive to achieve an increased level of quality, the *Horizonti* that we know from before has been transformed and now it is coming out as two separate issues of the same brand name, but with an improved recognizability and an increased particularity in terms of the scientific-research contents it brings.

Starting with this issue onwards, the educational, scientific and research horizons are going to spread over two groups of scientific areas, one dedicated to mathematics and basic natural science, technical, technological, biotechnical and medical sciences, and the other dedicated to the social studies and humanities. This new classification is made with a single aim driven by the motivation of attributing the journal an increased degree of focus on the scientific thought.

One more significant moment that signified our determination to transform the existing journal and to divide it into two, equally important new series, has been detected in our aspiration to obtain scientific-research contents that would greatly influence the current social processes on local and international level, and generally speaking, would turn out to represent a powerful tool in the complex processes of internationalization and integration within the European academic milieu. We strongly believe that this can only be achieved through particular and focused targeting and correspondent treatment of challenges outlined in the specific and narrowly specialized scientific journals. By 'splitting up' *Horizonti* into two editions dealing with similar, related scientific fields, our hope is to realize this objective.

It is important to stress that, *Horizonti* will, for the coming period, just as it did previously, continue respecting the principles of scientific impartiality and editorial justness, and will be committed to stimulating the young researchers in particular, to select *Horizonti* as a place to publish the results of their contemporary scientific and research work. Also there is an emphasized need for those who, by means of publishing This is also in line with the need to provide place incorporated within the publishing activity for

all those who through publishing their papers in international scientific journals, such as the two new series of our University *Horizonti*, view their future career development in the realm of professorship and scientific-research profession.

The internationalization of our *Horizonti* journal is not to be taken as the further most accomplishment of our University publishing activity. Just as the scientific thought does not approve of limitations or exhaustive achievements, so is every newly registered success of the *Horizonti* editions going to give rise to new “appetites” for further objectives to reach. In this context, for the very first time papers published in *Horizonti*, from this issue onwards, will become accessible to the broader scientific public through the EBSCO database.

Taken from the aspect of quality gradation, it is well justified if we announce the publishing of the international scientific journal *Horizonti* with a significant quantifier – journal with impact factor. This initiative of “St. Kliment Ohridski” University – Bitola is given a substantial place in the future undertakings outlined in the plan for increasing the overall quality of organization and functioning of the University.

Last, but not the least, as we have made public our future steps, we would like to express our sincere appreciation for the active part you all took in the process of designing, creating, final shaping and publishing the scientific journal. Finally, it is with your support that *Horizonti* is on its way to attain its deserved, recognizable place where creative, innovative and intellectually autonomous scientific reflections and potentials will be granted affirmation, as well as an opportunity for a successful establishment in the global area of knowledge and science.

*Sincerely,
The editing board*

CONTENT

Goce Menkinoski, PhD., Pece Nikoloski, PhD; <i>Product politics in international marketing</i>	9
Lili Boshevska, Ilija Jolevski; <i>Strategic mangement in the small and medium-sized business organization in republic of macedonia</i>	15
Goce Markoski M.Sci., Lidija Gjoshevska M.Sci.; <i>Importance and role of family business and their contribution to ekonomik development of rm</i>	29
Siniša Cvetković M.Sci.; <i>Progress of the republic of macedonia on the road to creation of e-society</i>	37
Kire Sharlamanov PhD; <i>Social dimensions of development of social networks</i>	47
Bozidar Milenkovski M.Sci.; <i>Intellectual capital and knowledge management</i>	57
Stevco Jolakoski, MSci.; <i>Rental agreement with right of repurchase</i>	65
Goran Ilik, PhD, Arse Petreski, PhD; <i>The rise of “the rest” and the new world order format</i>	77
Svetlana Veljanovska, PhD, Sasa Dukoski, PhD; <i>Legal-political security policy of eu, russia and nato in the global security environment</i>	87
Jovanka Biljan, Aleksandar Trajkov; <i>Certain international aspects of customs modernization process</i>	95
Marjan Mladenovski, PhD, <i>Ethnic stereotypes and prejudices in primary school: <u>Teachers vs. Roma pupils</u></i>	107
Liljana Markoska, M.Sci.; <i>Bilingualism and language interference</i>	117
Silvana Neshkovska, M.Sci.; <i>Verbal irony in teaching esl</i>	127
Svetlana JAKIMOVSKA; <i>The role of denotation and connotation in the legal terminology and in the translation of legal texts from fench to macedonian and vice versa</i>	133
Natka Jankova, M.Sci.; <i>Victorian age covered through byronic heroes in brontë sisters’ novels wuthering heights and jane eyre</i>	141
Jagotka Strezovska, PhD, Biljana Ivanovska, PhD; <i>Modern trends in the linguistics of the languages for specific purposes</i>	151

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**VICTORIAN AGE COVERED THROUGH
BYRONIC HEROES IN BRONTË SISTERS'
NOVELS *WUTHERING HEIGHTS* AND *JANE
EYRE*⁷²**

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ABSTRACT

The Victorian era has always been in the focus of my interest. From the literary point of view it was a period of huge literary output. Although sometimes there are diverse opinions about the worth of all of their literature, the Victorians seem to have been obsessed with social and political problems. Despite the fact that the Victorian era prided itself on being the age of progress, ordinary people experienced poverty, injustice, ugliness and different forms of immorality.

In Chapter One, I discuss the main characters Rochester and Heathcliff in the two novels *Jane Eyre* and *Wuthering Heights* and their characteristic features as Byronic heroes. First I focus on Heathcliff as a Byronic hero, and then very briefly I describe the incestuous love motif with reference to Byron's *Manfred* to make clearer my views on Byron's influence upon the writer. Further on I dwell on Rochester as a Byronic hero.

Key words: Victorian era, Byronic heroes, love, incest.

**INTRODUCTION TO VICTORIAN AGE AND THE BYRONIC
HERO**

A very distinctive heroic tradition appeared for the first time during the Romantic Movement in Germany with *Sturm und Drang*, and culminated with Goethe's *Faust* which is considered to be the greatest achievement of Romanticism. This 'hero aspect' has always been more important in

⁷² original scientific paper

Germany then in Great Britain. British Romanticism has its representatives but with a priority of the Gothic villain who may be said to be a combination of heroic and demonic characteristics. The British representative in this respect is Byron. If Faust stands for German Romanticism then the Byronic hero has a special significance in British literature. Of course we should not forget that the Byronic hero also engendered a European progeny in France, Russia and Poland especially.

A Byronic hero exhibits several characteristic traits, and one of them is that he can be considered a rebel in many ways. The Byronic hero does possess some kind of a 'heroic virtue' but has many dark qualities as well. He is an individual who has great qualities of mind and heart. He is a figure of strength and creativity, like traditional heroes, but who is also a product of inner darkness, and a creature of rebellious passion as well. "With regard to his intellectual capacity, self-respect, and hypersensitivity, the Byronic hero is 'larger than life' and with the loss of his titanic passions, his pride, and his certainty of identity, he loses also his status as a traditional hero." (Thorslev 187) There are at least four distinguishing factors in the Byronic hero's philosophy of life: revolt against society, pursuit of individual goals, romantic expression and the constant experience of strong emotion.

The Byronic philosophy sees love as the ultimate and only essential truth and final resting place for one in this life. The Byronic hero is constantly in search of impossible life and this is why he is doomed to failure. So, according to Deborah Lutz "The Byronic hero's definition is the tormented melancholy failure that nears the success, fails and experiences the eternal loss i.e. the repetition of the impossibility of bliss." (Lutz 52)

HEATHCLIFF AS BYRONIC HERO

Charlotte and Emily Brontë differed in their outlook on life and approach to literature. This means that their characters are supposed to be different as well. *Wuthering Heights* is a more difficult book to understand than *Jane Eyre* because according to Virginia Woolf and other critics, Emily was a greater poet than Charlotte. Woolf confirms this with the statement:

"When Charlotte wrote she said with eloquence and splendour and passion 'I love', 'I hate', 'I suffer'... But there is no 'I' in *Wuthering Heights*. There are no governesses... There is love, but it is not the love of men and women." (O'Neill 53)

The Byronic hero is defined by Thomas B. Macaulay as "proud, moody, cynical, with defiance on his brow, and misery in his heart, implacable in revenge, yet capable of deep and strong affection" (Macaulay 157), and this definition perfectly fits the main character

Heathcliff in Emily Brontë's *Wuthering Heights*. When we start reading the novel, at first glance we get a feeling that it is all about love and the obstacles lovers have to overcome and we expect a happy ending. But it doesn't happen to be like that. The impossible love of Heathcliff makes him progressively more and more alienated from the people around him. He only wants what he can't have and this is why so many readers have seen him as a Byronic Hero. The appearance of Heathcliff is typical of Byronic heroes. This is how Mr. Lockwood describes him, and that would surely seem appropriate as a description of Satan in Milton's *Paradise Lost*: "He is a dark-skinned gypsy in aspect, in dress and manners a gentleman: that is, as much a gentleman as many a country squire: rather slovenly, perhaps, yet not looking amiss with his negligence, because he has an erect and handsome figure; and rather morose." (Brontë 3)

This description creates a gloomy yet attractive, reticent and passionate impression of the appearance and character of Heathcliff, which is quite in line with other Byronic heroes. Those words reveal what kind of hero Heathcliff is and foreshadow his extraordinary life experience, which also reflects upon his character. He is conscious of his own frustration and like Milton's Satan, is bent upon destruction. The melancholy in him presents the sickness of the Byronic soul and does not foster in him the cult of 'separateness' which is characteristic of both Manfred and Childe Harold. Because of all these reasons, Heathcliff is a perfect example of a Byronic hero. Heathcliff is also a man who has sinned in his life, a man who lives to find revenge, and a man for whom the reader is capable to feel sorry for.

Heathcliff arrives at *Wuthering Heights* as a boy who is apparently an orphan and looks like a gypsy. Immediately he finds himself being picked on by Hindley, who feels like he is competing with Heathcliff for his father's attention. This is the moment when Hindley feels alienated from his father. After Earnshaw's death the sorrow of Heathcliff begins to grow. Hindley inherits *Wuthering Heights* and now Heathcliff is the one who is alienated from everyone but Catherine Earnshaw. At this point Heathcliff gets assigned to do all the degrading jobs around *Wuthering Heights*. This fills him with anger and hatred of everyone except Catherine for whom he feels obsessive love. Heathcliff is an extremely complex character. This complexity also contributes to Emily Brontë's creation of this Byronic hero. Yet Brontë manages to make her dark hero, at least to a certain extent, a sympathetic figure. After reading this novel, readers may hate Heathcliff, but they will also be greatly impressed by him, which cannot be produced only by hatred. Before a Byronic hero, or villain hero, as the name itself suggested, conventional good and evil lose their value and meaning.

Heathcliff wants revenge but at the same time, he is a victim of the

inimical world which pulls out his dark potential. Heathcliff is such a man whose good side is distorted by the external environment. Early in the book, just when the reader has nearly made up his/her mind that Heathcliff is a cruel and insensitive brute, unaware of even the elementary obligation which one human being owes to another, when in a short time, he has gone so far as to drive Lockwood out into the storm alone. There comes one of the overwhelmingly lyric moments in the novel as Heathcliff leans far out of the window and implores the spirit of Cathy to come in: “I obeyed, so far as to quit the chamber; when, ignorant where the narrow lobbies led, I stood still, and was witness, involuntary, to a piece of superstition on the part of my landlord, which belied, oddly, his apparent sense” (Brontë 23).

The depth of feeling, the compassion of which Heathcliff is plainly capable in those scenes, forces us to reconsider our judgment of this character. But it is still a matter of personal opinion. His unswerving devotion to Cathy seems to be Heathcliff's only redeeming quality. To almost everyone else he is a monster; he delights in causing misery, and is described as being a demon several times throughout the book by different characters. But, he still remains one of literature's most romantic, heroic characters ever to grace the page.

INCESTUOUS LOVE

Cathy and Heathcliff are one. They are brought up as brother and sister and may very well be siblings. They roam the moors, sharing all of their dreams and sufferings. Speaking about the brother-and-sister love of Heathcliff and Catherine, we may say that *Wuthering Heights* figures an immoral love. The Byronic obsession with forbidden love, especially between brother and sister penetrated the imagination of Emily who first read Byron's poetry in 1833, when she was only 15 years old. The influence of Byron on her is often equated with the creation of the Byronic hero, a defiant turn of mind and a taste for ill-fated lovers. So, the question of literal incest doesn't arise directly in *Wuthering Heights* although Heathcliff inherits the name of the dead Earnshaw, i.e. his father, but remains malignant to the family. The book tells us about him that he is “a challenging, gypsy, demon, out-and-outer, and his seed is blight.” (Brontë47)

However, the text is in many ways innocent of incestuous imputation. If we conceive Catherine's “resting her darling head on the same pillow with Heathcliff, the deep emotional shudder supplements the reader's glimpse into their intimacy and has no taint of sexual voyeurism.” (Wilson122) It is mostly governed by Heathcliff's memory and he himself completes his sentence, “as she did when a child.”(Brontë257) With the adjustment of

Emily Brontë's Byronism and the austerity of her own literary mood, the novel itself gives the denial to the knowingness which tends to characterise the brother-sister love. Thus, the reader has the knowledge of the essential unity and unanimity of Catherine and Heathcliff, it is their likeness. This affinity is because of Heathcliff's changeling status within the family. His lack of attributable origins means that he could have come from anywhere. He is like a human waste material on the streets of Liverpool that gravitates to a father in Mr. Earnshaw. In their tribal resemblance, the children's unlikeness as male and female is apprehended as spurious. This theme is quite familiar in Byron. In Manfred for example the hero tells the Witch of the Alps:

*She was like me in lineaments, her eyes,
Her hair, her features, all, to the very tone
Even of her voice, they said were like to mine...
I loved her, and destroyed her... (Manfred II,ii)*

Therefore, if we compare Manfred and Heathcliff, it is obvious that the voice of Heathcliff is no less authentic when he cries to the dead Catherine because Manfred cried with equal passion years before to Astarte:

*Yet speak to me!
Speak to me! though it be in wrath!—but say—
I reckon not what—but let me hear thee once—
This once—once more! (Manfred II,iv)*

Specifically, Manfred's curse, which causes him to be haunted by Astarte, sounds much like Heathcliff's wish to be haunted by Catherine. One difference is that, in Byron, the phantom of Astarte articulates his curse. Manfred is tormented by the fact that he has had an incestuous relationship with his sister in the past. So there is all this grief and love, combined with very conventionally masculine, that is outgoing and adventurous, characters. Heathcliff matches the model of the Byronic hero in that sense as well. However, there is a salient difference in Brontë's case. Heathcliff and Catherine are not spoken of as bearing resemblance. For example the very popular exclamation of Catherine in chapter IX is referred as the manifestation of perfect love: "Time will change it, I'm well aware, as winter changes the trees – my love for Heathcliff resembles the eternal rocks beneath – a source of little visible delight, but necessary. Nelly, I'm Heathcliff – he is always on my mind." (Brontë 73)

According to Graeme Tytler "Catherine's words are interpreted as part

of a specific psychological pattern considering the speech as a certain reluctance on the heroine's part to accept the 'otherness' of Heathcliff's identity." (Graeme 47.2) There are many proofs that confirm Catherine's unwary consideration of Heathcliff, despite the fact she identifies herself with him. This phrase is voiced at the moment of her consultation with Nelly about whether or not to marry Edgar Linton. Catherine deems that Heathcliff doesn't know what love is and this would suggest that she was simply anxious to prolong their childhood relationship. Although Heathcliff remains true to his inner nature throughout the novel, Emily does not judge him too harshly. When she marries Edgar and lives at Thushcross Grange, Cathy is symbolically punished with death. Emily's chief defence of the Byronic hero is that he embraces his inner nature and remains true to himself whatever the ultimate cost.

Owing to the novel's enduring fame and popularity, Heathcliff is often regarded as an archetype of the tortured Byronic hero whose all-consuming passions destroy both himself and those around him. Heathcliff can also be viewed as a reflection and product of his psychological past: the abuse, neglect and scorn of those with whom he grows up render him abusive, neglectful and scornful. If Emily Brontë had not been so strongly influenced by Byron, Heathcliff could not have been conceived, but he goes further than the Byronic hero in his romantic rebellion. His complicated, mesmerising and altogether bizarre nature makes him a rare character, with components of both the hero and the anti-hero.

ROCHESTER AS BYRONIC HERO

It is a mere fact that both *Jane Eyre* and *Wuthering Heights* are products of the Victorian era, written by two women of the same family who were sisters. Both novels explore the deep passionate love triumphing against all obstacles and odds, involving brooding heroes with a past. While *Wuthering Heights* brings out diabolism on an earthly level and an imagined union beyond all bondages, *Jane Eyre* sticks to the divine Christian basis and human moral codes of marriage, very common issues of the Victorian era, and a satisfied fulfilment of those codes, on earth itself. Due to this factor, characterisation is also different. Jane Eyre, from one side, is gentle, plain, completely unnoticeable, yet with a dignified, clear, indomitable bearing and will. From another side, she is an orphan, who undergoes indignities right from childhood, sufferings as an adult, till getting true love. Jane cares passionately for Rochester but she often preserves her detachment from him. Charlotte Brontë takes care that the reader who is about to care passionately about the heroine and should preserve his/her degree of detachments as well.

“The two sisters were influenced by Byron but they didn’t show the same reaction to Byronism in their novels and poetry. While Emily represents full-scale adoption, Charlotte seems to demonstrate the tendency to be simultaneously attracted and repulsed.” (Wilson115) This confirms the fact that the two sisters offer slightly different versions of the Byronic hero, which may account for the measurable differences in their reactions. To Emily for instance, the Byronic hero is a force of nature that cannot and should not be tamed or controlled. Charlotte, on the other hand, seems to explore the seductive and redemptive qualities of the character type, who can be reformed. Charlotte, like her sister Emily, was strongly influenced by Byron’s poetry in her own writing. She began her writing career as a poet.

The Byronic hero has another dimension in Charlotte’s work. He is intact but less overt. He is not a typical seducer and doesn’t mesmerize Jane in any way. “Like Heathcliff, Rochester is dark-complexioned but is considered less pleasing to the eye.”(Oneill34) He has “broad and jetty eyebrows, his square forehead, his full nostrils, denoting... cholera, his grim mouth, chin, and jaw” (Brontë183) and all these attributes are more remarkable for ‘character’ and not attractiveness. Speaking about his body, Jane notices that he has “a good figure in the athletic sense of the term, broad chested and thin flanked; though neither tall nor graceful.” (Brontë 137). Rochester has enough experience in love, although he may not look like a typical Byronic seducer. He has a chequered sexual past. Jane considers Adèle as his daughter and afterwards Rochester, too, hints that she may be. After giving Adèle a pink silk frock, Rochester explains, ‘in a few minutes she will re-enter; and I know what I shall see, — a miniature Céline Varens, as she used to appear on the boards at the rising of— but never mind that.’ (Brontë 158) Rochester makes his affair with Céline quite clear much later, when he denies that Adèle is his daughter. He also reveals that he had two other mistresses, Giacinta and Clara. Byron’s heroes have mysterious sexual pasts as well, something unique to Charlotte’s version of him. So the main difference between Byron and Charlotte is that Byron had some homosexuality flirts, unlike Rochester who is strictly heterosexual.

Throughout the novel, except at the beginning, Jane and Rochester’s relationship is one of equals, like that of Catherine and Heathcliff in *Wuthering Heights*. So Manfred and Astarte are also well matched as Manfred recalls: ‘She had the same lone thoughts and wanderings, / The quest of hidden knowledge, and a mind / To comprehend the universe’ (Manfred II,ii). Early on in their relationship, Rochester says: “I don’t wish to treat you like an inferior...I claim only such superiority as must result from twenty years’ difference in age and a century’s advance in experience.” (Brontë 152).

Their equality is discussed as a kind of sameness strikingly similar to Heathcliff and Catherine's in Emily's novel and Manfred and Astarte's in Byron's drama. Jane reflects as she observes Rochester's interactions at a party at Thornfield Hall: "(Brontë 199) The same language of equality and kinship is repeated during Rochester's marriage proposal: "'my bride is here,' he said, again drawing me to him, 'because my equal is here, and my likeness'." (Brontë 285)

In fact, what Charlotte offers in the novel *Jane Eyre* are the two versions of Byronic hero and both are based on Byron's models. Not only Rochester but Jane herself is also a true Byronic hero. She is self-possessed and independent but at the same time she is restricted by some of society's conventions. As Susie Campbell remarks: "Ultimately it is Jane who is the true Byronic hero of the novel. In her passage through loneliness, isolation, intense suffering and temptation, Jane asserts her own individuality, forges a sense of identity and proclaims freedom and independence of will." (Campbell 67) Rochester recognizes her Byronic qualities and works to free her from her self-imposed prison. But after she refuses to become his mistress and they fail to get married, Rochester speaks to her: "Jane! Will you hear reason? – because if you won't, I'll try violence." (Brontë 340). A part of her wants to yield to him but she is reasonable enough and makes her decision with dignity: "I care for myself. The more solitary, the more friendless, the more unsustained I am, the more I will respect myself." (Brontë 356).

Further on in the novel, Jane gains what she always wanted, i.e. self-possession which allows her to test the gender conventions of her society. After Jane's inheritance and Rochester's injuries, Jane becomes the family financier and her husband becomes dependent on her. This reversal even nowadays is rare and demonstrates that Jane and her creator Charlotte are indeed proto-feminists.

CONCLUSION

Throughout the Victorian age, Byron's influence was manifested in the work of many authors and artists. There are many examples of Byronic heroes such as the ones portrayed by Charlotte and Emily Brontë, who were fascinated by Byron's poetic output and dashing life. The two sisters were mesmerized by the impossibility of his existence based on a quest for love that was doomed to failure. The literary tradition of heroism in Britain may be said to have practically died with Byron but a few notable exceptions represent its continuation. *Jane Eyre's* Rochester is certainly a descendant of the Gothic villain-hero, as is Emily Brontë's Heathcliff.

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