

T.C. DOĐUŐ ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
ÇEVİRİBİLİM ANABİLİM DALI

THE *BILDUNG* OF *BILDUNGSROMAN*: JOYCE, WINTERSON & KINCAID

Bitirme Tezi

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ABSTRACT

THE *BILDUNG* OF *BILDUNGSROMAN*: JOYCE, WINTERSON & KINCAID

This thesis demonstrates the constant formation of the common denominators of the genre of *Bildungsroman* over the years under the impact of the ongoing movements of modernism, postmodernism and postcolonialism. Moreover, this thesis underlines the innovative contributions of famous writers belong to those eras such as James Joyce, Jeanette Winterson and Jamaica Kincaid to the formation of the genre. To this end, *A Portrait of the Artist as a Young Man* by James Joyce, *Oranges Are Not the Only Fruit* by Jeanette Winterson, and *Annie John* by Jamaica Kincaid have been chosen.

Mainly, this thesis has focused on the structural and contextual formation the genre experiences in modern era with the stream-of-consciousness technique used by James Joyce in order to surface the intellectual/artistic development of the *Künstlerroman* hero. To this end, the formations seen in the common denominators of *Bildungsroman* under the impact of modernism will be presented.

Secondarily, during the transition from modernism to post-modernism, how Winterson transgresses the structural and thematic boundaries of the genre will be demonstrated. With the emergence of postmodernism, how Winterson politicizes the genre by legitimizing the female *Bildungsroman* (*Frauenromane*), narrating the formation of a feminist, lesbian heroine will be examined.

Finally, under the impact of post-colonialism, with her thematic and structural contributions to the formation of the genre, how Kincaid “decolonizes” the genre has been clarified. Moreover, this thesis answers the question of “can the subaltern *sich bilden*?” by holding Kincaid’s novel *Annie John* as a measure.

Keywords: modernist *Bildungsroman*, postmodernist *Bildungsroman*, postcolonial *Bildung*.

ÖZET

OLUŞUM ROMANI TÜRÜNÜN OLUŞUMU: JOYCE, WINTERSON VE KINCAID

Bu tez, *Oluşum romanı* türünün ortak özelliklerinin süregelen modernizm, postmodernizm ve sömürgecilik sonrası akımlarının etkisi ile zaman içerisindeki sürekli değişimini göstermektedir. Ayrıca, bu tez, dönemlerinin ünlü yazarlarından olan James Joyce, Jeanette Winterson ve Jamaica Kincaid'in türün gelişimine sağladıkları yenilikçi katkılarını göstermektedir. Bu amaç doğrultusunda, Özellikle, James Joyce'un *A Portrait of the Artist as a Young Man* adlı romanı, Jeanette Winterson'ın *Oranges Are Not the Only Fruit* adlı romanı ve Jamaica Kincaid'in *Annie John* adlı romanı ele alınmıştır.

Genel hatları ile bu tezde, türün modern çağın etkisi altında geçirdiği yapısal ve içeriksel değişimlere odaklanılmıştır. Joyce'un *künstlerroman* kahramanının entelektüel /sanatsal gelişimini meydana çıkarmak adına uyguladığı "bilinç-akışı" tekniği dâhil edilmiştir. Bu amaç doğrultusunda, *oluşum romanı* türünün ortak özelliklerinin modernizmin etkisi altında değişimleri sunulmaktadır.

İkinci olarak, modernizmden postmodernizme geçiş esnasında, Winterson'ın türün temasal ve yapısal sınırlarını nasıl aştığı gösterilmektedir. Postmodernizmin ortaya çıkması ile birlikte, Winterson'ın feminist ve lezbiyen kadın kahramanının gelişimini işleyen kadın *oluşum romanı* türünün meşrulaştırarak türü nasıl politikleştirdiği incelenmektedir.

Son olarak, sömürgecilik sonrası dönemin etkisi altında, türün gelişimi adına yaptığı temasal ve yapısal katkıları ile Kincaid'in türü nasıl sömürgecilikten çıkardığı netleştirilmiştir. Buna ek olarak bu tez "madun oluşabilir mi? (gelişebilir mi?)" sorusuna Kincaid'in *Annie John* adlı romanını ölçü olarak cevap vermektedir.

Anahtar Kelimeler: modern *oluşum romanı*, postmodern*oluşum romanı*, sömürgecilik sonrası *oluşum romanı*.

To My Family, and My Fiancée

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TABLE OF CONTENTS

ABSTRACT	I
ÖZET	II
DEDICATION	III
ACKNOWLEDGEMENTS	IV
TABLE OF CONTENTS	V
1. INTRODUCTION	1
1.1. The Aim of This Study	1
1.2. Introduction	3
2. VICTORIAN <i>BILDUNGSROMAN</i>	8
2.1. The Origin of the Genre	8
2.1.1. The Debate on Definition	9
2.1.2. The Traditional <i>Bildungsroman</i> and Its Common Denominators	11
2.2. Sub-genres of <i>Bildungsroman</i>	16
2.2.1. Entwicklungsroman	16
2.2.2. Erziehungsroman	17
2.2.3. Künstlerroman	17
3. MODERNIST <i>BILDUNGSROMAN</i>	19
3.1. New Frames of <i>Bildungsroman</i> and the Trials of a <i>Bildungsroman</i> Hero/ine	22
3.2. James Joyce and the Modernist <i>Bildungsroman</i> / <i>Künstlerroman</i>	24
3.2.1. Stream-of-Consciousness Technique	25
3.2.2. <i>A Portrait of the Artist as a Young Man</i> and <i>Künstlerroman</i>	28
3.2.2.1. Intellectual Development of a Young Artist	29

3.2.2.4. Transition into Adulthood & Self-Imposed Exile	39
4. POSTMODERNIST <i>BILDUNGSROMAN</i>	46
4.1. From Modernism to Postmodernism	46
4.2. The Postmodern Female <i>Bildungsroman</i> , <i>Frauenromane</i>	48
4.2.1. Female <i>Bildungsroman</i> vs. “Traditional” (Male) <i>Bildungsroman</i>	49
4.2.2. Against the Women’s Coming-of-age	51
4.3. Jeanette Winterson and Crossing Boundaries of <i>Bildungsroman</i>	54
4.3.1. <i>Oranges Are Not the Only Fruit</i> and the <i>Bildungsroman</i> Heroine	57
4.3.1.1. Feminist <i>Bildungsroman</i>	58
4.3.1.1.1. Matriarchy over Patriarchy	59
4.3.1.2. Homosexual/Lesbian Heroine	61
5. POST-COLONIAL <i>BILDUNGSROMAN</i>	70
5.1. Deconstruction of <i>Bildungsroman</i>	70
5.1.1. Deconstruction of the Genre “Anti” <i>Bildungsroman</i>	72
5.2. Jamaica Kincaid and a Postcolonial <i>Bildungsroman</i>	79
5.2.1. <i>Annie John</i> as a Postcolonial Heroine	81
5.2.1.1. Mother-Daughter relationship	84
5.2.1.2. Decolonization of the genre	86
CONCLUSION	91
WORKS CITED	96

CHAPTER I

INTRODUCTION

1.1. The Aim of This Study

This study focuses on the genre of *Bildungsroman* and aims to demonstrate its reformation in time under the impact of some crucial literary movements and the authors. This thesis argues that thematic and structural features of the genre of *Bildungsroman* have been reformed and re-shaped with the emergence of each literary movement such as modernism, postmodernism and post colonialism. To this end, after drawing attention to the rise of the genre of *Bildungsroman* in Victorian era and underlining the common traditional denominators of the genre, the movements mentioned above and their impacts on traditional Victorian *Bildungsroman* will be handled comparatively. Furthermore, one significant writer for each movement has been chosen alongside with the portrayal of their contribution to the formation of *Bildungsroman*. For this aim, James Joyce' novel *A Portrait of the Artist as a Young Man* is to be analyzed in order to demonstrate the reformation of thematic features of the genre under the impact of modernism. In its transition to postmodernism, Jeanette Winterson's novel *Oranges Are Not the Only Fruit* is to be analysed to prove how Winterson plays with the thematic features of *Bildungsroman* and transforms the male-dominated genre into feminist/female *Bildungsroman*. To finalize, under the scope of post-colonialism, Jamaica Kincaid's novel *Annie John* is to be examined in order to depict how Kincaid politicizes the genre and de-colonizes it by changing its white-oriented and Eurocentric thematic frame.

As it is to be discussed in detail, the genre of Victorian *Bildungsroman* is to be introduced in detail alongside with its traditional and firm rules and concepts. However, as years go by, every fundamental writer in every literary movement has made some contributions and has played a primary role in the formation of the genre. To begin with, in

modernism, James Joyce, with his narrative technique called “stream-of-consciousness”, contributes to reformation of *Bildungsroman* as the technique has improved the fluency of narration and brought a new point of view to the technical frame of *Bildungsroman*. His work *A Portrait*, the one in which Joyce applied the technique perfectly, is to be discussed in detail to show this new portrait of *Bildungsroman*. Similar to Joyce’s technical contribution, Jeanette Winterson’s thematic contributions are undeniably important. As one of the touchstones of postmodern literature, Jeanette Winterson with her work *Oranges* has been chosen in this study as it changes and re-adjusts the thematic frames of *Bildungsroman* to the postmodernism. In other words, with her inclusion of female, lesbian and feminist heroine, Winterson’s novel exemplifies the new female *Bildungsroman* (*Frauenromane*). To finalize, the last contribution to be discussed has been made by Jamaica Kincaid in postcolonial era with her work *Annie John*. Kincaid demonstrates the possibility of talking about the development of a black, female heroine in a colonial setting. Besides, in a post-colonial frame, with her thematic and structural innovations, Kincaid “decolonizes” the white-oriented and Eurocentric genre of *Bildungsroman* by creating a black colonial female heroine in a colonial setting. Furthermore, while demonstrating the structural and thematic innovations by Kincaid, there are some questions to be discussed in detail, such as; “Can the subaltern develop?”, “What makes Annie’s childhood different from its predecessors?” and “To what extent does Mrs. John play an active role in formation?”

To sum up, this thesis is to focus on the ongoing transformation of the *Bildungsroman* and its re-formed thematic and structural features. With Joyce’s, Winterson’s and Kincaid’s innovative contributions to the formation of the genre, this study demonstrates the new denominators of the genre. In other words, by putting the emphasis on how these writers go beyond the limits of the genre with their innovative contributions, this thesis is to show how these writers re-form *Bildungsroman*.

1.2. Introduction

Taking its roots from German literature, *Bildungsroman* is the genre centered on the development and formation of a protagonist in the novel. The genre, named by Karl Morgenstern in 1819, has gained a widespread popularity in the late 18th and early 19th century. Originally, Goethe's *Wilhelm Meister's Apprenticeship* in the late 17th and the early 18th century has given birth to the genre. Even though it is originated in German literature, its popularity reaches beyond the borders. The translation of Goethe's *Wilhelm* in different languages paves the way for growing interest in the genre seen among the European literature. One of those translations resulted in the birth of the genre in England is by Thomas Carlyle. Carlyle's translation of Goethe's *Wilhelm* results in the emergence of the new genre in Victorian literature and it has inspired the majority of the authors in Victorian England. Eventually, it has become a popular genre in Victorian literature as it is an efficient way to teach the society a lesson and to portray an ideal individual. In other words, while using the traditional defining elements of *Bildungsroman*, under the impact of Victorian era, the Victorian writers construct a new frame with several adjustments which results in the emergence of Victorian *Bildungsroman*.

The fact that attributing structural and contextual frames of the primal example of the *Bildungsroman*, *Wilhelm Meister's Apprenticeship* by Goethe, to the Victorian *Bildungsroman* is open to debate, critics such as Morgenstein, Boes, Dilithey and Buckley evaluate the genre differently. In other words, they come to different conclusions about the denominators of *Bildungsroman* and common features of *Bildungsroman* hero/ine. Because of the debate in its definition, the sub-types of *Bildungsroman* such as *Entwicklungsroman*, *Erziehungsroman* and *Künstlerroman* have emerged. As it is to be defined, based on several facts including coming-of-age of the *Bildungsroman* hero, the focal points in the rites-of-passage and the transformation the hero/ine experiences, the type of the genre changes

accordingly. Nevertheless, the emergence of these sub-types paves the way for another debate on these sub-types about deciding their places on the branch whether as a sub-type or the main type. Therefore, these debates prove the variability and the changeability of the traditional frame of the genre with its common denominators.

Over the years, the genre maintains its popularity. However, during the shift in the era from Victorian to Modern, the Victorian *Bildungsroman* experiences several important changes in its common thematic and structural features. Under the impact of Modernism, the traditional Victorian *Bildungsroman* experiences a formation. In other words, modernist *Bildungsroman* presents new subject matter and form. As it is seen in Modern era, self cultivation and intellectuality are the growing concerns among the socio-cultural issues of the society. Thus, by putting on the modernist attitude, the transformation of traditional Victorian *Bildungsroman* and the hero with his trails of coming-of-age are inevitable. Besides, alongside with the contextual formation, there have been some structural contributions made by the modernist writers to the literary techniques used in Victorian *Bildungsroman*. To be specific, James Joyce, the leading modernist writer, with his thematic and structural contributions to the transformation of the genre, is accepted as the main innovatory figure of the era. Joyce's *A Portrait of the Artist as a Young Man* plays a major role in this shift. As a *Künstlerroman*, *Portrait of the Artist* sets forth a different type of *Bildungsroman* Hero with his trails of coming of age as an artist. The transitions that Stephen experiences from an infant to an adult artist caused by many different epiphanies, conflicts and resolutions that are uncommon for the accepted trails of Victorian *Bildungsroman* Hero. In other words, Joyce re-forms the common denominators of the genre of *Bildungsroman* by centering on the intellectual growth of the hero who follows a pattern different from Victorian *Bildungsroman* hero/ine used to do. Besides, Joyce supports the intellectual growth of the hero, Stephen, with the innovatory narrative technique called "stream-of-consciousness". By focusing on the

interior, mental and intellectual development of the protagonist in his *Künstlerroman A Portrait*, Joyce promotes a new ideal of selfhood as an artist different from the predecessors of the genre, and he alters the common denominators accordingly.

In accordance with the new era, the modernist *Bildungsroman* with its characteristics and features shows gradual formation. Postmodernism means deconstruction of the modern system in every field of life including literature. Therefore, in literature, modernist texts have been scrutinized and re-evaluated under the scope of several socio-cultural issues that construct the thematic and structural frame of postmodern literary genres. Among these socio-cultural issues, gender and identity are the prior ones. The gender issue paves the way for the emergence of different approaches to the modern *Bildungsroman* under the scope of feminism. Therefore, while re-examining Victorian female novel, *Jane Eyre*, several scholars such as Susan Fraiman and Simone Beauvoir challenge the male domination over the genre. Besides, the possibility of female *Bildungsroman* becomes another central issue. In a way, Postmodern *Bildungsroman* tries to cross social and cultural norms that are constructed in modern era. The leading postmodern figure who crosses these norms is Jeanette Winterson. In her semi-autobiographical novel *Oranges Are Not the Only Fruit*, Winterson exemplifies the postmodern female *Bildungsroman* by innovating it by attributing feminism and lesbian tendency to her heroine, Jeanette. In other words, Winterson re-forms the elements of common denominators of *Bildungsroman* including the hero/ine and the plot. In addition to that, Winterson changes the traditional ending of the genre by demonstrating the impossibility of the integration to society for the heroine, and excluding the concept of “reconciliation” accordingly.

The final chapter portrays that with the following movement of post-colonialism, the genre is re-adjusted with such thematic and structural frames belong to post-colonial literature. Similar to noticing the male-domination over the genre by the female scholars and

writers in postmodern era, post-colonial point-of-view reveals the Eurocentric orientation of the genre of *Bildungsroman*, meaning that the genre up to post-colonial era has been written by the “white” writer, for the “white” society and on a “white” hero/ine. In other words, the genre has been colonized by the European writers. Therefore, it is possible to see the “decolonization” of the *Bildungsroman* in postcolonial era under the impact of postcolonialism by re-adjusting the common denominators. Moreover, more than taking postcolonial form, as it is to be underlined, a new sub-type of *Bildungsroman* has emerged which is called “Anti-*Bildungsroman*”. As it is to be demonstrated, in postcolonial *Bildungsroman*, the whole system and the plot cycle are seen to be deconstructed and re-adjusted. Because of the disadvantages that the ethnic hero/ine has in a colonial setting, the requirements s/he should meet as a *Bildungsroman* hero has been re-formed. This matter is reflected to the bildung cycle of the hero/ine as the hero/ine’s of postcolonial *Bildungsroman* completing coming-of-age period and his/her attaining maturity are left unaccomplished through the end of the novel. The reason for this lag in the way to maturity is the unbreakable boundaries and walls built by socio-cultural negative impact in postcolonial era. Therefore, the common features of the genre experience a total re-formation which creates “anti-*Bildungsroman*”. Jamaica Kincaid’s autobiographical novel called *Annie John* has been taken as an example for the *Anti-Bildungsroman*.

As it is to be underlined, Kincaid’s heroine *Annie John* portrays a unique development cycle because of her status as a colonial black female in a colonial setting. Thus, she deals with several psychological and identity issues. Furthermore, Kincaid presents a unique mother-daughter relationship in the novel which becomes one of the central issues in the novel. Annie’s mother, Mrs. John, turns out to be the one of the main forces in Annie’s development who urges Annie to grow up and attain an identity. On the other hand, Mrs. John becomes her dominator who constantly orders Annie to be a “young lady”, a

Eurocentric portrait which Annie refuses to be. In addition to that, among traditional features of *Bildungsroman*, setting is the one that Kincaid alters in her novel as she applies colonialism to the novel. The city that Annie grows up, the school that Annie is being educated and the society with norms are all under the hegemony of colonizers. Thus, similar to what Winterson proposes, Kincaid demonstrates the impossibility of reconciliation.

To sum up, this thesis demonstrates the dynamism of the genre of *Bildungsroman* by proving that the genre, including its thematic and structural features, experiences formation with the arrival of such movements as modernism, postmodernism and postcolonialism. In other words, regarding the fact that it is an umbrella term, the norms and rules of the genre are re-adjusted and re-defined over the years while the genre keeps its popularity. Thus, as this paper is to demonstrate, with the arrival of each movement and with the innovative contributions of crucial writers belong to those eras such as Jeanette Winterson, James Joyce and Jamaica Kincaid, *Bildungsroman* becomes a global genre which has the tendency to be transformed and re-shaped.

CHAPTER II

VICTORIAN *BILDUNGSROMAN*

2.1. The Origin of the Genre

Basically, as a generic term, the *Bildungsroman* is a genre based on the development of a young character. The term *Bildungsroman* was coined by the German philologist Karl Morgenstern in 1803. He claims that every work under the name of a specific genre can be counted as a *Bildungsroman* as long as “it depicts the hero’s *Bildung* (development) as it begins and proceeds to a certain level or perfection” (84). A *Bildungsroman* focuses on a singular character and narrates the hero’s psychological and physical growth from childhood to maturity. As Clarence Hugh Holmes in his book *A Handbook to Literature* points out, the authors of *Bildungsroman* have the tendency to go against the rules of the society that is depicted in their works and “therefore it is no coincidence that *Bildungsroman* novels are often autobiographical and contain elements lifted from the author’s own personal experiences” (52). Indeed, as it is to be seen in the following chapter, the genre is either politicized by the authors who apply their worldviews to their hero/ines or used to portray their own experiences with a hero/ine that follows the author’s footsteps.

The term *Bildungsroman* came to light as a portrayal of Goethe’s famous novel *Wilhelm Meister’s Lehrjahre* which is accepted as the first formation novel published in 18th century. From then on, the critics and writers hold Goethe’s novel as a prototype, and build their definitions and examples on it. The word *lehrjahre* means “apprenticeship” in German. To a great extent, *Bildungsroman* can be named as the novel of apprenticeship. Still, “apprenticeship” can be attributed to many different fields including education and work. As it is known, an apprentice is trained by a more experienced master, and develops and cultivates himself under his tutorial. Likewise, *Bildungsroman* evaluates this apprenticeship regarding the physical and psychological development of the hero/ine by the mentors, who

are either substitute parents or parental figures. For this reason, as it is to be discussed in the following chapter, the definition of the genre varies depending on the evaluation of that “apprenticeship” by critics under the scope of traditional features of the genre.

2.1.1. The Debate on Definition

In his book *The Bildungsroman from Dickens to Golding*, Jerome Buckley puts forward that *Bildungsroman* is the term combined with the words “Bildung” which has many different meanings such as “picture”, “shaping”, “formation”, “portrait” and “developing”; and “roman” that means “novel” in a simple sense. Nonetheless, containing of several meanings suggest the difficulty in determining a single definition. Therefore, the genre has been defined differently by the critics and authors. For this reason, the debate over the exact definition of *Bildungsroman* among the critics has emerged.

Primarily, Karl Morgenstern sets his definition of the genre according to the common thematic feature of *Bildungsroman*; the development. According to Morgenstern, a novel is “*Bildungsroman*, first, and primarily, on account of its content, because it represents the *Bildung* of the hero in its beginning and progress to a certain stage of completion” (15). In other words, as long as a novel depicts the development of the hero/ine, it is possible to name it as *Bildungsroman*. However, Wilhelm Dilthey gives more detailed explanation. He defines the genre in *Experience and Poetry (Das Erlebnis und die Dichtung)* as:

Bildungsromane all portray a young man of their time: how he enters life in a happy state of naiveté seeking kindred souls, finds friendship and love, how he comes into conflict with the hard realities of the world, how he grows to maturity through diverse life-experiences, finds himself, and attains certainty about his purpose in the world. (98)

In other words, Dilthey underlines the feature of “entering life”, one of the crucial denominators of the *Bildungsroman*, as the starting point of the *Bildung* plot. Besides, James Hardin gives place to this definition in his book based on the *Bildungsroman* stating that it “draws the overall frame of the genre” (xiv). For Susanne Howe, the *Bildungsroman* is “the

novel of all-around development or self-culture with more or less conscious attempts on the part of the hero to integrate his powers, to cultivate himself by his experience” (9). In his definition, Howe puts the emphasis on the intellectual side of growing up of a *Bildungsroman* hero/ine leading to self-cultivation with his/her own attempts. However, Jerome Hamilton Buckley adds a psychological dimension to this definition by evaluating it as “the novel of youth, the novel of education, of apprenticeship, of adolescence, of initiation, even the life-novel” (7). As the term “life-novel” shows, Buckley agrees that it contains intellectual self-cultivation, but it also gives place to psychological growing up process as he calls “adolescence”. In other words, Buckley combines intellectual and psychological self-cultivation of a hero/ine in a novel and names it “life-novel”.

As a combination of these definitions, Petru Golban puts *Bildungsroman* into a general frame by defining it as “the novel of evolution, growth and formation of a character in his development against the background of different social environments, picturing the epoch” (12). Golban points out another crucial component of the formula of *Bildungsroman*, the socio-cultural side. As it is mentioned above, *Bildungsroman* deals with the intellectual and psychological growing up of a hero/ine. Nonetheless, as Golban underlined, the hero/ine is in clash with the society and the socio-cultural background of the environment. In this thesis, Buckley’s definition is going to be taken as a measure for the ongoing explanations and comparisons. Thus, it is necessary to give the full quotation by Buckley’s:

A child of some sensibility grows up in the country or in a provincial town where he finds constraints, social and intellectual, placed upon the free imagination ... He therefore leaves the repressive atmosphere of home (also the relative innocence), to make his way independently to the city in which his real education begins. By the time he has decided, after painful soul-searching, the sort of accommodation to the modern world he can honestly make, he has haft his adolescence and entered upon maturity. (17-18)

In other words, the reason for choosing Buckley over the other critics is that, different from Dilthey or Morgenstern, Buckley outlines the overall *Bildungsroman* plot underlining the necessary requirements that the hero/ine should meet and the novel should include. Moreover, Buckley highlights the common denominators of the genre including characters, setting, socio-cultural clash and the ending. Furthermore, as this thesis demonstrates, this overall frame of *Bildungsroman* drawn by Buckley is going to be re-shaped, enlarged, diversified and transformed

2.1.2. The Traditional *Bildungsroman* and Its Common Denominators

As Boes underlines; “the critics have the tendency to transform it into something different as it is a broad term” (200). Indeed, as a side-effect of being an umbrella term, measuring a stable frame for *Bildungsroman* is nearly impossible as its rules and norms are open for debate. Still, for a novel to be counted as a *Bildungsroman* and a protagonist to be counted as a *Bildungsroman* hero/ine, there are some thematic and structural features shared by the critics as the common aspects of the genre.

In a general sense, the genre consists of a structure based on a character’s growth with a linear plot regarding the themes of childhood, the conflict of generations, formal education, self-education, the larger society, alienation, suffering by love, the search for identity, initiation and final reconciliation while entering upon maturity. Furthermore, according to the traditional thematic and structural features of *Bildungsroman*, drawn by Buckley, the steps that the plot should follow are basically alienation, departure, initiation, coming back and ends with reconciliation. In other words, according to Buckley’s list of features, during the development duration, the hero/ine has to dream about flying away from home/land as his potential is disregarded by his/her parents or surroundings, then his/her departure from home brings forward such events requiring his/her initiations that either alienate him/her from the

society or cause identity problems. Finally, s/he should come back after attaining maturity and find a place in the society by reconciling with the society (18).

Specifically, as it is understood from Buckley's definition, one of the prerequisite elements of Victorian *Bildungsromane* is without a doubt the protagonist, the hero/ine of the story. The protagonist (hero/ine) in Victorian *Bildungsroman* often "appears an unloved and penniless orphan, or at least fatherless, who starts the journey from the scratch without any hope or faith" (19). As it is a well known fact that, to be called a "hero/ine", the genre has to be either an epic or a myth in which a real hero/ine has a quest and goes on an adventurous journey. For instance, a modern scholar, Thomas Cole draws a parallel between Ovid's *Metamorphosis* and the genre of *Bildungsroman*. According to Cole, Ovid's heroic epic is "a collective *Bildungsroman* taking mankind from its beginning, past the erotic and military adventurism into a period of maturity" (14-15). In other words, Cole highlights the elements such as adventurism, maturity and the hero/ine (mankind) as the common features of both epic and *Bildungsroman*. In this sense, the Victorian *Bildungsroman* shares these elements with the epic including a hero, a quest and the journey.

As Swales points out, the story narrates the journey of a *Bildungsroman* hero "who embarks on a quest for self-realization or for acquisition of an identity" (31). In other words, s/he has such quests as trying to find a place in the world, searching for his real-self or finding meaning in his existence. During the journey for quest, *Bildungsroman* hero/ine experiences a set of mental and physical change resulted from suffering, cultivation, age, and the experience of living. Furthermore, *Bildungsroman* depicts this physical and mental transformation coming by the aging and the other factors in a linear order that begins in childhood and concludes in maturity with the final reconciliation. In other words, the protagonist, the hero/ine, who attains quests and embarks on a journey, is the center of interest in the typical *Bildungsroman* plotline.

Moreover, while depicting the formation of the hero/ine's personality, the traditional *Bildungsroman* plot is divided into three parts; childhood, adolescence and maturity. To the *Bildungsroman* authors, the experience of childhood is clearly of first importance in the formation of personality. As Dinah Birch claims; "childhood came to be considered a precious time of development, and these ideas of development and maturity in childhood are the main focus of the *Bildungsroman*" (13). The childhood carries some marks and clues that foreshadow his/her future personality. Thus, childhood is the vital part of the transitions. At the beginning of the story, the growing child appears as orphaned. If his father is alive, or appears as a stepfather, the child is often kept away by him with his/her intention of suppressing his strongest desires and impedes the child's creative ideas and imaginative ambitions. In addition to this, the idea of an orphaned boy/girl has a strong positive and negative impression on his development as, Giovanna Summerfield suggests, "the absence of biological connection means both freedom and imprisonment" (143) as the positive, and danger as the negative, which represents one of the first steps in attaining an identity. According to my view, it is positive when the hero has freedom to explore the limits of his imaginative mind completely; and it is negative when home is hardly a source of cultivation and there are characters in it that disturb the self-cultivation of the orphan child.

However, after leaving childhood behind, the hero/ine reaches the secondary step in the rites-of-passage, adolescence which underlines the most significant moment in hero's life that hints the transformation to adulthood. Thus, it is such a complicated period full of crisis and epiphanies resulted from intellectual, mental and physical awakenings as they are the central events in the common process of physical and emotional growth. Alongside with physical maturation, the hero's awareness of his psychological changing is exposed by the issue of sexuality. As Buckley claims, the hero/ine involves "at least two love affairs or sexual encounters, one debasing, one exalting, and demands that in this respect and others the

hero/ine reappraise his/her values” (17). In other words, the crisis resulted from the total sexual, intellectual and mental awareness of his surroundings cause a sort of enlightenment that leads to alienation and conflicts as the hero/ine cannot cope with the society. As a result, he separates himself from the society and this separation turns into a main motive which initiates the completion of the quests. Occasionally, alienation from the society or family leads to flying away to a larger society and living an urban life. This new setting grants freedom from the boundaries of family and socio-cultural strings.

As a result, in terms of Victorian *Bildungsroman* fictional system, this separation from home caused by the alienation (childhood) and the invasion into another setting (such as larger society, boarding-school and university) and physical growth (from adolescence to early adulthood) involve emotional and mental development. In this early adulthood, young wo/man experiences serious internal epiphanies and moments of insight leading to the comprehension of the reality of things that cause his/her alienation from the society.

The transition to maturity, as Boes claims, requires “an epiphany, or a flashing moment where the hero finally ‘gets it’. This lucidity changes them as a person. They learn what it takes to be a grown up” (96). Thus, the ultimate form of transformation depending on the epiphanies s/he experiences in his/her early adulthood is long, tiresome and difficult, consisting of repeated clashes of the protagonist’s desires and the views with judgments inflicted by unbreakable social orders. Still, as Marianne Hirsch claims, through the end of the novel, “the spirit and values of the social order become noticeable in the protagonist who is then accommodated into society” (13). The novel finalizes with the adaptation of the *Bildungsroman* “mature” hero/ine by either his new place in the society or new identity in a new place. For Buckley, the hero/ine in the early adulthood tries to “accommodate himself to the modern world after a painful soul-searching period. He leaves behind his adolescence and enters upon his maturity” (26). Besides, the formation becomes complete when the hero/ine

becomes triumphant over the crisis and the frustrations caused by his/her surroundings in the past. For some cases, the final achievement turns out to be a failure if the hero/ine cannot settle the terms with the exterior circumstances. In that case, the novel ends with the disappointment of the hero/ine as an adult in the end. Coming to a conclusion, Fraiman observes that “the writer may reward the hero for his sufferings, giving the novel a happy ending. He may evade the conflict by bringing the hero to an untimely death”(129).

The most crucial element that accompanies the hero on his journey to attain the final achievement is the sources of education. In Victorian *Bildungsromane*, education is the foremost element of the compound of this so called self-cultivation and maturation. Carlyle in his book *Sartor Resartus* handles education as a divided compound. As he points out, Education is divided into two forms, “self-education” and “formal education.” Self-cultivation” consists of two components, the hero’s own readings and learning in the school without walls”(89). On the other side, the teachings that the hero/ine gets from either apprenticeship or a student is what Carlyle calls “the formal education”. The first schooling year is most of the time wearisome for the hero/ine as he is either alienated or discriminated because of his behaviors or intelligence. Thus, the hero/ine experiences an adaptation period in the formal education period. To a great extent, the hero/ine’s “real” education, the self-education, starts as soon as he takes the journey and flies away from his home to a larger city.

Furthermore, this city life consists of love affairs, sexual encounters and financial matters. According to Buckley; “the journey from home is in some degree the flight from provinciality”(17) to a larger society. This provincial hero/ine often enters the city in bewilderment. However, traditional *Bildungsroman*, according to Buckley, presents a journey from “rural environment to city” (17). Rural environment offers the lack of opportunity that leads to hero/ine’s journey to the city. Moreover, for Buckley, in the English *Bildungsroman*, “urban life typically means London, where the hero/ine’s education, or initiation, actually

begins” (18). However, according to Buckley, the city has enormous impacts over the hero/ine as “it is both the agent of liberation and a source of corruption ... The city too often brings disenchantment with the narrowness of provincial life” (20). Indeed, through the end of that “painful soul-searching” years that s/he spends in the city, the transformation s/he experiences paves the way for the hero’s transition to maturity leading to reconciliation with the society. The society, which is the part of the *Bildungsroman* setting, is often in clash with the hero/ine waiting for him/her to reconcile in his/her return from the journey. Indeed, this final reconciliation with the society and accommodation to the formerly-alienated setting constitute the ending of *Bildungsroman*.

As a result, the linear plot narrating the orphaned hero/ine’s growth, oppressive father figure, flying away from home, a quest motif, the difficult socio-cultural life and ending with reconciliation are the common denominators of the Victorian *Bildungsroman*. However, the diversities in these common features of *Bildungsroman* depending on differences in the hero/ine’s development emerge three sub-genres of *Bildungsroman*: *Entwicklungsroman*, *Erziehungsroman* and *Künstlerroman*.

2.2. Sub-genres of the Traditional *Bildungsroman*

As it is underlined in the previous parts, the Victorian *Bildungsroman* focuses on the hero/ine and his/her journey to achieve the goals while bodily and mentally transforming into a mature person. However, depending on the diversity in hero/ine’s growth, three subgenres emerge: *Entwicklungsroman* (development novel), *Erziehungsroman* (education novel) and *Künstlerroman* (artist novel). From childhood to the maturity, the decisions that the hero/ine makes and the transformation s/he shows determine what type of a *Bildungsroman* the novel will be.

Entwicklungsroman or “novel of development” deals with the chronicles of a young man and his general growth rather than his specific quest for self-cultivation or meaning in

life. The focal point, as the contemporary Chinese fiction writer and critic Hua Li underlines, is the hero's "overall socialization and maturation and maturation in the gradual transformation into an adult one" (19). In *Entwicklungsroman*, the hero's inner development and self-cultivation are not taken into consideration. Instead, the sole interest is on the hero's physical aging while building relations with his surroundings.

Erziehungsroman or "novel of education", as Martin Swales defines, puts the emphasis on the youth's training and formal education and "it is pedagogic in the sense that it is concerned with a set of values to be acquired, of lessons to be learned" (Swales, 14). It depicts the hero's intellectual training and formal-self education while growing up. As Hirsch defines, it is a type of *Bildungsroman* that "is called a novel of education dealing with the problems of schooling or education, rather than more generally with growth and development as in *Entwicklungsroman*" (294).

Künstlerroman or "the artist novel" to a great extent deals with the formation of an artist from childhood to maturity. M.H. Abrams in his glossary defines *Künstlerroman* as a novel about "the growth of a novelist or other artist into the stage of maturity that signalizes the recognition of artistic destiny and mastery of artistic craft"(120). James Joyce's *A Portrait of the Artist as a Young Man* is regarded has been taken as an example for *Künstlerroman* in which the story of a young artist called Stephen Dedalus and his transformation into a great artist as he grows up.

Some critics, while relating the novel to the genre of *Bildungsroman*, try to differentiate it from these three subgenres. However, similar to the debate on definition, there is the debate on categorizing these subgenres under the genre of *Bildungsroman*. Nevertheless, for some critics, *Bildungsroman* is not always the main genre, it is interchangeable. Melitta Gerhard classifies *Bildungsroman* as a subgenre of the *Entwicklungsroman*. For Gerhard, *Entwicklungsroman* should be "the umbrella term as it

covers the novels that handle the hero/ine's transformation against the world" (3). She claims that *Bildungsroman* is more explicit part of *Entwicklungsroman* that is invented in the eighteenth century. In contrast to this approach, Martin Swales accepts *Bildungsroman* as the main genre by taking cultural and philosophical features of *Bildungsroman* into account. For Swales, the *Erziehungsroman* is based on the intellectual cultivation process in a limited with "a certain set of values to be acquired, of lessons to be learned" (29). Nonetheless, the *Bildungsroman* handles the formation of the child hero by taking his inner life and psychological development into consideration. Besides, Swales claims that the term *Entwicklungsroman* is "fairly neutral and bears less emotional and intellectual flavor than does *Bildungsroman*" (31). In other words, what makes *Bildungsroman* more general than the other three sub-genres is its compounding of all the aspects that the other sub-genres handle separately.

In other words, these debates on the definition of the genre and on the categorizing the sub-genres set the ground for the following transformations that the genre experiences. To say it differently, these arguments show that the features of the genre are open to any interpretation. Therefore, the genre is going to be transformed constantly starting from the first movement coming right after Victorian era, Modernism. In the following chapter, the first formation that *Bildungsroman* experiences under the impact of modernism is going to be demonstrated. Under this purpose, James Joyce and his novel *A Portrait of the Artist as a Young Man* is going to be examined.

CHAPTER III

MODERNISM AND *BILDUNGSROMAN*

The term “modernism”, as Robin Walz defines, is “derived from the root stem ‘modern’, and it is related to the concepts of modernization and modernity” (6). Modernism underlines a radical break in European culture to produce what Walz has called “the tradition of the new” (6). In other words, modernism is an aesthetic movement, a set of principles by which a work of art is judged as valid or beautiful. Therefore, Walz claims that modernists “rejects the aesthetic values of their 19th century forebears upon a new path” (6). Thus, rejection of the traditional values constitutes the main feature of the movement.

Indeed, one of the main aspects of modernism is breaking away from the traditional ideas and thinking. As Peter Brooker underlines, modernism is classified with its “rejection of literary traditions, especially those of late 19th century” (23). Similarly, Armstrong puts forward a definition that goes parallel with Peter Brooker’s evaluation. According to Armstrong, modernism is the movement seen in socio-cultural fields which “denies the old Victorian frames of literature and art” (18). Therefore, with this modernist attitude towards Victorian texts, modernism presents innovative thematic and structural features that transform the traditional genre.

Among the forms of literature and their genres that are transformed and re-shaped under the impact of modernism, *Bildungsroman* is the genre that experiences this formation majorly. In his book *Reading the Modernist Bildungsroman*, Gregory Castle defines modernist *Bildungsroman* as “an emblematic of certain tensions and contradictions within modernism. Thus, it is an exemplary genre for the representation of subjectivity, subject formation, and the relation of the subject to modern social formation”(249). These contradictions within modernism that Castle underlines suggest the modernist attitude towards socio-cultural institutions including marriage, family and social life. However, what

Castle mainly argues is the contradictory “happy-ending” feature of the traditional *Bildungsroman*. According to Castle, modernist *Bildungsroman* presents more realistic ending which he calls the “narration of failure” because the modernist *Bildungsroman* mostly ends with “failure attempts” (252). Besides, this failure “should be regarded as a critical success from the standpoint of genre, for the narration of failure provides an important lesson, one that we see in other forms across many manifestations of modernism in the arts: the failure of form” (252). In other words, the happy-ending feature of traditional *Bildungsroman* (such as the reconciliation with the society) turns into “the narration of failure” in modernist *Bildungsroman*. However, Castle relates the main reason behind the “narration of failure” of modernist *Bildungsroman* to “change in socio-cultural concerns in life” from marriage, earning money and physical growth to “intellectual cultivation” (255). Therefore, thematic features and common denominators of traditional *Bildungsroman* are re-adjusted to the intellectual growth of the hero/ine. Thus, to a great extent, modernist *Bildungsroman* equates *Künstlerroman* which narrates the intellectual/artistic development of the hero/ine. Therefore the socio-cultural institutions that impede intellectual growth such as religion and emotional affairs have been transformed.

Among the features that re-shape the common denominators of *Bildungsroman*, loss of religious belief caused by the socio-cultural crisis after World War I, anxious and skeptical society which creates crucial dichotomies after questioning the norms are the leading ones. Indeed, Stephen Kern claims modernists were skeptical about “the institutions that directed lives toward shared goals: especially marriage, family, school and religion” (42). Moreover, according to Kern; “World War I eroded the authority of the narratives that interpreted the lives of the men” (42). In other words, these social institutions Kern underlines are re-shaped and re-evaluated in the modern era. Besides, this loss of belief in these socio-cultural

institutions, which is connected to World War I by Kern, provides a basis for reformations in thematic features in literature.

By taking Armstrong's approach on modernism into consideration, the prior innovation seen in the contextual frame of literature takes its roots from the rejection of old Victorian traditions. Therefore, with the loss of religious belief seen in the society after the World War I, the modernist literary works start to question the unquestionable religious norms and codes belonging to Victorian Era. In other words, religion and secularity used to be boundaries that couldn't be transgressed in Victorian literature. However, the socio-cultural crisis after the World War I shatters this invulnerability of religion and it transforms the society into a skeptical one. Thus, as it is to be seen in the following chapters, for a modernist *Bildungsroman* hero/ine, religion is just a step on his way of attaining maturity which s/he either questions or plays with throughout the story. In his/her coming of age period, s/he understands that following religion and religious norms blindfolded is what limits the intellectual and mental growth. In other words, modernist *Bildungsroman* reflects the common tendency of the society to question and reason the religious belief.

As the thematic socio-cultural background of modernism, including the age of anxiety, the postwar crisis that leads to dichotomies, faithlessness and loss of hope create the contextual frame of modernist *Bildungsroman*. Nevertheless, as it is defined in *Modernist Literature: An Introduction*, "modernist literature was both experimental and progressive with its innovative aspects" (Gillies, 64). Among numerous structural innovations of modernist *Bildungsroman*, the stream of consciousness as an experiment in the English novel is the one that causes a total technical formation of the genre. The old traditional third person narration used in Victorian *Bildungsroman* is replaced with this new technique which, in short, reflects the intellectual growth of the hero. In other words, in order to narrate and

surface the psychological growth of the hero/ine, this “stream-of-consciousness” technique has been added to the structural denominators of *Bildungsroman*.

As a result, *Künstlerroman* gains popularity as the modern era values intellectual growth over physical development of the hero/ine. By doing this, the hero/ine of the *modernist Bildungsroman* pursues intellectual/artistic growth, and brings his/her own alienation by turning against the society to this end. Moreover, narration of this intellectual development is supported with the use of “stream of consciousness” technique to highlight the mental growth of the hero/ine. In this way, new thematic features of *Bildungsroman* emerge, the common denominators of the hero/ine experience transformation and adjustment.

3.1. New Frames of *Bildungsroman* and the Trails of a *Bildungsroman* Hero/ine

Under the impact of modernism, the traditional *Bildungsroman* features and denominators have been rejected and adapted to the modern era. As Marenborn suggests, “in modern political philosophy, the opposition of individual versus society became a privileged theme of modernist self-definition”(282). The dichotomy of individual versus society becomes the major conflict in the late 19th and the early 20th centuries which has also been one of the primary themes in literature of the era. The possible reasons behind this clash are the rising of modern industrial societies, socio-cultural problems rooted from the over-population and the fear of World War 1. According to Michael Tratner, the pessimistic mood of the modern era caused by the severe conditions of life causes “individualism, the movement which puts the emphasis on the individual and his struggle for freedom, independence and self-reliance against the society or institutions”(4). This tendency constitutes a plot used in many literary works of the era. A protagonist finds himself in a society constructed by the strict social norms and rules, and feels the pressure on him/herself of either being one of them or an alienated person. The society blockades his/her way to freedom but the hero/ine tries to find a way to transgress the boundaries while growing up by

developing himself intellectually and mentally. Taking this plot into consideration, it is obvious that the genre of *Bildungsroman* shows itself in modern era, but in a transformed frame by the movement of modernism.

From the Victorian era, the *Bildungsroman* has become so popular that it becomes a widely used genre throughout the centuries. However, every *Bildungsroman* novel emerged in different literary movements of centuries, especially modernism, adds something new including settings, style and narration to its original traditional form and transforms it into something different. Consequently, the novels belonging to the literary movements of the era take new forms of *Bildungsroman* such as *The Female Bildungsroman*, *Postcolonial Bildungsroman* or *Modernist Bildungsroman*. The rules and frames of *Bildungsroman* that are transformed after the occurrence of the movements pave the way to new adjustments and additional techniques made by the authors such as the new and groundbreaking technique called “stream-of-consciousness”. In his work *Reading the Modernist Bildungsroman*, Castle points out that the modernist writers tend to use such techniques and tools to excavate the human mentality that are stranger to the customs of *Bildungsroman* as it offers “a platform for writers to explore the “*Bildung*” of the hero in detail”(5-7). In other words, the technique that Castle highlights is the stream-of-consciousness which surfaces the intellectual, artistic and mental development of the hero/ine throughout the story. As Boes underlines; “Modernism, with its stream-of-consciousness technique, symbolism and thematic form, offers something new to the continual evolution of the *Bildungsroman* genre”(232). In this way, as it is seen in Joyce’s *A Portrait*, the inner development and intellectual growth of a character are not explicitly uttered by the narrator anymore; instead, these so-called formations are implicitly given by the speech, memories, actions and inner voices of the hero.

Furthermore, as it is going to be analyzed in the following part, Joyce portrays that alongside with the structural change; new thematic features are added to the traditional

themes of *Bildungsroman*. The hero/ine of the Modernist *Bildungsroman* is not only in clash with the socio-cultural factors but also with parental and religious rules and norms; and the quest is not limited with the identity or finding a meaning for his existence. Besides, the ending that awaits the hero/ine when he becomes an adult is not as unclear and vague as the endings of Victorian *Bildungsroman*. Besides, in terms of final reconciliation of the hero/ine with the society which marks the maturation of the hero/ine is re-adjusted. In other words, the following part is based on how Joyce, in his *Portrait*, challenges and re-shapes the traditional frame of *Bildungsroman*.

3.2. James Joyce and the Modernist *Bildungsroman*

As it is an accepted fact that the *Bildungsroman* is transformed into a new form under the impact of modernism with the contributions of modernist writers. Regardless of its unbendable rules and frames, the traditional frame and the rules of *Bildungsroman* have been re-arranged and discussed after the publication of the novels accepted as an example of Modernist *Bildungsroman*. James Joyce, the touchstone of the modernist literature, is the one who takes the Victorian *Bildungsroman* to one step further by transforming it with new frames and rules with his novel *A Portrait of the Artist as a Young Man*, the foremost example for a Modernist *Bildungsroman/Künstlerroman*. There some critics, such as Boes, who are on the side of accepting the novel as a *Bildungsroman* by calling it a “canonical modernist *Bildungsroman*”(231). For Boes, *A Portrait*, is a *Bildungsroman* novel as it “preserves a link between an individual and social *Bildung*, while framing both in a new rhetorical vocabulary” (235). Boes comments on the possible exclusion of Joyce’s novel from the category of *Bildungsroman* by adding that “excluding *A Portrait* means excluding all the positive changes Modernism has on the evolution of the *Bildungsroman*, including stream-of-consciousness and symbolism”(233). In other words, Boes names one of the most groundbreaking innovations that Joyce contributes to the structural frame of *Bildungsroman*,

the technique of stream-of-consciousness. As it is to be discussed, with the application of that technique in order to highlight the intellectual growth of the hero/ine, Joyce carries the genre to the next level as he makes it possible to narrate the psychological development of the hero/ine without openly stating it.

3.2.1. Stream-of-Consciousness and *Bildungsroman*

According to Canadas, *Bildungsroman* is the collection of “significant moments in the hero’s way to maturity that signify the finale of a progression of self-discovery, or the situations when choices that determine how the road ends are made” (16). What Canadas means is that in Joyce’s *A Portrait*, Stephen’s development is defined by each move he makes, each risks he takes and each failures and successes he experiences throughout the story, from his childhood to manhood.

While narrating the artistic growth, Joyce sets up his novel with a style of a free-indirect speech alongside with the narration of omniscient third person. What is unique as a stylistic part of the novel which differentiates it from the other examples is the use of the technique called “stream of consciousness”. Robert Humphrey defines this technique by adding a description of Joyce’s style. He states that “James Joyce demonstrates how memoirs, ideas and feelings are present remotely from the main perception; and they are presented to the readers as a stream” (6). In other words, one of the most crucial technical contributions that Joyce makes is his invention of this technique. Rather than explicitly depicting the setting and demonstrating how Stephen feels or thinks, the narrator gives the reader Stephen’s point of view and his perceptions of the world. Each detailed depiction that the narrator gives is connected to Stephen’s cognition of the cases he deals with. This technique makes tracing the mental and intellectual development of Stephen possible as the reader can figure out the differences seen in Stephen’s perceptions as he grows up. For Humphrey, this leads to connecting Stephen with the reader as it “creates a clear view of

what is happening in his life and the absolute truth about what is in his mind at any situation” (10). In other words, Joyce explicitly narrates the mental and artistic growth of Stephen. What is more, Joyce makes it possible to read Stephen’s inner world.

Not just the depiction of the interior development, Joyce applies his stream-of-consciousness technique to the passage of time as well. Comparing the typical linear *Bildungsroman* time-line, in *A Portrait*, the passage of time is nonlinear as it is connected to Stephen’s psychology. Time as an hour, a day or even as a year goes onwards and backwards in a moment depending of the narration of Stephen’s memories. In other words, as a trace of stream-of-consciousness technique, while focusing on the inner world of Stephen; sudden shifts in the outer space happen throughout the novel.

With the use of stream-of-consciousness technique to change the timeline and the structure of the novel including vocabulary and word choices, the reader can now trace both the changes in Stephen’s inner and outer world, and the improvement that he shows at every part of the novel. Stephen’s development goes parallel with the shifts seen in the structure of the novel. Moreover, this parallel development is implicitly depicted in the novel with the usage of stream-of-consciousness technique. In other words, as Joseph Buttigieg evaluates, “the syntactical frame of the novel differs and improves under the impact of Stephen’s intellectual and physical development” (10). In the first and second chapters, the introductory parts where the narrator gives the portrayal of Stephen’s childhood, a childish language is used while depicting the surroundings from Stephen’s point of view. “Once upon a time ... there was a moocow coming down along the road. This moocow that was coming along the road met a nicens little boy named baby tuckoo...” (Joyce, 3). Rather than telling how young Stephen was, the narrator opens the story with a frame taken from the childish fairy tales including very simple, short and brief sentences alongside with basic vocabulary. By setting the tone of the novel by saying “once upon a time” and using onomatopoeic names such as

“moocow” and “tuckoo”, the narrator wants to emphasize that Stephen is yet to improve and is in the beginning of the “*bildung*”. In other words, the plainness of the use of vocabulary and syntax reflect the stage of infancy in real life.

Not just the plain language, the transitions between the sentences and the irrelevancy of the sentences with each other mirror a child’s mind which progresses and improves quickly. As it is a common aspect of a *Bildungsroman* hero, the hero is most of the time like a chosen one who has some abilities and talents which cause alienation and loneliness as he is cleverer, brighter and more sensitive than any other children. In Stephen’s case, even at that very young age, the direct transitions from the topic to a topic and the detailed descriptions depicted by himself show that he has some talents (artistic view) that make him different from the other children. As Hugh underlines; “a *Bildungsroman* hero is continuously trying to figure out the meaning and design of the nature of the world”(33), Stephen observes his surrounding and making collections of visions in his mind. He is frequently attempting to determine meaningful reasons for his existence in his mind. The deviations in Stephen’s mind begins from a childish lullaby about a moocow and goes further to where the narrator opens Stephen’s mind about wetting the bed, good smell of his mother and his marriage plan with the girl next door called Eileen (Joyce, 3). It proves that there is a continual formation in Stephen as the topic develops from wetting the bed to the beauty of a smell and a marriage plan. Stephen’s deviations, framed as a *Bildungsroman* hero structure, are about discovering meaning of his existence as he is unclear about his identity yet, and constructing a portrait as everyone and everything around him are something new for him.

All in all, James Joyce highlights the artistic/intellectual development of Stephen who is the modernist *Bildungsroman* hero by centering his structural and contextual innovations on his intellectual growth. In other words, in order to narrate the artistic growth of Stephen, James Joyce applies “stream-of-consciousness” technique which surfaces the inner world and

the progress in his artistic self. Therefore, James Joyce presents modernist *Bildungsroman* (*Künstlerroman*) centered on Stephen, the modernist hero and his artistic development. In the following part, the innovative thematic and structural *Bildungsroman* features in *A Portrait* are to be underlined in detail. Moreover, the changes in common denominators of *Bildungsroman* under the impact of modernism are to be highlighted.

3.2.2. *A Portrait of the Artist as a Young Man* and the Modernist *Künstlerroman*

Because of his technical and contextual innovative contributions to the formation of traditional features of *Bildungsroman*, this thesis regards James Joyce's *A Portrait* as the archetype of modernist *Künstlerroman*. Mainly, Joyce presents *Künstlerroman* in a modernist frame by transforming the genre with structural innovations such as stream of consciousness technique. Besides, Joyce renovates the genre by converting the common thematic denominators of *Bildungsroman* into modernist literary themes such as intellectual cultivation, alienation from the society and inability to reconcile with the society. In other words, with all the structural and thematic innovations that the novel presents, *A Portrait of the Artist as a Young Man* clearly fits in to the frame of modernist *Künstlerroman*.

Taking place in Ireland through the end of the nineteenth century, the story is based on the artistic journey of the hero called Stephen Dedalus, the son of a middle-class parent. The novel portrays Stephen's journey by handling family issues, means of education, and his choices during the apprenticeship to life, his romantic and religious issues in his teen years, and his becoming an independent artist as a mature person. Stephen is depicted as a decent "young man" who becomes a role model for the people around him that lead him both to be offered priesthood in the Jesuit order, but at the same time a highly intelligent young artist that leads to alienation and isolation from the others. However, his secret affairs with the prostitutes as a teenage and his manners going against the religious norms turn him into a digressed person. As the teenage breakdown is coming to an end, Stephen tries to repent by

confessing his sins and leading a secular life. Nevertheless, the secular life doesn't last long as the epiphanies he experiences remind him his ultimate goal to become an independent artist and the novel finalizes with Stephen's self-imposed exile from the church and Ireland by means of gaining independency and acquiring artistic inspirations.

Accepted as a subtype of the *Bildungsroman*, Joyce's *A Portrait* can be examined under the scope of *künstlerroman*. *Künstlerroman* is translated into English as "artist" ("künstler" in German) and "novel" ("roman" in French). As Werlock defines, the traditional *künstlerroman* "is a novel that depicts the development of artists into the stage of maturity in which they recognize their artistic destiny and achieve mastery of their artistic craft" (387). In other words, it depicts the hero's (the artist's) intellectual and emotional *bildung* while narrating the inner world leading to self discovery of the artistic potential. However, with the impact of the oncoming movement, the modernism, felt upon the *künstlerroman*, additional thematic aspects are included to the traditional *künstlerroman*. Alongside with the quest for revealing the hidden artistic potential in the self, the hero turns out to be in clash with the socio-cultural norms, rules and traditions that become the obstacles on the road to be an artist. On this aspect, Joyce's *A Portrait of the Artist as a Young Man* is counted as touchstone of the modernist *künstlerroman* with its new contextual and thematic frame.

In *Voyage into Creativity: the Modern Künstlerroman*, Roberta Seret handles Joyce's masterpiece as a modernist *künstlerroman* which is both written in the traditional rules of *künstlerroman* and ornamented with the new thematic features belong to modernism. Seret describes the modern individual as the one who "finds himself in a state of frustration. The only way to soothe his gnawing anxiety is to create. And ... art become the creator's homeland. But in order to reach this Utopia, the artist must first voyage through several stages of development: spiritual, social, and psychological" (73). Seret's definition of the modern artist matches perfectly with Stephen, the poet-in-the-making in Joyce's *Portrait*. As

it is seen in the traditional *künstlerroman*, there is a quest for becoming an artist. Nevertheless, according to Seret's approach on the features of modernist *künstlerroman*, there are also some social, psychological and spiritual impediments waiting to be overcome by the artist. As Stephen grows up as a potential artist, he is being examined by religion, social life and love at the same time. Furthermore, as Seret continues, "he (modern artist) searches to develop a sense of identity which will be satisfied by commitment to art. External influences such as family, religion, and country, are rejected; in each case the rejections are replaced by something else" (74). In other words, unlike the traditional artist, the modern artist, Stephen in this case, has a socio-cultural burden on his shoulders while carrying on to be a true artist. As a matter of fact, the socio-cultural institutions that Stephen rejects, including sexual affairs, religion or marriage, are replaced by the purpose of becoming a true artist.

As it is mentioned above, it is possible to underline two different thematic features belong to modernist *künstlerroman* from Seret's definition of modern artist. One is to seek for an identity by art and the other is to be examined by the continuous clash of socio-cultural side of the world including family, religion, love and social life. In addition to Seret's definition of modernist *künstlerroman*, as it is to be demonstrated in the following chapter, there are some characteristics of the genre different from the traditional frames of *künstlerroman*. In her book, Elizabeth Heckendorn draws a characteristic frame of modernist *künstlerroman*. As Heckendorn points out, there has to be a "formation of the artist that goes parallel with the formation of the art that they create" (33). Typical modernist *künstlerroman* artist, as Heckendorn defines, "starts his journey in a state of imprisonment. He carries the mark of limitations in his artistic visions caused by the surrounding in his childhood that leads to flying away from the homeland to another space by his own will" (34). As it is to be discussed in the following part, this is the case in Joyce's *Portrait* as Stephen Dedalus dreams

of flying away continuously after feeling the pressure of the surroundings on him. Along the journey, as Heckendorn points out, “the artist is being tutored by two opposing sources; one that nurtures the artistic career, and one that functions as an obstacle on his way to success” (34). In other words, similar to what Seret evaluates these destructive socio-cultural impediments as the modernist features of *Künstlerroman*, Heckendorn claims that Stephen is constantly tested by the socio-cultural institutions that cause his alienation and exile.

Therefore, taking both Seret’s definition of modern artist and Heckendorn’s characteristic frame of modernist *künstlerroman* into account, it is possible to come to a conclusion that Joyce’s *A Portrait* fits in the frame of Modernist *künstlerroman* (and the *Bildungsroman* as a main type). The following part is to draw attention to how it fits in the frame of modernist *Bildungsroman* and is going to give a detailed analysis of Joyce’s renovation of the genre with his novel blended with the stream of consciousness technique and the modernist elements of *künstlerroman*.

3.2.2.1. Intellectual Development of a Young Artist

According to Buckley, among all other aspects that make *A Portrait* an ideal *Bildungsroman*, its portrayal of a childhood should be considered a priority. For Buckley, “the child was father of the man, that the formative early years set the pattern of the personality”(231). Indeed, Joyce gives every bit of detail belonging to Stephen’s childhood experiences as they are foreshadowing his future artistic personality as a young man he attains through the end of the novel. In other words, as a main feature of *Künstlerroman*, Joyce presents the hints of intellectual growth of Stephen by using stream-of-consciousness technique. Therefore, Stephen’s childhood carries such artistic marks that are on the surface with his innovative narrative technique.

From the very beginning of the novel, Stephen as a child is ignorant of his surroundings, and as it is to be understood from the fragmented and irrelevant sentences

Joyce uses in his portrayal of the childhood, his interests shift from one thing to another in a second. However, Joyce loads some artistic attributions to Stephen and makes it apparent via the narrator's depiction of the scene that he is in.

His father told him that story: his father looked at him: he had a hairy face ...
When you wet the bed first it is warm then it gets cold. His mother put on the
oilsheet. That had the queer smell. His mother had a nicer smell than his father
... Uncle Charles and Dante clapped. They were older than his father and
mother but Uncle Charles was older than Dante (3).

In the first chapter, the reader comes across Joyce's innovative use of stream of consciousness technique in which Stephen's intellectual status as a young child is presented by the narrator and the narrator describes the thoughts that go through Stephen's mind. By the use of stream-of-consciousness technique in the first chapter, the narrator aims at demonstrating Stephen's artistic abilities but at the same time marks his underdeveloped language. As it is seen in the quote given above, referring to the undeveloped language of a child, the sentences are short, direct and without conjunctions. Nevertheless, Joyce demonstrates Stephen's photographic image memory which is an artistic ability by giving detailed descriptions of the characters around him. Besides, even at a very young age, as a sign of intelligence, Stephen can make sensible comparisons as it is seen in his comparing the ages and the smells. Still, the topics are changed in a moment, such as from the oilsheet to the queer smell, from the queer smell to the nicer smell of the mother and so on. Thus, Stephen, in the beginning of the story, is portrayed as a talented observer who uses sensory images as a child artist who is also different from his peers with an obvious artistic potential in him.

After introducing Stephen as a talented child who has an artistic potential, the narrator gives us the first spark of *bildung* related to the intellectual development in Stephen's use of language. As Daniel Shea also claims; "since *A Portrait of the Artist as a Young Man* is a *Bildungsroman* or *Künstlerroman* whose language matures as the young protagonist develops, the reader can identify Stephen's movement through the type of language" (63). *In*

the first chapter, after the narrator introduces their neighbors called “The Vences”, he mentions Stephen’s plan about marrying their daughter Eileen which makes Stephen’s mother furious. As a punishment, his mother and Dante want Stephen to apologize or else “the eagles will come and pull out his eyes” (Joyce, 4). As a response to this threat, Stephen makes up a poem by copying the threat Dante uses such as; “Pull out his eyes,/ Apologise,/ Apologise,/ Pull out his eyes./ Apologise,/ Pull out his eyes,/ Pull out his eyes,/ Apologise” (Joyce, 4). This short poem reveals two vital marks of artistic development that Stephen shows; on the one hand, this poem is Stephen’s first amateur attempt on his long way to become a true artist, on the other hand, even if the poem is naturally made up by a child at a very young age without any artistic knowledge about poetry, it is possible to notice a rhyme scheme in the poem which shows that Stephen is a gifted boy and he is a natural born artist. The poem written in two quatrains carries a rhyme scheme of “abbabaab”. One of the possible forms of poetry that carries a similar form of rhyme scheme is called *villanelle*. A *villanelle* is a French poetic form belongs to 17th century based on the repetitions of the lines in a strict pattern. As it is seen in the Apologize poem, it is possible to see that the sentences “Apologize” and “Pull out his eyes” repeat themselves. Furthermore, the *Villanelle* is widely known with its strict rules and difficult pattern. Thus, Stephen’s trying of this form in his first attempt at a very young age suggests how talented artist-to-be he is.

Right after Stephen’s first artistic trial which gives hints of his intellectual development, in a blink of an eye, the time shifts to Stephen’s teen years at a Jesuit school called Clongowes Wood College. In other words, Stephen’s first intellectual attempt marks the ending of his infancy and begins his teenage period. As Stephen grows, his innocent childhood consciousness and simple childish impressions are left behind when his life of education starts. As a teenager, the narrator presents Stephen as a teenager whose inner world is mixed with the complex emotions and impressions. Furthermore, as another mark of the

intellectual development of Stephen that is on the surface by the stream-of-consciousness technique, the language used in this chapter shows a parallel development with Stephen. In other words, the intellectual and artistic developments seen in Stephen in his transition to teenager are reflected to the use of language while narrating his teen years. As John Blades points out, as Stephen grows up, “the language of the book grows more complex and versatile; or perhaps we should say that the growing complexity and versatility of the language suggest equivalent growth of awareness in Stephen”(42). Indeed, the growth seen in his consciousness shows parallel improvement with the language used by the narrator. In his teenage period, he is more comprehensibly aware of his environment as he is on the verge of maturity, and his reactions and expressions show gradual improvement.

Just like the developing syntactical frame of the novel seen in the later part of the first chapter including the longer sentences and improved word choices, Joyce gives hints of Stephen’s intellectual development. In the beginning of his school years, as an isolated child, Stephen becomes a target for the bullies at school and one of his schoolmates named Wells asked Stephen if he kisses his mother before he goes to bed. According to the humorous responses he gets from the other kids such as “O, I say, here’s a fellow says he kisses his mother every night before he goes to bed”(Joyce, 14), he changes his answer as he blushes and feels ashamed. Still, he gets the same response from the others which causes him to question the reason for their mocking and also the act of kissing.”He tried to think what was the right answer; was it right to kiss his mother or wrong to kiss his mother? What did that mean, to kiss? Was it right?” (15). In other words, Stephen puts on an experimental approach while trying to understand the reason for being mocked by his friends. The reason why he changed his answer is to test the validity of the act of kissing the mother whether it is a good thing to do, or a bad thing. Stephen’s this action of questioning the act of kissing by putting on an experimental approach leads to several other question marks in his mind. For that

matter, he starts to visualize the future and imagine the cases that haven't happened yet such as his own funeral. Besides, he does even question his identity as an Irish person and his place in the universe by drawing a chart about his personal identity. During the geography lesson, he writes down the information one under the other and makes an induction beginning with his name "Stephen Dedalus, Class of Elements, Clongowes Wood College, Sallins, Country Kildare, Ireland, Europa, The World and the Universe" (Joyce, 12). Right after reading this induction out loud, Stephen makes another artistic attempt by working on a mocking quatrain that his school friends writes about him on his desk:

Stephen Dedalus is my name,
Ireland is my nation.
Clongowes is my dwellingplace
And heaven my expectation (Joyce, 13)

Stephen studies this quatrain to improve it and put it in a valid poetic frame by "reading the verse backwards but then they were not poetry. Then he read it from the bottom to the top"(13). Still, this study paves the way for more questions to think about related to the universe, his place, his identity and God. As a potential artist, Stephen fails to write a poem this time, however, there is a sharp improvement based on the topics he chooses to write a poem about. Besides, artistic characteristic becomes more apparent as he questions many broad subjects relentlessly while trying to invent a poem.

Trying to making up a poem out of a mocking writings about such difficult topics as presence, universe and identity, and visualizing his own funeral during Stephen's early stage of life intensify the fact that Stephen is improving intellectually and artistically. As an artistic talent that Stephen practices here, he has got an active imagination. When he gets cold and becomes ill, he starts imagining his own funeral. In his imagination about his funeral, he is able to visualize every bit of detail, like an artist, and he gets a photographic image of the moment even without seeing it with his own eyes. In other words, Joyce grants artistic talents

of imagination to Stephen, and Stephen's bright imagination proves that he carries the characteristic features of *Künstlerroman*.

The progress seen in Stephen's artistic and intellectual personality reaches to next level when he learns to stand up against the head of the school. After all these mocking, alienation and exclusion that Stephen undergoes in the beginning of his school year; the chapter, which means his teenage duration at the same time, ends with a climatic event which paves the way to adulthood. First the first time in his life, Stephen gathers his courage to talk to the head of the boarding school after being unjustly punished by Father Dolan. According to Blades, "this scene is an essential part in distinguishing between Stephen as a child and Stephen as a young adult"(44). As Stephen gets out of the headmaster's room, for the first time in his life he is accepted as a hero among his schoolmates and he manages to be recognized by them. Besides, not only the taste of victory for the first time, the scene also reveals the courageous side of Stephen hidden in him which leads him to feel "happy and free" (Joyce, 51). Gregory Castle finds maturity in this scene gained by Stephen explaining that "Stephen feels he has to be obedient to show Father Dolan that he only wanted justice and to this end he stands up for himself" (122). Thus, Stephen presents a major development that keeps its evolution through the end.

One of the components of the *Bildungsroman* is the formation and development gained thru maturity of the hero. Indeed, on the scene where Stephen stands against father Dolan perfectly fits in to that frame as it carries the essence by revealing the courageous side in Stephen that leads to self-actualization and realization of the potential. Through the end of his teen years, Stephen becomes more sensitive and conscious about himself regarding his potential as an artist and as a brave person. In other words, his triumph over the Father Dolan by standing on his foot alone is an unexpected development Stephen shows which grants fame, popularity and a place among the crowd. Furthermore, the scene marks the ending of

Stephen's adolescence and the beginning of his early adulthood. Nevertheless, this courageous action brings along a feature which is absent in traditional *Bildungsroman*: total rejection of social institutions. Generally, according to Buckley's frame, the hero/ine is supposed to be in clash with the society, but after a while, "the hero/ine finds a place in it by making reconciliation" (18). In Stephen's case, going against Father Dolan represents Stephen's clash with educational system and authority. In a way, Stephen contradicts with the socio-cultural institution, which is education, and instead of reconciliation, his intention is to be triumphant over it. As a result, this courageous scene marking the end of his childhood, which at the same time foreshadows his future alienation and exile, carries the uncommon feature of *Bildungsroman* with the missing element of "reconciliation".

3.2.2.2. The Transition to Adulthood & Self-Imposed Exile

As it is depicted above, Joyce prepares some tests and scenes for Stephen while he is growing up that leads to *bildung* towards his eventual adulthood such as the alienation from the peers, being mocked all the time, unjustly punishments and so on. As Blades points out, while Stephen is growing older, "his comprehension of his surroundings and his comprehension ability show a gradual development at the same time"(33). In other words, as an important element of modernist *Bildungsroman*, Stephen faces several difficulties of real life as a teenager away from his parents and parental protection; Still, Stephen wins his first battle against the social life and goes on to his journey to a mature artisanship. The toughness of life and the solitary battle against the social life is something new for the Victorian *Bildungsroman* and the obstacles will be much greater such as religion, politics, intellectuality and love as Stephen becomes an adult. Thus, Stephen's adulthood carries the elements of modernist *Bildungsroman* more obviously than the other chapters.

Stephen's first test as an early adult is seen during the Christmas dinner scene at the Dedalus household. At dinner, the discussion topic that Stephen is involved in is about the

intervening of the Catholic Church to Irish politics. However, Stephen fails to cope with the heated discussion as he doesn't get the idea of fighting over politics and religious matters. This Christmas dinner is a vital point in Stephen's journey as an early adult as it is his first chance of being allowed to attend the adult table even though he fails to participate actively. In his book on *A Portrait*, Wollaeger claims that this dinner scene "shows that his family recognizes Stephen as being an older and more responsible person" by accepting him to the table and "involving him to the serious subjects such as religion and politics" (60). Indeed, even though Stephen is not intellectually ready to talk about politics yet, family's acceptance shows that he is not a child anymore in their eyes. On the other hand, the scene underlines Stephen's alienation even when he is together with his family. As he couldn't cope with talking about politics, he distances himself from his parents and keeps observing them to cultivate himself in this way.

As a result of this cultivation, when Stephen grows up and becomes an adult, he gets into conversation and arguments with his relatives and friends about intellectual matters and also politics. Furthermore, his improved ability to use the language while communicating about socio-cultural matters he used to be unfamiliar with is a vital sign for his formation and intellectual development as he can self-cultivate himself about this social matters. In the later part of the novel, putting on a nationalistic approach, Stephen argues with the dean at his school about the language that they use as an Irishmen. Stephen questions his identity and his freedom again as he becomes aware of the fact that the language he assumed to be his own does not belong to him. Resulted in his isolation from Ireland, he feels captivated after his later realization about the language which he sees it equal to nationality. As he says, his own soul suffers "in the shadow of his language", for the first time, he plans to fly away from Ireland to find his real identity and acquire his freedom. In other words, the improvement he shows intellectually which makes him capable of talking about highly intellectual subjects

causes him to be more nationalistic and to question his identity which leads to his isolation from his homeland.

Boes mentions that “the eager and will for flying away from his homeland is a necessary element for a *künstlerroman* hero as he must cultivate and improve himself intellectually to be an artist” (79). However, in Stephen’s case, Stephen as a modernist *künstlerroman* hero wants to fly away from his homeland as well. Nevertheless, the reason for leaving his Ireland is that he sees the intellectual limit after his realization about the language borrowed from another country as it is too less for him to live with, therefore, he seeks a place where he broaden his intellectual mind and improve his potential as a free artist. In this way, Joyce adds a theme that is new for *künstlerroman* by putting Stephen in a position where he is in clash with his society which prepares his exile.

However, it is not the only formation that the reader witnesses in the novel, as it is mentioned in the previous chapter; one of Joyce’s contributions to the formation of the *Bildungsroman* is that, as one of the traces of stream of consciousness technique, the novel with its structural frame including language and vocabulary shows improvement and formation. From the second chapter and on, Joyce’s choices of vocabulary, syntax, metaphor and symbolism are improved. In other words, both Stephen and the novel’s itself are formed and developed intellectually. Long and to the point sentences reflect Stephen’s improved potential in his use of language. Besides, as Blades notices, “the years-long shifts seen between the paragraphs in the first two chapters have been shortened to hours and days when we get to chapter three and onwards” (53) which shows that Stephen starts holding the authority of his thoughts and controls the passage of time. The formation of the basic use of vocabulary to well organized and intellectual syntactical frame shows Stephen’s improved comprehension of his language. In other words, Stephen’s gradual development into adulthood goes parallel with the gradual development of the novel into more artistically and

intellectually improved one. What is more, it is possible to determine the sources of Stephen's formation mentioned above resulted from his intellectual and artistic development as three major cases that can be found in chapters three, four and five separately. The moments that outline and determine Stephen's artistic growth are the persistency of his formation from teenage to adulthood, resolution of his clash with socio-cultural impediments such as religion, and the final awareness of his necessity to be free via flying away from Ireland which means his self-imposed exile.

As it is discussed above, the first vital aspect of Stephen's formation is its continuity and persistency. Being one of the functions of the stream of consciousness technique, Joyce depicts Stephen's intellectual and personal formation into adulthood implicitly by improving the syntactical frame of the novel. Nevertheless, Richard Beards thinks on the contrary by saying that "it (development) is portrayed explicitly through personal growth where he acquires and becomes triumphant over his potential as an artist" (198). In his definition of modern *Bildungsroman* hero, the protagonist should be "an apprentice to life whose goal is to master it so that he can achieve an ideal goal" (204). Indeed, various socio-cultural impediments that he overcomes cause some changes in his worldview and perspectives of the society that surround him. Specifically, the place he has grown up, Ireland in 19th century, is under the impact of the socio-cultural clashes, political tensions and religious issues. Thus, these social issues continuously test Stephen as he must always be ready to overcome the obstacles on his road to achieve an ideal goal, which is to become a true artist. To this end, Joyce prepares some occasions to test Stephen in order to start the formation that he experiences. Besides, Joyce adds several settings and events to wake Stephen up and open his eyes as he needs to see the realities to be aware of his potential as a unique artist. Once, Stephen's father Mr. Dedalus takes Stephen to a pub that he usually goes to spend time with his old friends. For the first time, Stephen sees how desperate his father and his friends are

who stuck in the past and old days of the politics while being drunkard. Rather than being proud of spending time with his father as an adult, he feels ashamed and alienates himself from them. In his comparison of himself with them, the narrator says “his mind seemed older than their ... no life or youth stirred in him (Stephen) as it had stirred in them” (Joyce, 84). The realities about his father, his being a desperate drunkard and living in the past, wakes Stephen up and makes him realize his potential as a different person that causes him to see himself above them both intellectually and artistically.

Later on, his self-realization about his superiority over his father marks the ending of his young adulthood and also eradicates his childhood as the narrator points out that “his childhood was dead or lost and with it his soul capable of simple joys and he was drifting amid life like the barren shell of the moon” (83). In fact, he becomes aware of his potential and feels that he is too intellectual to spend time with the people around him, leads to Stephen’s total isolation and alienation. Not just ending his childhood and ending his early adulthood period, this realization prepares his psychological downfall at the same time. For instance, when Stephen’s essay is awarded with a plenty of money, he spends it irrationally rather than saving it for the worst. As he is living his “swift season of merrymaking” (86), Stephen acts carelessly and justifies his irrational spending by defining it as to “build a breakwater of order and elegance against the sordid tide of life and to dam up the powerful recurrence of the tide within him” (86). Caused by his alienation from his family and desperateness, he loses his track to become an artist and digresses. Even worse, his psychological breakdown goes beyond control when he meets prostitutes to “ease his unrest” (87). Apart from his failure in social life and his irrational attempts, his connection with religion is also damaged as he questions church and religious beliefs. However, this painful duration ends with the second moment which defines his formation; the resolutions of his socio-cultural clashes, which is flying away from homeland and going exile.

As it is one of the aspects of modern *Bildungsroman*, education is not limited with the schools and universities, life should be a teacher. Thus, there has to be a clash that tests the hero in order to educate him and start his development in a good way. In other words, there has to be a lesson learned from the downfalls that the hero experiences. To this end, on his journey to adulthood, Joyce puts some obstacles on the road to test Stephen and expecting him to overcome them. These obstacles are most of the time the clashes between the hero and the society, the hero and religion or the hero and cultural rules and norms. In Stephen's case, the acceptance of his supremacy, questioning religious authority and social principles, leading a rustic life and wrong decisions in love life have stalled his development and formation as these downfalls blockades the way to maturity. Thus, he has to overcome every impediments counted above on his road to attain the late adulthood and early maturity. During his battle against life, Stephen experiences such moments that help him come to his sense. According to Heckendorn, the religious awakening at the moment at his school related to hearing a hymn is one of those "epiphany" moments. When Stephen listens to this weird hymn, "a cold lucid indifference reigned in his soul and a dark peace had been established between his body and soul"(Joyce, 91). For Heckendorn, religion should be a way of attaining tranquility; on the contrary, it alienates Stephen and his "realization of his numbness to religion gives him a message"(78). The fact is that Stephen feels hopeless even though he tries his best as he thinks that when it comes to repentance as his sins are too deep to be forgiven. However, choosing to repent and dedication to religion pave the way to a total formation of his personality. In his book on *Bildungsroman*, Giovanna Summerfield handles this sudden change in Stephen after his realization of his condition with a different perspective. According to Summerfield; "the *Bildungsroman* prerequisites such aesthetic moments that necessitates making a decision while the developmental duration of the hero to gain maturity and sacrificing something to this end" (7).

In fact, making peace with religion and later his questioning of Catholic and Irish principles lead him to acquire his identity as he becomes aware of the fact that he doesn't belong to any of the two. After resolution, Stephen determines his own destiny as "to be elusive of social or religious orders ... He was destined to learn his own wisdom apart from others or to learn the wisdom of himself wandering among the snares of the word" (Joyce, 141). In other words, he creates his own solution and makes a decision about the way he should follow on his own will, which, at the same time, signifies that Stephen has fully reached the maturity as he can make his own decision and holds the control of his fate in his hand. From now on, as he becomes a bit more mature by self-actualizing, he is going to prepare his self-imposed exile.

The last case that determines Stephen's artistic growth and intellectual formation is his own decision to fly away from Ireland after the final resolutions of his inner socio-cultural conflicts. As it is depicted in his book, *Beards* names several different concepts that a *Bildungsroman* hero has to experience such as "vocation, mating, religion and identity" (214). A modern *Bildungsroman* is blended with these four thematic aspects that the hero faces in the duration of formation and intellectual growth. In Stephen's case, through the last chapter based on his final formation, Stephen is examined by all these concepts. Each trial has unique contributions to his intellectual development and personal growth. However, all these trials lead Stephen to a final decision to be made before reaching maturity, which is either leaving the hometown or not. In the last chapter of the book, while Stephen is talking to mate Cranly, it is obvious that he has made up his mind about flying away from Ireland. It is obvious that Stephen totally isolates himself from Ireland when he says to Cranly:

I (Stephen) will not serve that in which I no longer believe, whether it call itself my home, my fatherland, or my church: and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for

my defense the only arms I allow myself to use – silence, exile, and cunning (Joyce, 220).

It is understood that Stephen's rebellion against his home and religious principles have reached the top level when he begins his speech with a quote belong to Lucifer that is "I will not serve" (*Non Serviam* in Latin). The phrase is said by Lucifer to express his rebellion against God and refusal to serve in heaven. In Stephen's case, he clearly states that he has lost his belief in his homeland and religion, and he will seek his freedom in a place where he can fully use his artistic potential. In other words, he expresses his intention of not reconciling with the society. To this end, he prepares his own exile from Ireland. In other words, Stephen's final conclusion he has come after facing all the tests that life has put in front of him is to pursue his freedom in somewhere away from his homeland where he can fully practice his artistic abilities.

Nonetheless, the final formation seen in the novel is not limited with Stephen's acquiring his maturity by deciding his own exile to attain freedom, there is the ultimate formation regarding the structure of the novel's itself. Through the end of the story, the reader comes across the change in the narration. Symbolizing taking control of his own fate by making the final decision, Stephen takes the role of the narration as well and narrates a diary. An appreciation to Stephen's ultimate formation comes from Marilyn French, quoted by Wollaeger in his book *James Joyce's A Portrait of the Artist as a Young Man*, as she points out that "after having searched among many kinds of linguistic restructuring of experiences, Stephen creates his own – his diary" (117). Furthermore, as it is confessed by Stephen's himself in his diary; he has attained happiness and freedom at last. In other words, he has managed to self-actualize himself with his own decision as a mature artist. In his final confession, he feels himself "free. Soul free and fancy free. Let the dead bury the dead. Ay. And let the dead marry the dead"(Joyce, 221). Even though the decision he made is an exile, Stephen enjoys his freedom in soul by attaining an intellectual and artistic maturity, personal

development and moral formation which at the same time are the vital concepts of *Bildungsroman* hero and which also signifies that this novel is a true modernist *Bildungsroman* – *Künstlerroman*.

As it is discussed above in detail, *a Portrait of the Artist as a Young Man* is a perfect example for a modernist *Bildungsroman* and *Künstlerroman* as it portrays and includes the contributions made to adapt the Victorian *Bildungsroman* to modernism both thematically and structurally. Furthermore, as it is explained above, Joyce re-forms the already formed genre with his unique contribution such as using the stream-of-consciousness technique, socio-cultural conflicts and developing the novel's structural and syntactical frame to mirror Stephen's own development. Nevertheless, as it is to be demonstrated in the next chapter, it is not the final form of the *Bildungsroman* genre as it will be transformed again under the impact of incoming era, the post-modern, and it's one of the touchstones, Jeanette Winterson. As it is to be discussed in the following chapter, with postmodernism, the genre is politicized by the postmodern authors with diversifying the thematic frame of the genre with socio-cultural and political issues. Thus, the modernist *Bildungsroman* is adapted to the postmodern frame with such issues related to the postmodern era. Moreover as a groundbreaking innovation, Jeanette Winterson, with her work *Oranges Are Not the Only Fruit*, proves the possibility to talk about the feminist *Bildungsroman* based on a lesbian heroine. In other words, the following chapter is based on the new thematic and structural frames of *Bildungsroman* in its postmodernist frame, and the transgression of its thematic boundaries based on gender and sexuality by Jeanette Winterson.

CHAPTER IV

POSTMODERNIST *BILDUNGSROMAN*

4.1. From Modernism to Postmodernism

It is a well-known fact that, postmodernism is the term widely used to every field of socio-cultural branches belong to the late 20th century. In terms of its definition, Linda Hutcheon claims that: “Of all the terms bandied about in both current cultural theory and contemporary writing on the arts, postmodernism must be the most over- and under-defined” (3). In other words, it is nearly impossible to measure a simple, straightforward and direct definition of postmodernism. The term “postmodernism” as either “the movement related to, or being any of various movements in reaction to modernism that are typically characterized by a return to traditional materials” or “the movement related to, or being a theory that involves a radical reappraisal of modern assumptions about culture, identity, history, or language” (“Postmodernism”). In a general definition, it can be accepted that postmodernism is a concept that portrays the socio-cultural picture of the era in the late 20th century (through the end of Modernism) regarding the fact that the prefix “post” signifies that it is basically “after” or “beyond” modernism. Nevertheless, there are several critics who reject the dictionary meaning of postmodernism and Brian McHale is one of them. According to McHale, the prefix “post” suggests “intensifier” and he adds that “postmodernism does not mean post modern and it is significant to know that postmodern follows from modernism, not follows after it” (5). Alternatively, the movement with its prefix “post” is commented as “going against modernism” because it questions and plays with the characteristics of modernism. As the postmodern cultural critics called Susan Sontag and Leslie Fiedler argue, quoted in *A Postmodern Reader* by Natoli and Hutcheon, the thematic and structural “characteristics of modernism should be rejected or expanded in order to gain new sensibility in literature” (31). In other words, rather than following modernism as McHale asserts, going

against the literary features of modernism is the main characteristic of postmodernism. Therefore, under the impact of postmodernism, the modernist *Bildungsroman* novels and their common denominators are re-examined, mostly rejected and re-constructed, in this era. In this way, postmodernism re-shapes and transforms the traditional common denominators of *Bildungsroman*.

Nevertheless, even though postmodernist literature challenges the structural and thematic features of modernist literature, it shares some parts of it as it is the fact that postmodernist literature grows from modernism. Similar to modernism in literature, literature under the influence of postmodernism becomes a component of socio-cultural progress of the postmodern era and the reflection of its historical and cultural portrait under influence of World War II. Indeed, the thematic frame of modernist literature mirrors the world in the early 19th century with all its anxieties, social issues, religious conflicts and problematic dichotomies. This tendency to reflect life as itself keeps its popularity in postmodern literature. As new socio-cultural issues sprout up alongside with the arrival of the new generation, thematic frame of postmodern literature grows richer with diversity. As Barry Smart points out that, the postmodern era experiences “a political development that gave birth to social awakenings to such issues as gender, feminism, racism and gay rights”(33). To a great extent, the thematic frame of postmodern literature is constructed and enriched with these socio-cultural issues.

Among many other forms of literature and its genres, *Bildungsroman* is the genre that is transformed with the inclusion of these socio-cultural and political issues to its traditional thematic frame. In this way, postmodernist *Bildungsroman*, just like the other genres under the impact of political awakening of the society, gains another function. As Irmtraud Huber summarizes, it becomes a way of “expressing political views or demonstrating the clash within the society related to the socio-cultural issues” (253) such as racism, feminism,

homosexual rights and the clash of identity by creating a postmodernist *Bildungsroman* hero/ine that represents where the author stands in these issues.

Among those socio-cultural and political issues mentioned above, the one that transforms *Bildungsroman* and bends its thematic features is feminism with its related subjects such as gender issue and lesbian affairs. By taking feminism and postmodern *Bildungsroman* as a starting point, this chapter is to demonstrate the transformation of the *Bildungsroman* under the impact of postmodernism and the broadening of its thematic frame under the scope of feminism. Besides, this chapter attempts to define the female *Bildungsroman*, the new sub-type of *Bildungsroman*, by handling Jeanette Winterson and her novel called *Oranges Are Not the Only Fruit* in detail. Thus, the following chapter introduces the female *Bildungsroman* (alternatively called *Frauenroman* in German), a new sub-type of postmodern *Bildungsroman*, which is, in short, a feminist formation novel based on the development of the female heroines written by female writers.

To finalize, this chapter is to portray Winterson as an innovative postmodern writer by depicting her thematic contributions to the formation of *Bildungsroman* under the scope of feminism and lesbianism. In other words, the following chapter is based on how Winterson in her novel *Oranges* transgresses traditional thematic boundaries of *Bildungsroman* in terms of religion and sexuality and re-transforms common denominators such as the hero/ine's journey and the final reconciliation.

4.2. The Postmodern Female *Bildungsroman* or *Frauenroman*

If adolescence for boys represents a rite of passage (as ... in the form of the *Bildungsroman*), and ascension to some version of social power, for girls, adolescence is a lesson in restraint, punishment, and repression.

(Halberstam, 6)

As it is seen in Jerome Buckley's definition mentioned in the previous chapters, *Bildungsroman* is a traditionally male centered genre that is centered on the coming-of-age of

a male hero and his attainment of intellectual, physical and psychological maturity. Even the sub-types of it such as *Entwicklungsroman*, *Künstlerroman* and *Erziehungsroman* are defined according to the development that the hero experiences. Nevertheless, not until the late 20th century, even though there was such a strong prototype as Charlotte Brontë's *Jane Eyre* (1847), the genre was under the masculine hegemony as the great majority of the critics and writers classify the genre with the male coming-of-age novels written by the male writers only. However, this negligence of the female novels such as Brontë's *Jane Eyre* and George Eliot's *Mill on the Floss* (1860) and their exclusion from the traditionally accepted definition of *Bildungsroman* has been handled in the late 20th century by the female writers and feminist critics. Both *Mill on the Floss* and *Jane Eyre* present physical, educational and intellectual growth of two Victorian girl-children, Maggie and Jane into womanhood. Nevertheless, in postmodern era, the common denominators of the genre are re-considered including the alterations required to the *Bildungsroman* paradigm in its application to female characters.

During the 1970s, these feminist critics define the development stories based on the heroines and female protagonists written by the female authors as "female *Bildungsroman*" (*Fruenromane*) which is the new type of traditional *Bildungsroman* that should be analyzed separately. Among those feminist critics of postmodern literature, Rita Felski is one of the most noticeable critics with her observations on feminine inferiority in the previous eras and her contributions to legitimizing the postmodern female *Bildungsroman*.

In her book *Beyond Feminist Aesthetics: Feminist Literature*, Felski observes that the modernist female heroine's development is "limited to the journey from the parental to the marital home and her destiny remains dependant on her male partner" (125). In contrast to the male protagonist who can seek his independence outside home in financial and social matters, the female heroine only changes her cage from parental to marital. Felski adds that there used to be only two options for the female heroine depending on the final destination; "to lead a

dependant unhappy marriage or to maintain a solitary life alienated from the society that leads to committing suicide” (127). Nevertheless, in the late 20th century, Felski finds the postmodern female novels of formation very much improved as the genre “witness women’s identification of themselves as an oppressed group and grants a chance to challenge the societal norms” (129). Nevertheless, the obvious gender difference still keeps showing up as she notes that “unlike the male hero who is free to attain his real identity, the female heroine has to fight for it by facing such difficulties presented before her” (129).

In their collection of essays, Elizabeth Abel and Elizabeth Langland also notice and underline this discrimination in their books by underlining that “even the broadest definitions of the *Bildungsroman* presuppose a range of social options available only to men” (7). In other words, female authors and the female protagonists (the heroines) are left out from the traditional frame of *Bildungsroman*. Nevertheless, in order to justify the intention of excluding women from the genre, the male critics assert the development novels written by female authors were unable to apply the thematic and structural frames of *Bildungsroman* to their novels as the socio-cultural inequalities in education and social life prevented them from doing so considering the fact that women couldn’t develop themselves under those conditions. In other words, the socio-cultural rules and norms based on the gender roles prevent a female character from being a heroine in a *Bildungsroman* in which she is supposed to experience intellectual and physical maturation and a development. For this reason, female development novels are seen different from the male *Bildungsroman* as the heroine follows a pattern different from the traditional coming-of-age pattern of the hero.

In one of her essays, Mary Ferguson points out this difference between female and male development novels by underlining the discrimination made by the male literature or the patriarchal society. As she puts forward, “the male coming of age period is seen much superior to the female development. Women ... in literature are shown as incapable”(23).

Indeed, in his comparison of the female *Bildungsroman* with the male *Bildungsroman*, taking *Jane Eyre* as an example, Ferguson claims that Jane follows a totally different pattern as she “grows down instead of growing up” (20). Even though Jane accomplishes her goals and develops herself in financial and intellectual issues on the road to attain independency, her final destination is to be dependent to a man and to be an “angel in the house”. In his essay titled as *Class Struggle or Postmodernism?*, Žižek highlights this social-discrimination of the women depends on the gender roles. According to Žižek, becoming a woman stands for “complying with the prescribed socio-cultural portrayal of the feminine as the male other” (129). Moreover, in contrast to the male development, “female becoming is characterized with a group of socio-cultural prejudices” (129). Thus, the portrait of women belongs to Victorian era causes them to be excluded from the genre of *Bildungsroman* because of the socio-cultural norms about women’s place that prevents them from meeting the requirements of denominators of the genre.

In addition to the causes that prevent women from following the same pattern with the male heroes such as social and cultural prejudices, norms about their roles loaded by the patriarchal society, Elizabeth Abel adds another cause that differentiates female development stories from the male ones. According to Abel, female protagonists are unable to receive proper education and “even those directly involved in formal education do not significantly expand their options, but learn instead to consolidate their female nurturing roles rather than taking part in the shaping of society” (7). In other words, unlike male heroes, female characters are excluded from education (schooling) which is one of the key aspects of *Bildungsroman*. Therefore, because of this missing educational opportunity in woman’s development novels, the heroine cannot intellectually develop and cultivate herself. In this way, the heroine cannot benefit from several social institutions such as finding a job or

earning her life. In other words, lack of education means intellectual inferiority which maintains her dependency to male dominancy.

Moreover, as one of the biggest priorities that the male heroes have, female protagonists do not have the chance to leave the house and seek their independence. Unlike the male heroes, the female protagonists have quests such as nurturing, motherhood, running the house but not gaining freedom or self-adequacy in financial terms. The critical writer Susan Sellers comments on this discrimination on female development stories in her book by relating her arguments to the studies on this topic including *The Voyage In: Fictions in Female Development* and *Archetypal Patterns in Women's Fiction*. According to Sellers, the traditional *bildung* steps of the male hero such as flying away from home, surveying the life, attaining an identity and accomplishing personal goals while reconciling with the society “are not applicable to female protagonists because of the diverse natures of their socio-sexual development” (44). For this reason, female development novels cannot follow the traditional *Bildungsroman* plot because of the socio-cultural obstacles that the female heroine's faces. Therefore, the choice of reconciliation that the male heroes have is absent in the features of female development novels. As a result, similar to Jane Eyre's decision of marriage through the end of the novel, the way of reconciliation for female heroines is marriage.

To take it further, Kleinbord Labovitz comments on this exclusion of women from the genre of *Bildungsroman* and the illegitimacy of female *Bildungsroman*. According to Labovitz, during the late 19th century, “cultural and social structures appeared to support women's struggle for independence, to go out into the world, engage in careers, in self-discovery and fulfillment” (7). In other words, this feminist movement of postmodern era and the socio-cultural concerns such as women rights give birth to female *Bildungsroman* as they enable women to follow development pattern of *Bildungsroman* in a different way. Moreover, Esther adds that “the female *Bildungsroman* can exist as long as *Bildung* reflects

the real life of female characters and heroine” (3). In other words, the missing components of female development novels which prevent them from being legitimized as *Bildungsroman* such as flying away from home, exploring the world, being educated and self-development can only be attained with keeping the socio-cultural balance between male and female.

In the late 20th century, under the impact of some social movements such as lesbian rights, feminist movements and homosexual rights, the literature of the era makes it possible to talk about this so-called socio-cultural balance between female and male. In this way, as Laura Fuderer claims, “the debate over the female *Bildungsroman* shows up in the critical literature in the late 20th century as the new genre is legitimized with its mirroring of the feminist movement” (3). Alternatively referred as *Frauenromane* in German, the genre is started being distinguished from the previous female development stories. In other words, postmodern *Frauenromane* not only challenges the male *Bildungsroman*, which is under the hegemony of male authority, but also criticizes the Victorian female development stories with their portrayal of women in Victorian era. In contrast to the Victorian female development novels, postmodern *Frauenroman* puts on much more different attitudes towards socio-cultural norms and rules based on the gender roles in addition to its favoring feminism, femininity, women rights, lesbianism and homosexuality. In this way, the intellectual and social awakenings of woman writers and feminist critics make it possible to talk about a female *Bildungsroman* and a female heroine. From then on, as it is to be demonstrated in the following chapter on Winterson’s novel, new *Fruenroman* (female *Bildungsroman*) heroine, unlike the Victorian heroine Jane Eyre and Maggie Tulliver, shows a parallel improvement with the typical *Bildungsroman* hero in a different way who seeks independency, maturity and financial gain while being in clash with the society through maturity.

Moreover, by crossing thematic boundaries of traditional *Bildungsroman*, the postmodern *Frauenroman* contributes to the formation of the genre under the impact of

postmodernism. To say it differently, the genre shows itself in postmodern era with a new sub-genre with its re-adjusted denominators: female *Bildungsroman*. Moreover, thinking of crossing socio-cultural boundaries and playing with the limitations of the genre, Jeanette Winterson has been taken as an example for postmodern female *Bildungsroman*. Winterson becomes a central figure and a touchstone of postmodern female novel with her thematic and structural style. What is more, Winterson becomes a response to the male authority who believes the impossibility of female *Bildungsroman*. In her novel *Oranges*, Jeanette Winterson shows us how she transforms the *Bildungsroman* and makes it possible to talk about an existence of the female *Bildungsroman* by crossing the boundaries of strict thematic frames of it. The following chapter is based on the contributions that Jeanette Winterson makes in transforming the *Bildungsroman* and adapting it to the postmodern era with her novel *Oranges Are Not the Only Fruit*. The next chapter depicts how Winterson challenges the strict thematic features of *Bildungsroman*. It will also demonstrate how the protagonist in her book, Jeannette, becomes a new generation *Bildungsroman* heroine with her decisions and the patterns she follows in her coming-of-age duration. In other words, Jeanette Winterson with her novel *Oranges Are Not the Only Fruit* is chosen intentionally to portray the transition of the modern *Bildungsroman* to postmodern *Bildungsroman* and to demonstrate the possibility of *Frauenroman* with its characteristics that challenge norms and rules of traditional *Bildungsroman*.

4.3. Jeanette Winterson and Crossing Boundaries of *Bildungsroman*

As it is introduced in the previous chapter, among the new features of Postmodern *Bildungsroman*, modification in gender that leads to gaining legitimacy of the female *Bildungsroman* is the most innovative aspect. Nevertheless, this innovation in gender brings forward new adjustments in the thematic frames and rules of the genre. Besides, the thematic frame of the genre demonstrates a parallel alteration with the norms and the rules of the

society. As it is mentioned above, during the late 19th century, the society undergoes an awakening to such issues as feminism, homosexuality, lesbianism and identity problem. In this way, the topics chosen by the female and feminist writers are changed and adjusted to the postmodern frame. Thus, it is possible to come across such socio-cultural issues that the society deals with applied to the genre that transform the thematic frame of *Bildungsroman*. From then on, female *Bildungsroman* in postmodern era handles such socio-cultural issues that were counted as the thematic boundaries of the genre.

Specifically, sexuality, homosexuality and lesbianism were the boundaries that could not be transgressed (especially by the woman writers). Nonetheless, as Wagner-Lawlor in her book *Postmodern Utopias and Feminist Fictions* points out, these boundaries have been crossed and these issues have been “excavated intensely and thoroughly by the female writers thanks to the alterations in socio-cultural rules and customs” (22). This alteration and enlargement in the thematic frame of the genre pave the way for development of the female *Bildungsroman* as these topics were the boundaries that were necessary to be crossed by the female writers in order to gain legitimacy. Jeanette Winterson has accomplished this by challenging the social and cultural norms and taboos in her *Bildungsroman* called *Oranges Are Not the Only Fruit*.

At first glance, *Oranges* seems a lot like a typical *Bildungsroman* genre in which the events are organized into a linear pattern and the heroine, just like the typical hero, follows the way to maturity after her flying away from home and from the protection of motherly figure which finalize when she returns back after achieving her goals. However, Winterson’s contributions to the innovation of *Bildungsroman* genre are not limited with the introducing the female protagonist as a heroine to the genre and legitimizing female *Bildungsroman* with it. In one of her articles, Jana French compares Winterson’s *Bildungsroman* with the traditional *Bildungsroman*. According to French, the traditional *Bildungsroman* “naturalizes

gender differentiation and heterosexual marriage”(84). However, by altering the traditional heterosexual male hero with a female lesbian heroine, Winterson challenges the norms as *Oranges* ignores “the naturalness of traditionally accepted gender roles and of heterosexuality as a sole agreeable gender” (87).

In other words, the moral, physical and psychological attributes of Winterson’s heroine such as lesbian, intelligent and merely unfaithful protagonist in a highly secular society in England make *Oranges* unique as a formation novel that challenges norms and rules of both the society and genre’s itself. Thus, Winterson brings forward a new perspective to *Bildungsroman* with her novel *Oranges* in which she handles and questions the representation of women by transgressing socio-cultural boundaries and the rules belonging to the genre of *Bildungsroman*. In other words, *Oranges* politicizes the *Bildungsroman* genre by which Winterson defies both patriarchal and religious views related to such socio-cultural issues as gender roles and woman’s place by including a feminist lesbian heroine who challenges cultural norms and rules of the society and religion. According to the critics, *Oranges* can be defined differently. For Paulina Palmer, it is a “Lesbian Coming Out narrative” (Palmer, 100) as the novel is based on “the naïve but intelligent protagonist who discovers her lesbian tendency through the first love affair” (100).

In addition to transforming the common denominators of the heroine with such traits that re-shape the thematic features of *Bildungsroman*, Winterson plays with the coming-of-age cycle in the novel. As it is examined in *A Portrait* by Joyce, Stephen flies away on a journey metaphorically because he alienates himself from the society and he is mentally thinking of faraway lands where he can actualize his potential. Moreover, he literally flies away to maturity in order to self-actualize himself as a true artist. What makes this journey different from the traditional *Bildungsroman* aspect of journey which carries the purpose of reconciliation, Stephen flies away without the intention of coming back to reconcile. When it

comes to *Oranges* as a postmodern *Bildungsroman*, Winterson re-shapes these features of journey and reconciliation in terms of Jeanette's forced exile and the mutual failure of reconciliation. In other words, like Stephen, Jeanette does not achieve reconciliation as she does not fit in the society because of her lesbian tendency and feminist characteristic.

Above all, *Oranges* is unique example of the female *Bildungsroman* with its lesbian, feminist heroine who challenges the socio-cultural norms. In addition to that, Winterson reconstructs the thematic features of *Bildungsroman* different from its traditional characteristics of female development novel. In other words, Winterson presents a postmodern *Frauenroman* heroine who is different from her predecessors such as Jane Eyre or Maggie Tulliver with her unique characteristics. Thus, with Winterson's innovative contributions to the formation of the genre, *Bildungsroman* in postmodern era transforms into female/feminist *Bildungsroman*.

4.3.1. *Oranges Are Not the Only Fruit* and the New *Bildungsroman* Heroine

Basically, Winterson's semi-autobiographical novel *Oranges* is an example of a new postmodern *Bildungsroman* with its innovative thematic features including feminism, sexuality, lesbian affairs and identity issues. As Kathryn Simpson notices, what makes the novel important is its being "centered on a female heroine and her uncommon rites-of-passage" (13). At first glance, the protagonist of the novel, Jeanette, perfectly fits in to the frame of typical *Bildungsroman* protagonist because she is an orphan who is adopted by a family. As Simpson sets the frame, Jeanette is an "orphan who is adopted by a family and she pursues a quest she attains on her road to maturity" (15). She flies away from home as she cannot stand the rules and norms of the society and becomes vulnerable to any mental or physical invasions till she reaches maturity. Afterwards, she comes back home as a mature person and manages to reconcile with the society and its customs. Nevertheless, even though the general frame of the story seems to represent the typical development stage of the

hero/ine in traditional *Bildungsroman*, the details about Jeanette's coming-of-age are different. Including her parental condition (the matriarchal family), the difficulties she faces with (alienation, forced exile, religious punishment, exorcism), the decisions she makes (lesbianism) and the final destination she reaches (separation, social disagreement) are the aspects that grant uniqueness to the novel and to the heroine.

As a threshold matter, parental condition is the prior aspect in the coming-of-age of the hero/ine in *Bildungsroman* which constitutes the first step in his/her over development from childhood to maturity. Moreover, about this parental figure, Buckley underlines the importance of father and his crucial role in hero/ine's life. In Buckley's definition of the typical *Bildungsroman* hero, the young boy is either an orphan or has a father who rejects him because of his unacceptable desires or goals (16). This rejection "provokes the hero to search for a substitute parent" which constitutes the first step that the hero takes in his coming-of-age (17). Furthermore, in order to depict the necessity and importance of the father figure, Gregory Castle points out that in the traditional *Bildungsroman*, "the father functions as the bridge between the individual and the cultural context" (672). Besides, in the traditional *Bildungsroman*, the father figure "helps the hero fit into the social order" (672) and his support leads to reconciliation of the hero with the society.

Therefore, in a traditional contextual frame of *Bildungsroman*, while father becomes the dominant figure, the mentor, of the hero/ine's life, the mother figure, as Hirsh states, is to a great extent either "absent, silent, devalued, or dead" (14). What is more, this dominant father and the silent mother figures belong to the Victorian *Bildungsroman* can be found in modernist *Bildungsroman* in a slightly different way. In other words, *A Portrait*, as a *Künstlerroman*, presents new parental features different from the traditional denominators. In Joyce's *A Portrait*, even though Stephen is not on good terms with his father and he seems alienated from his parental bound as "he felt that he was hardly of one blood with them but

stood to them rather in the mystical kinship of fosterage and foster child” (Joyce, 99), his father Mr. Dedalus plays an important role in Stephen’s development while his mother always trying to pull Stephen down by forcing him to submission and dependence. As Weldon Thornton also signifies, “Mr. Dedalus remains an important presence in Stephen’s life ... by taking interests in his education and future” (49) and adds that unlike Mr. Dedalus, “Mrs. Dedalus demands Stephen to join the priesthood and she objects to her son’s artistic decisions and ambitions to go to university” (53). Thus, unlike Mr. Dedalus, Mrs. Dedalus is portrayed as an inefficient figure who wants to draw boundaries on Stephen’s career by constantly forcing him to give up art and embrace religion. Furthermore, in contrast to Buckley’s definition of the trails of the typical hero who seeks to replace his father with another figure because of the real or symbolic loss, Stephen accepts his father as he is and he does not require a substitution. Therefore, unlike one of Buckley’s criteria, Stephen is not literally or metaphorically fatherless as his father is present and he owns his son. In other words, similar to Victorian *Bildungsroman*, in modern *Bildungsroman*, the father keeps being a dominant figure in a different way. As it is seen in Joyce’s *Portrait*, unlike his mother, his father plays an active role in Stephen’s development. However, the role that Stephen’s father play is far from being positive one because Stephen refuses to be like his father and decides to hasten his change accordingly.

Similarly, as it is to be seen in Jeanette Winterson’s *Oranges*, the dominant parental figure has been re-defined in postmodern *Bildungsroman*. The patriarchal household system belonging to the traditional *Bildungsroman* parental norms has been replaced with matriarchy by Winterson. To say it differently, as Keinwen Shephard claims, in *Oranges*; “Winterson re-adjusts the parental roles and puts the novel into a feministic frame by giving the authority at home to the mother” (44). According to Josef Hausmann’s definition of matriarchy, it is a system “consisting of mother and her children whereas father plays only a frontier role, he

freely floats within the family, and he is obedient to mother's orders. He has no meaning to the family"(32). By taking this definition into consideration, it is possible to argue that his definition mirrors the parents of Jeanette in *Oranges*. Jeanette is brought up by her mother with her teachings based on her values only. Unlike her mother, Jeanette's father is rarely mentioned in *Oranges*. He represents the weakest character that is silenced by the mother. As Jeanette describes; "Her husband used to be a card player, after the marriage she reformed him into religion and he didn't dare to answer anything back" (Winterson, 35).

In other words, as it is to be seen as a new concept of *Bildungsroman*, Winterson creates a matriarchal household and challenges patriarchy in this way. In the first place, Winterson puts the emphasis on the mother rather than the father by giving her a name, Louie, and leaving father as an anonymous member of the family. In other words, the father remains as a ghostly figure without any name, role or any impact on the heroine. Furthermore, while introducing her family to the reader, Jeanette gives us the frame of the parental household system by differentiating her mother from her father by narrating that "my father liked to watch the wrestling, my mother liked to wrestle; it didn't matter what. She was in the white corner and that was that" (Winterson, 2). In other words, what Jeanette means is that her mother does the actual job and "wrestles" while her father stays passive and "watches" her wrestle. As Catherine Wiley and Fiona Barnes also assert in their analysis of *Oranges*, unlike the silent mother figures in the traditional *Bildungsromane*, Louie, Jeanette's mother, is an "active, dynamic person who prepares her daughter to life with such teachings based on a paradigm of dichotomies" (86). In other words, as Wiley and Barnes notice, Louie wants to raise Jeanette with her norms and rules only. Regarding the fact that her father has no voice in Jeanette's coming-of-age and no impact on her childhood, Kokoli calls this coming-of-age as "one-sided nurturing under the impact of strong matriarchy"(12). Therefore, Winterson challenges the idea in *Jane Eyre* regarding woman's place at home and

she grants authority to women at home. In this way, she starts crossing the thematic boundaries of *Bildungsroman* about the woman's role and her authority at home.

Nevertheless, the thematic innovations brought by Winterson are not limited with this so-called change in parental status. As it is to be underlined, with the lesbian Jeanette, the rules and norms of traditional *Bildungsroman* hero/ine have been changed radically. For the first time in the history of *Bildungsroman*, the queerness and lesbianism are added to the coming-of-age of the hero/ine. As it is to be discussed in the following paragraph, lesbian tendency in Jeanette, her forbidden affair with her "girlfriend" and the aftermaths of that action including forced exile and involuntary alienation are the innovations that transform the thematic frame of the genre.

As it is an obvious fact that Jeanette realizes her lesbian tendency through the end of her childhood years towards Melaine, her closest female friend. However, the reason behind this tendency is open to debate. The lesbian tendency in Jeanette is rooted from either her nurture or her nature. In other words, she is exposed to her mother's over protective hegemony so much that she experiences an identity crisis. On the other hand, there are several critics who claim that lesbian tendency is in Jeanette's nature waiting to be discovered. According to Sonia Front, parental education she receives at the home is the reason behind that homosexual tendency. As Front claims, the reason behind Jeanette's lesbian tendency is that Jeanette is exposed to matriarchal system at home so long that she experiences identity and gender issues. (13-16). Therefore, the way she is raised by her mother has an impact on her lesbian identity and matriarchy creates an identity clash in Jeanette which leads to her downfall. In this case, in contrast to the traditional features of mothers in *Bildungsroman* who is silent and ineffective, Winterson presents Louie as a powerful mother who has strong impact on the heroine's future, identity and gender.

On the contrary, in his book *Feminist Theories and Social Work*, Flynn Saulnier puts on a scientific approach while examining the lesbian tendency in Jeanette. According to Flynn, lesbian tendency is “natural for women as their first relationships are with women, their mothers” (78). Simone de Beauvoir also supports this idea by claiming that “there are lesbian tendencies in almost all young girls ... each one covets in the other the softness of her own skin, the modeling of her own curves ... in her self-adoration is implied the worship of femininity in general” (360). Moreover, in the novel, similar to what Beauvoir and Flynn argue, it is believed that lesbianism is in Jeanette’s “nature”. As it is to be discussed, Jeanette is found spiritually corrupted because of her lesbian affair. In other words, Beauvoir underlines lesbians’ rejection of the male and the desire for woman flesh, “soft skin and women curves”. Indeed, in her description of Melanie, Jeanette says that “I traced the outline of her marvelous bones and the triangle of muscle in her stomach” (Winterson, 101). Along with that, she describes the physical beauty of Katie in the same way with Melanie as she says that “I put my arm around her. She was very soft” (Winterson, 112). In this case, rather than Jeanette’s mother Louie, Jeanette turns out to be a new *Bildungsroman* heroine who is lesbian by nature.

In the novel, while being nurtured by her mother, Jeanette as a young girl puts on her step-mother’s worldview on life based on such a sharp dichotomy as good and evil. The evils are “The Devil (in his many form), the next door, sex (in its many form) and slugs” (Winterson, 3) and the goods are “God, our dog, Auntie Madge, the novels of Charlotte Bronte and pellets” (Winterson, 3). Apparently, her mother draws a line between good and evil, between “to do” and “not to do”, since from her very first childhood. Moreover, her mother draws a parallel between “sex” and “the devil” by stating that they have plenty of forms and all of them are “evil”. In other words, Jeanette is taught that “sex (in its many form)” is the chief of all the evils and it is one of the boundaries that should not be

transgressed. Alongside with the good and evil dichotomy, as Hausmann claims, Louie's teachings based on men, marriage and patriarchal system start Jeanette's lesbianism. Saulnier's definition of lesbian feminism perfectly fits in the frame of Louie's teachings. According to him, lesbians reject heterosexual affairs as it "based on men's hegemony over women and it equals to sleeping with the enemy" (73). Besides, having an affair with a man means "failure of intellect" and heterosexuality "separates women from each other as it makes them define themselves through men" (74). Similarly, under the impact of Louie's ethical teachings and her constant warnings based on sexuality, Jeanette at the very young age argues relationship with a man which foretells her lesbian attitude. She questions the rationality of marrying men as she claims that "no doubt that woman had discovered in life what I had discovered in my dreams. She (her mother's neighbor) had unwittingly married a pig" (Winterson, 71). Besides, after reading the story of "Beauty and the Beast", she questions whether "women were marrying beasts" (Winterson, 73). Furthermore, for Jeanette, women marry men because "they couldn't marry each other ... because of having babies, some of them would inevitably have to marry beasts" (Winterson, 74). In other words, unlike traditional *Frauenroman* heroine, her constant realizations and deductions based on marriages under the scope of heterosexuality while being tutored by her female surroundings prove that being raised by matriarchal society provide a basis for lesbian tendency in Jeanette. Therefore, Winterson both challenges the typical marriage plot of traditional female *Bildungsroman*, and presents a new *Frauenroman* heroine who questions this institution of marriage and patriarchy.

Nevertheless, it is possible to argue that lesbianism was hidden in Jeanette's spirit waiting to be discovered over time. In her childish years, Jeanette obviously belongs to the "good" side as she is made to follow her mother's footsteps. Besides, as Jeanette states, her mother "had brought in to join her in a tag match against the Rest of the World" (Winterson,

3). In other words, as one of the primary aspects of a *Bildungsroman* protagonist, Jeanette's clash with the world starts with her family in which she is being raised like a "wrestler". Her mother raises her as a missionary and Jeanette shines with her ability of preaching and her favoring the Bible studies. Moreover, Jeanette personally admits that she is "the chosen" one as she says "I cannot recall a time when I did not know that I was special" (Winterson 2), and the community acts like she is "the savior" because of her religious effectiveness and impact over the community. Nevertheless, her adolescence brings such misfortunate events to Jeanette's life as she starts feeling strange attachment to a girl in the town called Melanie. This homosexual tendency towards Melanie turns Jeanette's life upside down as lesbianism is something "evil" and "sin" for the community. When the church finds out about this affair between Jeanette and Melanie, the pastor assumes that Jeanette is tempted by the devil and they practice exorcism to cleanse Jeanette spiritually and mentally. As Jeanette describes the scene, "they had spent the day praying over me, laying hands on me, urging me to repent my sins before the Lord. 'Renounce her, renounce her,' the pastor kept saying, 'it's only the demon'" (Winterson, 108). As it is understood from the quote, the pastor, her mother and her relatives try to purify Jeanette's "corrupted" soul as her "uncommon" sexual tendency towards Melanie is taking its roots from her distorted spirit. Moreover, this scene suggests the war that the society starts against Jeanette which brings Jeanette's downfall because it lasts with Jeanette's forced exile from the community.

Either way, her lesbian affair with Melanie leads her downfall as the community starts attacking her in order to dissuade her from lesbianism. As a common element of *Bildungsroman*, Jeanette, the heroine, contradicts with the norms and rules of the society with her lesbian attitude. As it is seen in *A Portrait*, in his constant clash with the society, Stephen is forced to give up artisanship and join priesthood as he is seen as the chosen one. Nevertheless, Stephen chooses a different path and gives up religious life by saying that "I

will not serve” (Joyce, 91) and voluntarily flies away from homeland. However, Winterson provides a clash of the heroine with the society different from the previous *Bildungsromane*. Signifying Winterson’s feminist attitude, even though Jeanette is oppressed by the religious community because of her sexual choices, she does not have the privilege of making a choice as Stephen does. Therefore, unlike Stephen’s willed exile, Jeanette is going to face forced exile as she is going to be alienated from the society by force. In other words, the socio-cultural clash of the heroine turns out to be far from a step to maturity as it is seen in the *Portrait*, it becomes a tough impediment difficult to overcome for Jeanette. In other words, Winterson draws a different, alternative path to maturity without reconciliation or a happy ending.

After Louie finds out the sexual relationship between Jeanette and Melanie, she informs this “sin” the church. To signify her ultimate downfall from the chosen to the devil, the pastor preaches a sermon by pointing at Jeanette as “How are the best become the worst” (Winterson, 105) and he adds that “these children of God have fallen under Satan’s spell. These children of God have fallen foul of their lusts. These children are full of demons” (Winterson, 104). The reason for these accusations is that Jeanette “loves this woman with a love reserved for man and wife” (Winterson, 105). According to the pastor and the church, love between two women is all about “unnatural passions and the mark of the demon” (Winterson, 105). In other words, the pastor’s attitude towards Jeanette and Melanie signifies the hostile approach of the church on lesbianism as the sex “in many form” was a sin for the Pentecostal community. Besides, the pastor’s favoring heterosexuality and banishing Jeanette for her lesbianism portray the patriarchal religious system as the rules and norms discriminate women in terms of gender and sexuality. What is more, Jeanette describes a “famous incident of the man who’d come to church with his boyfriend. At least they were holding hands” (Winterson, 127). In other words, the church tolerates homosexuality as they attend church

while holding hands, but lesbianism means “unnatural passions and the mark of the demon.” For this reason, the hypocritical approach of the church on gender shows the patriarchal side of the religious ruling system in the community. Moreover, it underlines Winterson’s politicization of the genre by criticizing patriarchy over her female heroine, Jeanette.

In his definition of patriarchy, Harold Smith equals it to ruling by a father and a man not only in “the family but also in public matters” (190). Kate Millett defines patriarchy as a system based on “dominance and hierarchy of men that brings restrictions for women” (8). Besides, Kate Millet sees it as a “power system that disadvantages women through social, economic and political institutions” (9). Similarly, the fact that the pastor is the father of the church and the leader of the community who punishes Jeanette for her sexual choice and blockades her freedom of choice, it is possible to make connection between patriarchy and the religious system in the novel. Thus, this Pentecostal community ruled by the patriarchal religious system becomes Jeanette’s enemy which causes her to fly away from hometown. The pastor orders Jeanette to “repent” her sins continuously for what she did as a lesbian heroine as the Church does not approve same sex affair. Besides, even though they imprison her and torture her in order to convince her to repent, Jeanette resists not reconciling with the society throughout story.

According to Buckley’s definition of *Bildungsroman*, the protagonist heads on a journey literally and metaphorically from youth to maturity. Indeed, what motivates this journey is the reconciliation between the self-actualization and adaptation to a given social reality. In fact, reconciliation is one of the primary elements of *Bildungsroman* which signifies the maturity and the final formation of the hero/ine. As it is depicted in the analysis of *A Portrait*, one of Joyce’s thematic innovations was the exclusion of this final reconciliation of the hero with the society after flying away from home and coming back again as a mature person. Stephen decides to fly away from his homeland to another place

where he can artistically actualize himself without coming back again. Thus, the element of reconciliation is missing in *A Portrait* with a reason. Joyce presents a *Künstlerroman* hero who is in clash with the society because of choosing his artistic/intellectual self-actualizing aim over the expectations of the society.

In *Oranges*, Winterson re-forms this concept of final reconciliation and puts it into a feminist frame. Similar to Stephen, Jeanette cannot come to terms with the community for the sake of her lesbian love affair and she resists not repenting and denying her feelings towards Melanie even though she is exposed tortures and exorcism by the community. She is also disowned by her step-mother as she says “she’s no daughter of mine” when Jeanette is being spoken of as “a demon” (Winterson, 160). Nevertheless, unlike Stephen, Jeanette comes back again as a mature lesbian heroine. However, the reason behind coming back home is not to reconcile as it is seen in typical *Bildungsroman* thematic frame as she still defends lesbianism while she is still considered as the infamous demon girl of the community. In fact, unlike Jeanette, Melanie is the one who manages to reconcile with the religious community as she “cleanses” her own soul from lesbianism, marries a man and gets pregnant just like the church “orders” her to be. In other words, as it is the fact that metaphorical and literal journey to maturity should change the hero/ine’s worldview and make him/her reconcile with the society just as Rau defines. Nevertheless, as it is mentioned above, what makes Jeanette’s journey different from Stephen’s in *A Portrait* is the reason behind it. Unlike Stephen who pursues his goal of artisanship as a common *Bildungsroman/Künstlerroman* hero, Jeanette as an uncommon *Bildungsroman* heroine is expelled from the community as she does not have chance to achieve reconciliation. Moreover, when she returns because of Elsie’s funeral ceremony, she comes across the indifferences of the community and her mother for her coming back.

Indeed, the pastor wants her to go away when he sees her after a long time because once she “made an immoral proposition that cannot be countenanced” (Winterson, 153). Besides, when she wants to attend the funeral, they forbid her to do so as “it’s for the holy” (Winterson, 154) and she is still a demon. In other words, one of the prior elements of *Bildungsroman*, the change, is missing in *Oranges* as the community does not believe in the probability of change in Jeanette. For this reason, the traditional *Bildungsroman* plot changes as the reconciliation cannot be established because the requirements of reconciliation are mutually missing as both Jeanette still intends to be lesbian and the community still believes she is a demonic heroine unwanted in the Pentecostal community. Therefore, one of the other prior components belonging to the development cycle of *Bildungsroman* hero/ine has been re-adjusted as the final reconciliation of the hero with the society that signifies his/her maturity is excluded from the plot.

All in all, this chapter has demonstrated the formation of *Bildungsroman* under the impact of postmodernism. For this aim, this chapter has handled Winterson’s novel *Oranges* in order to portray this formation with Winterson’s innovative thematic contributions to the *bildung* of *Bildungsroman*. As it is proved, *Oranges Are Not the Only Fruit* represents a postmodern *Bildungsroman* with its innovative thematic frame. Foremost among these innovations, this chapter has taken Jeanette the heroine who is female, lesbian and feminist as a groundbreaking innovation as these were the most unusual traits for a *Bildungsroman* hero/ine. Besides, by constructing the novel with feminism and dealing with the woman’s role, patriarchal religious ruling system and matriarchal parental system, Winterson has brought a breath of fresh air to the contextual frame of *Bildungsroman*. In other words, as it is underlined above, Winterson changes the hegemony at home from patriarchy to matriarchy and criticizes patriarchal religious system which banishes lesbianism. For this reason, this chapter has argued that the socio-cultural issues related to gender are another thematic

innovation contributed by Winterson. Furthermore, as this chapter has put forward, Winterson has proved the changeability of the final formation of the hero/ine as a mature by re-adjusting and questioning the concept of reconciliation. In other words, as a common structure of formation cycle of *Bildungsroman* hero/ine, the hero/ine who attains maturity while being away from his/her homeland should find a way to reconcile with the socio-cultural norms and rules after he comes back. Nevertheless, Winterson proves the opposite as Jeanette cannot reconcile when she comes back from her forced-exile as both the community and Jeanette's herself do not want to do so. In other words, this chapter has argued that Jeanette's coming-of-age period is ornamented with postmodern feministic aspects including gender discriminations, view on men, marriage, matriarchal parental system and patriarchal religious ruling system that even has the negative impact on the formation cycle of the hero/ine based on maturity and reconciliation.

The following chapter will demonstrate the constant change in *Bildungsroman* under the impact of "post-colonialism". This part claims that post-colonialism has brought several thematic and structural adjustments to the postmodern *Bildungsroman*. Specifically, in order to exemplify post-colonial *Bildungsroman* with all its contextual and structural innovations, *Annie John* by Jamaica Kincaid will be examined in detail in its colonial context.

CHAPTER V

POST-COLONIAL *BILDUNGSROMAN*

It is generally agreed that colonialism, in Ashcroft's words, is a "form of domination-the control by individuals or groups over the territory and/or behavior of other individuals or groups" (8) which covers a long time period from 16th century to the mid-20th century. The second half of the 20th century signifies the end of colonialism and the emergence of the term "decolonization" which means the undoing of colonialism. Ashcroft defines "decolonization" as "the politically attaining independence, autonomous rule and culturally removal of colonial eroding effects" (3). During the decolonization period in the second half of the 20th century, post-colonialism shows itself as a theory and a genre in literature based on, as Ashcroft underlines, "cultures and societies affected by the imperial process from the moment of colonization to the present day" (2). In addition to that, according to Bengali writer Meenakshi Mukherjee, post-colonialism is "a legacy of the colonial past, of the subjugation and dominance of the colonized that concludes in de-colonization after the second World War" (2). Historically, as Charles Bressler underlines, the term "post-colonialism" refer to the "decolonization period after the second World Wars" (265). However, according to G. Rai, post-colonialism "is an enterprise which seeks emancipation from all type of subjugation defined in terms of gender, race and class" (2). Moreover, as Rai adds, "It does not introduce a new world free from the impact of colonialism; it rather suggest both continuity and change" (2).

According to Bressler, "post-colonialism is an approach to literary analysis that concerns itself particularly with literature written in English in formerly colonized countries"(264). In other words, it handles the impact of colonization on the colonized cultures and societies. Furthermore, for the colonized countries, the term "post-colonialism" means more than a chronological concept in literature. According to Meenakshi Mukherjee,

post-colonialism is not just “the period after the demise of empires. It is ideologically an emancipator concept ... as it enables us (the colonized) not only to read our own texts in our own terms, but also re-interpret old canonical texts from our perspectives” (4). In other words, post-colonialism, coined in the second half of 20th century, represents a closure with political colonial acts as the colonial countries attain freedom that leads to decolonization which grants cultural freedom to the colonized countries.

In its relation to postmodernism, post-colonialism is counted as another branch of postmodernism by several critics. In one of the articles in *A Companion to Postcolonial Studies*, Robert Young and Arif Dirlik openly confirm that “postcolonialism is a child of postmodernism in a sense that they both handle the issue of crisis” (353). In other words, just as the socio-political issues related to gender and identity that postmodernism centers on and paves the way for emergence of postmodern feminism, postcolonialism takes the condition of the colonized into account and evaluates the texts in their colonial contexts. Moreover, according to Michael Lützeler, “the political atmosphere of the postmodern world paves the way for the emergence of such social issues” (3) regarding gender, identity and race. Moreover, Lützeler claims that “the democratic bend of postmodernism is noticeable in other discourses that are part of postmodern condition: feminism and post-colonialism” (3). He finally adds that “they (feminism and post-colonialism) are able to develop within the democratic climate of postmodernism” (3).

In other words, it may not be possible to talk about a transition from postmodernism to post-colonialism as they are the two intermingled terms on the basis of sharing the same period and handling socio-political issues. Still, in literature, post-colonialism grants a new way to approach a text in its colonial context. Specifically, post-colonialism highlights reading the novel from the colonial’s point of view. Moreover, more than just novels, the features and the common denominators of the genres are re-examined under the scope of

post-colonialism. In a way, the literature is being “decolonized” by postcolonialism, meaning that the European hegemony over the literature is re-organized and changed. Therefore, several fields of literature under the impact of post-colonialism are constituted with innovatory thematic and structural features and the genre of *Bildungsroman* is one of them. Indeed, the transformation of the thematic and structural features of the genre starts from this “decolonization” of the genre from the Eurocentric hegemony over it. In other words, the common denominators of the genre were centered on white (mostly European) hero/ine, and the novels written by white authors were taken as measure. Nevertheless, in the second half of the 20th century, postcolonialism deconstructs the genre by offering a growth of a black hero/ine in a colonial setting. In other words, postcolonial *Bildungsroman* asks the question of “can the subaltern *sich bilden?* (can the subaltern develop?)” and proves the possibility of it. However, there is a new sub-genre occurs from this “decolonizing” effort of the genre: *Anti-Bildungsroman*.

This chapter is based on the formation that *Bildungsroman* experiences under the impact of post-colonialism. While depicting the structural and contextual change in *Bildungsroman*, *Annie John* by Jamaica Kincaid, is to be examined in detail in terms of its thematic and structural innovations. As it is to be seen, the structural rules and thematic norms of *Bildungsroman* that are challenged by Winterson with her lesbian feminist frame are re-adjusted by Kincaid with the colonial context of her novel.

5.1. Deconstruction of the Genre, the *Anti-Bildungsroman*

What is it in the *Bildungsroman*, then, a literary form that seems to have outlived its usefulness ... that allows it to assume a new and viable identity ‘overseas’? Can we trace any similarities between the present historical moment in countries undergoing decolonization and that which surrounded the earlier *Bildungsroman*? What is the generic status of the *Bildungsroman*, and what significant problems does the current discourse on the genre raise for conceptualizing post-colonial novels of development? (435)

As it is noted by Helen Lima in her book *Decolonizing Genre*, *Bildungsroman* has been practiced and evaluated for centuries. Moreover, “the generic status of the *Bildungsroman*” has been transformed as it puts on different characteristics under the impact of every incoming movement in certain eras. In modern era, James Joyce introduces modernist *Bildungsroman* with his innovative structural contributions as the stream-of-consciousness technique. With the emergence of postmodernism, the thematic norms and structural rules have been challenged and re-adjusted to the political climate of postmodern era. Winterson has validated feminist *Bildungsroman* based on female lesbian heroine and has re-adjusted the thematic features of *Bildungsroman*. Therefore, as Marc Redfield claims, “the more *Bildungsroman* is cast into questions, the more it flourishes” (42). This chapter aims at demonstrating the change that is necessary in the common denominators of *Bildungsroman* if the novel is post-colonial and if protagonist is a colonial heroine.

In postmodern era, it is well-noticed and problematized by the feminist writers and critics that the traditional *Bildungsroman* is male-oriented. Re-evaluating the features of *Bildungsroman* that exclude women at that time resulted in the emergence of the postmodern feminist *Bildungsroman*. To this end, the archetype of female development novel, *Jane Eyre* is re-examined with its lacking of such elements necessary to be included in order to be legitimized as a *Bildungsroman*. Moreover, as an alternative to this postmodern feminist approach on the traditional *Bildungsromane*, re-examining the rules and norms of the genre under the scope of post-colonialism reveals racial discrimination as well as male hegemony and heterosexual boundary. As John H. Smith notices, the traditional *Bildungsromane*, to a great extent, were “written by white men, about white men, and for white men” (215). Joseph Slaughter argues that the *Bildungsroman* is “traditionally Eurocentric bourgeois literary form” (19). Furthermore, Jeffrey Sammons defines the genre as “a largely Eurocentric and patriarchal form” (4) which aim at “reconfiguring the Western genre and contesting culturally

specific worldviews” (4). In other words, similar to the feminist analysis that gives birth to postmodern feminist *Bildungsroman*, “decolonizing” the Eurocentric features of the *Bildungsroman* paves the way for the emergence of postcolonial *Bildungsroman*.

Indeed, even though the racial standard for the hero/ine is not explicitly mentioned by the critics who define the rules of *Bildungsroman*, the requirements that the hero/ine should have and the expectations s/he should meet such as schooling, flying away from home, pursuing a career and reconciling with the society implicitly reveal that the hero/ine should be a middle class white person. These requirements that used to exclude women from being *Bildungsroman* heroines in terms of their social place similarly ostracize black people from the general frame of the genre. As a result, adapting postcolonial critic Gayatri Spivak’s theory to the genre, post-colonial *Bildungsroman* functions an answer for the question of “can the subaltern speak” (2), thus develop or not. What Spivak argues is that, in order to be heard, the subaltern must use the Western thought, language and their way of reasoning. Apparently, in order to portray the condition of the colonized and “decolonize” *Bildungsroman* from the “Eurocentric hegemony”, post-colonial writers first adopt the Western genre of *Bildungsroman* in practice it in their own terms.

For this reason, similar to what the postmodern feminist critics and writers do, post-colonial writers politicize the genre by constructing a novel based on a colonial hero/ine in a colonial setting. The Jamaican scholar Geta LeSeur evaluates postcolonial *Bildungsroman* by naming it as “black *Bildungsroman*”. According to LeSeur, *Bildungsroman* is “an autobiographical novel of education narrating the physical and mental growth of the hero from childhood to maturity” (4). Nevertheless, she sees the postcolonial *Bildungsroman* different from the traditional one by addressing it as black *Bildungsroman* intentionally to “suggest a difference between those stories written by white (that is, American or European) writers and those written in African, African American and African West Indian writers”

(19). As Bonnie Hoover Braendlin points out, colonial and ethnic writers practice *Bildungsroman* “in order to portray the particular identity and adjustment problems of people whose sex or color renders them unacceptable to the dominant society” (75). Naming it as “new *Bildungsroman*”, Braendlin claims that it portrays an identity “defined by the outsiders themselves or by their own cultures and revaluation of traditional *Bildung* by new standards and perspectives” (75). Nevertheless, the problems that Braendlin underlines become rough obstacles difficult to overcome by the postcolonial hero/ine in terms of his/her inabilities resulted from being an outsider or a colonial in a colonized setting. As a result, being typical development features of *Bildungsroman*, in his/her clash with the society and the outside world, the hero/ine may not succeed in overcoming his/her obstacles which leads to, as Keith Booker names, an “incomplete formation” or “failure to attain overall maturity” (143). In terms of a postcolonial hero/ine, because of his/her socio-cultural disadvantages, the hero/ine is either unable to reconcile with the society or, as Moretti defines, s/he “remains at the point where he had started without advancing, without learning and without developing” (257). As a result, while using *Bildungsroman* as a genre to narrate their coming-of-age novels, the postcolonial minority writers bring a new sub-type to light, as what Gerhart Mayer calls, the *Anti-Bildungsroman*. This aspect of postcolonial *Bildungsroman* resembles Winterson’s postmodern feminist *Bildungsroman*. Jeanette the lesbian heroine fails to achieve reconciliation and the society resists not accepting her as she is which results in her forced-exile. The reason behind this resemblance between Jeanette and a postcolonial *Bildungsroman* heroine is that Jeanette as a lesbian feminist heroine, like a colonial hero/ine, represents the discriminated minority in the patriarchal community.

In her book *Margaret Atwood and the Female Bildungsroman*, Ellen McWilliams puts forward the term coined by Gerhart Mayer, “*Anti-Bildungsroman*”. In his essay “Zum Deutschen *Anti Bildungsroman*” (on the German *Anti-Bildungsroman*), Mayer handles this

sub-type of *Bildungsroman* as “a counter-part of it (the genre) allowing the critics to evaluate the genre with a new point-of-view” (9). In her book *Towards the Anti-Bildungsroman*, Justyna Kociatkewicz defines *Anti-Bildungsroman* as a novel “that follows the same pattern with the traditional *Bildungsroman* consisting of the individual’s quest for formation and self-development, but results in failure to achieve any growth, change, or self-development” (33). For Justyna, there are two reasons behind this “failure”, either the hero/ine’s him/herself or the society. In the first case, Justyna finds “flaws” in the hero/ine’s characteristic that causes him/her to be “a weak and unsuitable of the growth and development presented to the individual” (35). In the latter case, Justyna claims that “the socio-cultural expectations are unrealistic and too difficult to meet” (35). In other words, the society constantly prepares strict rules and norms in order to prevent his/her growth. Thus, the hero/ine cannot reconcile, self-develop and attain ultimate maturity and fails to meet the requirements of the *Bildungsroman*. In both cases, as Justyna examines, the hero/ine turns into a “failed” character as “s/he follows a diverged road rather than the one prepared for him/her” (37). “Individual freedom” is one of the main thematic features seen in the postcolonial *Bildungsroman* that prevent self-development and emerge the *Anti-Bildungsroman* with it.

In Buckley’s traditionally accepted definition of the genre, making a decision on one’s own is one of the prior elements in *Bildungsroman* since it represents the individual freedom. Indeed, from the beginning of the story, the hero/ine is expected to make a decision about leaving home, pursuing a quest, flying away from homeland and reconciling with the society. Nevertheless, as Braendlin argues, making his/her own decisions throughout the development stage is a problematic issue in the postcolonial *Bildungsroman*. For instance, as Braedlin examines, moving away from home and the society, the part that starts the development in the hero/ine, is not an option in the postcolonial *Bildungsroman* as “the protagonist is already separate from the society which lasts his/her entire life” (70).

Moreover, as Justyna claims, even though “the colonial hero/ine sometimes decides to fly way from the dominant society, s/he does so to stay alive” (46) not for the sake of a quest. Alongside with the freedom of choice as the missing part of the postcolonial *Bildungsroman*, another factor thematically related to colonialism is “sovereignty”.

According to Susan Fraiman’s evaluation of the genre, “the *Bildungsroman* should affirm the sovereignty of the character”(25). Indeed, the traditional *Bildungsroman* with its white, male and heterosexual middle-class characteristic frame includes sovereignty. Thus, as a sign of this sovereignty, the hero/ine has the right to decide the path s/he follows. Moreover, as Fraiman notices, neither the hero/ine’s “sovereignty is challenged by the society” nor “the hero/ine attains a quest to earn it” (27). Nevertheless, this relationship between the hero and the society is complicated in the postcolonial *Bildungsroman* with the inclusion of a colonial ethnic hero/ine in a colonial setting. As Braendlin points out, “the hero/ine’s life depends on his/her submission to the hegemony of the dominant culture in exchange for his physical and mental well-being, his own sovereignty” (72). Nevertheless, as it is seen in Winterson’s *Oranges*, this final reconciliation between the hero/ine and the society is nearly impossible in postcolonial *Bildungsroman*. In other words, it possible to differentiate postcolonial *Bildungsroman* from the traditional *Bildungsroman* in terms of this missing element of final reconciliation by underlining the impossibility of ever achieving racial and social identity with the colonial ideal of whiteness. Therefore, these missing elements of sovereignty, individual freedom and the freedom of choice prevent the post-colonial hero from accomplishing the ultimate goal by attaining maturity and reconciling with the socio-cultural norms. In other words, these are the elements that grant an alternative title to the genre as a postcolonial *Anti-Bildungsroman*. However, apart from the missing qualities that differentiate the postcolonial *Bildungsroman* from the previous forms of

Bildungsromane, there are several thematic and structural innovative aspects belong to the postcolonial era.

The following chapter portrays this new form of *Bildungsroman* under the impact of postcolonialism by focusing on a postcolonial Antiguan writer Jamaica Kincaid and her innovative postcolonial *Bildungsroman*, *Annie John*. As it is to be discussed in detail, that thematic aspects that grant uniqueness to the novel as a new postcolonial *Bildungsroman* are that the protagonist, Annie, is a colonial heroine in a colonial setting and the novel is centered on the female characters. Furthermore, different from the its predecessors, Kincaid presents the mother as an idealized figure for the heroine, and because of the bond between the mother and daughter, the mother is as active as the heroine in the novel. Moreover, similar to Winterson's way of renovating the genre, Kincaid adds lesbianism and gender issue to the novel. In other words, the tension increased by Winterson with her lesbian female heroine is increased a lot more by Kincaid with her lesbian, female and colonial heroine.

Kincaid's novel *Annie John* demonstrates an unusual development of a colonial heroine called Annie John in a colonial setting. The following chapter is to show how Kincaid "decolonizes" the genre by transforming the traditional formation cycle of the heroine and by changing the plot accordingly. Furthermore, Kincaid highlights the possibility of *bildung* of a colonial heroine, and the impossibility of achieving reconciliation as her heroine does not fit in the society. Moreover, Kincaid presents an unusual mother-daughter bond as a thematic feature of postcolonial *Bildungsroman*. In addition to that, Kincaid highlights the important role that the mother plays in Annie's growth by binding Annie's psychological issues to her attitudes towards Annie. Furthermore, as an attempt to liberate, to "decolonize" the genre and attain freedom metaphorically, Jamaica Kincaid enhances the autobiographical elements of *Bildungsroman* and holds the authority of narration in her hands by reflecting her life to the novel.

All in all, the next chapter is to prove that Kincaid adapted the genre to the postcolonial world with her innovative contributions, and *Annie John* becomes a new postcolonial *Bildungsroman* with all these innovative thematic and structural aspects.

5.2. Jamaica Kincaid and Postcolonial *Bildungsroman*

Elanie Potter Richardson, also known as Jamaica Kincaid, is an Antiguan post-colonial writer who, similar to Jeanette Winterson, has distinctive personal and literary characteristics. As Justin Edwards asserts in *Understanding Jamaica Kincaid*, “changing her name was, as Kincaid says, a liberation that gave her the freedom to write whatever she wanted” (2). In other words, changing her name is just a beginning of her emancipator actions as an ethnic colonial writer.

Kincaid’s childhood forms basis for her literary characteristic. In Justin Edwards’ biographical writing of Jamaica Kincaid, he informs that there are two events in Kincaid’s childhood that foreground the thematic aspects in her writings; her new-born brother and the colonial state of her island. Her mother’s focusing her efforts on raising her male child instead of Kincaid, and the colonized education system of her native island pave the way for the emergence of central themes in her novels; “the inequality of gender relations and aftermath of colonization” (3). In other words, Kincaid criticizes “gender hierarchies and the colonized subjects who had internalized the views and ideologies of the colonial power” (3). For this reason, as it is reflected in her novels, Antigua is like a prison which “traps its citizens and discourages them from controlling their destinies” (4). Therefore, as noticeable thematic features, her novels reflect Kincaid’s own criticism of gender discrimination, biased educational system and the colonized Antigua.

Among the novels that portray her post-colonial critical attitudes mentioned above, *Annie John* is one of the most pioneering novels by Kincaid. Furthermore, as a genre, according to Edwards, Kincaid’s novel *Annie John* “adheres to the *Bildungsroman* genre by

mapping out Annie's physical and spiritual growth alongside her loss of innocence and her acquisition of maturity"(42). In *Colonialism and Gender Relations*, Ferguson handles the novel as a "powerful memoir representing colonial black women who transform themselves and resist the male dominance" (52). Nevertheless, even though Edwards' description of Kincaid's novel fits in to the traditional *Bildungsroman* frame, as Ferguson highlights, the innovative thematic and structural aspects of the novel transform it into a new postcolonial *Bildungsroman* (or *Anti-Bildungsroman*). Comparing *Annie John* with its predecessors, Moira Ferguson in *Jamaica Kincaid: Where the Land Meets the Body* asserts that "Kincaid deals with distinctive and exceptional thematic matters that differentiate her novel from the male oriented European content of the genre" (16). Indeed, Kincaid's portrayal of the life in colonial Antigua, the bond between mother and the daughter, the psychological and sexual development of the heroine, and her criticism of colonialism based on education are the aspects that give a new form to the genre. Besides, according to Edwards, a crucial aspect of a *Bildungsroman* genre, the maturity is re-adjusted as "Annie's maturity is not marked by her integration into the community. Rather her maturity goes hand-in-hand with her rejection of Antigua through emigration" (43). In other words, as a concluding element of the genre, the aspect of "reconciliation" is missing in *Annie John* as the novel, similar to *the Portrait*, concludes with a self-exposed exile.

Furthermore, alongside with the adjustments in the thematic frame of the traditional *Bildungsroman* genre such as including imperial criticism, colonial femininity, mother-daughter relationship and excluding reconciliation, Kincaid presents a postcolonial literary frame to the genre. In *Colonial and Postcolonial Literature: Migrant Metaphors*, Boehmer lists several elements belonging to the postcolonial literature are "fragmented identity ... retrospection and a constant mourning for the losses" (44). Apparently, as Edwards notices; "the retrospective mediation and a struggle to avoid death (of childhood and

of the spirit) are all around the novel” (45). Moreover, as it is to be seen, this issue of “fragmented identity” is on the surface in terms of sexual indecisiveness and the issue of gender roles as a colonial black lesbian heroine. The following part is based on detailed analysis of the novel *Annie John* under the scope of post-colonial *Bildungsroman* with such thematic and structural innovations contributed by Jamaica Kincaid.

5.2.1. *Annie John* as a Post-Colonial *Bildungsroman*

Annie John is a postcolonial novel by Kincaid based on the development of the young Antiguan girl in a colonial setting. As Ferguson defines in *Jamaica Kincaid: Where the Land Meets the Body*; “*Annie John* constitutes the adolescent dimension. Annie tries to work through her adolescent feelings, how relationships coexist, how they falter, disappear and reappear in re refashioned form. She learns and teaches herself to cope” (162). According to Louis Caton’s evaluation, “*Annie John* is classified as a *Bildungsroman*, or novel of coming of age, of discovery of self, that recounts the process of growing up and coming to terms with the world” (133). However, as it is highlighted above in detail, in contrast to the traditional *Bildungsroman*, the protagonist of this novel is a black female who lives in a colonial island. Because of such innovations that Kincaid brings to the thematic and structural frame of the traditional *Bildungsroman* seen in the novel, the genre transforms into a new form. This part is to prove to what extent *Annie John* is a post-colonial *Bildungsroman* and to demonstrate these thematic and structural innovations in the novel that differ it from its predecessors.

Anniken Iversen presents a general frame in her book based on the required aspects of *Bildungsroman*. For Iversen, “the novel of an individual must be a retrospective narrative consisting of a chronological plot that goes from childhood and maturity, and a conclusion in which a hero finds his place in the society” (71). Furthermore, during this linear plot from childhood to maturity, there two moments that Iversen conceptualizes; “liberation” and “reattachment”. As Iversen defines; “liberation is the moment when the hero/ine leaves home

and tries to survive on his/her own” (72) and “reattachment represents the fulfillment of the missing parental status with another mentor or affectionate figure” (72). Joyce’s modernist *Bildungsroman* and Winterson’s postmodernist *Bildungsroman* meet these requirements in their own ways. Stephen in *A Portrait* and Jeanette in *Oranges* both fly away from home and try to get by on their own under harsh circumstances. Still, whilst Stephen tries filling the parental gap with transitory figures such as prostitutes and abstract objects such as literature and art, Jeanette chooses affectionate ones with whom she has lesbian affairs. In terms of Annie in *Annie John*, Annie, while searching for her identity, there is that moment of “liberation” as she flies away from home to England on her own. Besides, similar to Jeanette, Annie fills in the gap with her affairs. Nonetheless, Kincaid totally alters these features of *Bildungsroman* in *Annie John* and presents new thematic and structural frame.

Among the thematic aspects that grant uniqueness to *Annie John* as a new postcolonial *Bildungsroman*, the criticism of colonialism carries the outmost importance. In the novel, colonizers and the colonialism are being criticized by the education system of the island. Kincaid depicts colonialism through her discussion of the school that Annie attends. The school and the education system are under the British hegemony, and all the materials taught in the school deal with Eurocentric literature, European history and European culture. Even the girls are dressed in British style. According to Buckley, education and formal schooling are the necessary steps for mental growth. Nevertheless, Kincaid criticizes this schooling system on the island, which is colonized by British. In addition to that, Annie excels the subjects she learns at school, and she meets the requirements of an “ideal” student. However, Annie’s behaviors towards her teachers and her school friends end her schooling process. Nevertheless, Annie’s attitudes towards the school reflect her postcolonial characteristic as she resists not being an “ideal” student at a British school.

In addition to growing up in a colonial setting and being educated in a colonized school, Kincaid also transforms the typical parental features of *Bildungsroman*. According to Buckley, as the first step in the rite of passage, the hero/ine is supposed to fly away from home in search of an alternative parental figure and an identity. Besides, the reason behind hero/ine's voluntary departure from home is the parental protection s/he receives in an unwanted or an undesired way. As it is seen in *Portrait*, Stephen's artistic tendency in his childhood is most of the time disregarded by his parents, and this carelessness that Stephen disapproves paves the way for flying away from his parental protection and from his homeland. Nevertheless, these careless family members turn into an overprotective step-mother in *Oranges* as Jeanette experiences a strict and limited childhood under the watchful eye of her domineering mother which resulted in Jeanette's forced-exile. In both cases, the family is the main motive that starts the departure from home and liberation. However, in *Annie John*, this parental status has been reshaped. Even though Annie has an overprotective mother, she is physically and emotionally attached to her, and unlike the traditional *Bildungsroman* hero/ine, Annie refuses to grow up and fly away from home. In other words, as an innovative element of the novel, Kincaid presents an idolized daughter-mother relationship in the novel that reshapes the rite of passage of the heroine.

In the beginning of the novel portraying her childhood, there are two things that Annie fears most; the absence of her mother and separation from her family. At her school, Annie tells a story of going to the seaside with her mother, and when she loses the sight of her mother, "a huge black space the opened up in front of me (Annie) and I fell inside it... I couldn't think anything except that my mother was no longer near me" (Kincaid, 43). This attachment to mother's presence turns Annie into a dependant heroine and prevents her flying away from home. According to Annis Pratt, "a *Bildungsroman* hero/ine must undergo a process of alienation in order to achieve self-consciousness"(13). Nevertheless, as Caton

examines, since from her early childhood, “Annie has been supported constantly by her mother. Thus, she is not an independent heroine”(71). In other words, Annie voluntarily remains under her mother’s wings and does not have any intention of embarking on a journey or pursuing a quest outside home till the end of the novel. For this reason, Susana Morris defines the novel as a “part *Bildungsroman* and part searing indictment of the dissolution of a mother–daughter relationship, is likewise a case study in negative freedom” (13). In other words, Morris highlights the idea that Annie’s attachment to her mother prevents her from seeking independency outside home as she remains dependent to her mother both physically and psychically. Thus, the quest motif, a typical thematic element of *Bildungsroman*, is missing in the novel as Annie as a child is happy to stay at home as long as her mother is there for her. Instead, as Edwards points out, “Mrs. John liberates Annie emotionally and demands her to grow up” (40). Therefore, Kincaid totally changes the formation cycle since Annie does not pursue a quest outside home, embark on a journey, face difficulties in the outside world and attain maturity. Instead, Annie both physically and psychologically develops in a setting around her mother and close to her home. Besides, as she idolizes her mother and puts her at the center of her life, the difficulties she faces with, the identity issues she deals with and the events happened to her that develop and transform her are all related to her relationship with her mother.

In her rite of passage, as a common thematic aspect of the *Bildungsroman*, Annie deals with an identity issue which takes its roots her mother as a central figure. Unlike the traditional *Bildungsroman* hero/ines who differentiates him/herself from his/her parents at the very young ages, Annie John, because of her adoration, she imitates her mother. As Carole Davies examines, quoted Snodgrass; “being her mother’s replica forms a basis for Annie’s incoming identity crisis” (110). Indeed, Annie as a little girl wants to attach herself to her mother and she identifies herself with Mrs. John. However, while raising her daughter, Mrs.

John mentors Annie and controls her as she wants Annie to be an independent individual. According to Caton, “Annie’s individual identity is vague and that line between an individual personality and personhood are undistinguishable” (128). In other words, Annie as a little child duplicates her mother so much that she creates a unified identity. However, as it is to be seen, breaking of that bond by her mother causes hatred, identity crisis, trauma and results in Annie’s looking for new identity outside her house different from her mother.

Intermingling of Annie’s identity with her mother’s is on the surface in Annie’s childhood. In terms unified identity, according to Edwards, Annie attached herself to her mother so hard that “she cannot distinguish where her body begins and her mother’s body ends” (46). Indeed, among the facts that signify this unified identity, clothing is the first hint as Annie satisfactorily wears the same clothes with her mother when she is young. As Caton claims, “clothes carry considerable weighting in the representation of identity”(75). However, when Annie reaches twelve, her mother awakens her by reminding her that “it’s time you (Annie) had your own clothes. You just cannot go around the rest of your life looking like a little me” (Kincaid, 27).

In other words, as a first step for gaining individual independency, Mrs. John wants her daughter to adopt her own identity instead of blindly following her mother’s footsteps. The fact is that, as a *Bildungsroman* heroine, the steps that she should take is suggested by her mother. While she is growing up to be a young girl, Mrs. John wants Annie to put on her real identity starting from wearing clothes belong to her. Nevertheless, her awakening causes trauma in Annie as wearing different clothes means liberation from her mother which she is not ready to do yet. Moreover, alongside with clothes, the trunk that Mrs. John gives Annie is another object that connects them. The trunk containing personal belongings and the photos of Mrs. John and Annie’s babyhood functions as a bridge between Mrs. John and Annie. In her book *Jamaica Kincaid: a Literary Companion*, Mary Ellen Snodgrass evaluates this trunk

as an object that “symbolizes the mother-daughter heritage” which is also “the concrete example of their bond” (49). However, the trauma in Annie after Mrs. John’s rejection of wearing the same clothes has increased a bit more after her mother’s refusal of spending time with that truck which used to be “a tremendous pleasure” (Kincaid, 21) for Annie. As a result, these traumatic events lead to Annie’s solitude at home as she is getting separated from her mother’s protection, from her mother’s identity. Besides, these traumatic rejections make Annie aware of the fact that her childhood ends and her puberty starts. In terms of structural frame of *Bildungsroman*, misbehaviors or carelessness of the parental figures start the hero/ine’s departure from home on behalf of self-actualization or attainment of new identity. In this case, unlike the usual *Bildungsroman* hero/ine, even though Annie is reluctant to give up her place at home and her identity unified with her mother, her mother forces her to attain “liberation” by adopting new identity and giving up childish behaviors.

Alongside with these traumatic refusals by her mother that wake Annie up from her childhood dream, the most traumatic event in Annie’s life that leads her to ultimate alienation is related to a sexual intercourse. As Buckley defines; “the protagonist has at least two sexual encounters, one debasing and the other exalting” (17). In *Portrait*, Stephen experiences this encounter with prostitutes, and it is so debasing for him that he totally gives up pursuing sexual affairs. In *Oranges*, Winterson has this sexual encounter with Melanie, and even though it is exalting for her, it prepares her downfall and forced-exile. Nevertheless, in *Annie John*, Annie’s first sexual encounter is again related to her mother as she witnesses her mother’s making love with her father. Annie focuses on her mother’s hand while watching them having sexual intercourse which “was on the small of my father’s back and that it was making a circular motion” (Kincaid, 39). Getting jealous and thinking of the fact that she is totally excluded from the family, with hatred and anger towards her mother, she asserts that “I was sure I could never let those hands touch me again; I was sure I could never let her kiss

me again. All that was finished”(Kincaid, 40). In other worlds, this “debasement” sexual encounter leads to total alienation and “liberation” from her family, especially from the mother. Therefore, as an element of *Bildungsroman*, Kincaid prepares a sexual encounter for Annie that leads to the awareness of separateness. Nevertheless, unlike the traditional hero/ine, that encounter is done by her mother and Anne is only the witness. Therefore just like forcing Annie to attain her own identity, her mother plays another crucial role in Annie’s development with this sexual encounter. Furthermore, this “betrayal” leads to identity crisis in her adolescence as Annie does everything she can do to upset her mother including having lesbian affair, failing at school and making dangerous friendships.

In Annie’s adolescence, Kincaid post-colonial characteristic is on the surface as Annie, unlike her mother, becomes a rebellious person who revolts against her mother’s rules and the society’s expectations from women. In other words, Kincaid applies one of the other norms of *Bildungsroman* based on the clash between the hero/ine and the society. In *Annie John*, Annie’s mother represents, as Mary Ellen Snodgrass claims, “the colonial hegemony and the societal authority over Annie” (43) through imposing the norms and rules of being “young lady”, which is the Eurocentric ideal figure, to Annie constantly. Similar to the case in *Oranges* in which the ideal woman should be heterosexual and religious, in *Annie John*, Mrs. John raises Annie by lecturing about “young-ladyhood” (Kincaid, 45). In other words, Mrs. John, representing the colonial hegemony, controls Annie and orders her to behave according to the European portrait of ladyship. Nevertheless, as a rebellious heroine, Annie does exactly the opposite of what her mother demands in order to be free from domination of her mother as she feels she is “kept prisoner under her mother’s watchful gaze” (Kincaid, 62). In other words, Kincaid adjusts this so-called concept of individual freedom of *Bildungsroman* to postcolonial type of freedom, which is sovereignty.

Annie's refusal of the European portrait of a young-lady can be traced with such bad deeds she does that make her mother "turn on (her) in disgust" (Kincaid, 28) and damage the image of "young lady". Moreover, when her mother observes Annie talking to other boys on the street, she accuses her of acting like "sluttish". In other words, Annie goes against the societal norms of being a young lady. Besides, even though she knows her mother would protest, Annie spends time with the Red Girl, the dirty and undisciplined character in the neighborhood. For Annie, Red Girl represents freedom from societal and parental domination as she does not also belong to the "young lady" portrait. Furthermore, as a boyish activity, Annie plays with marbles, and she discovers that she is good at it. Nevertheless, acting like a boy causes a short term identity issue in Annie as her lesbian tendency starts surfacing. Her intimate relationship with Sonia which sparks lesbian tendency in Annie turns into a real lesbian relationship with Gwen. As Annie narrates; when I was younger, I had been afraid of my mother's dying, but ... since I had met Gwen, this didn't matter so much" (Kincaid, 51) as they promise to "love each other always" (53). However, as a sign of this unsettled identity of Annie, this love turns into friendship as Annie remembers her true identity gives up lesbian affairs.

Furthermore, while narrating the rite-of-passage and these transitory experiences belonging to her adolescence that Annie faces that contribute to her psychological development, Kincaid reshapes the thematic structure of *Bildungsroman* based on the physical development of the heroine. According to Buckley, the hero/ine is aware of the fact that s/he is physically transforming into a mature one. Nevertheless, Kincaid renovates this aspect of *Bildungsroman* by portraying this change in detail. When Annie is at school, she faints after imagining herself sitting on her own blood. This "menstruation" symbolizing the beginning of womanhood is an innovative aspect of *Bildungsroman* as for the first time the bodily change is openly narrated. Furthermore, among Annie and her girlfriends, the main

concern is related to their “breasts” as they constantly observe their breasts and try to bulge them. In other words, in the depiction of Annie’s puberty and adolescence, Kincaid employs physical concern and detailed progress such as “menstruation period” that constitute her final identity as an adult woman. Furthermore, after attaining her final identity and realizing the fact that she has a distinct, unique identity separate from her mother, she decides to leave her homeland. In other words, as Annie reaches early adulthood, her supposed journey as a *Bildungsroman* heroine approaches. Nevertheless, Annie’s departure from her homeland to London is constructed uniquely by Kincaid.

According to Campbell, there are three concepts belonging to the rites of passage in *Bildungsromane*; “separation – initiation – return” which means “a separation from the homeland, a penetration to some source of power, and a life-enhancing return” (35). As it is analyzed above, Annie’s initiation with the real world is limited within the colonial setting and the actions done by her mother causes her separation from the family. Nevertheless, the concept of “return” symbolizing “final reconciliation” in *Annie John* is an issue of debate. In *Portrait*, Stephen flies away from homeland without the intention of returning back and reconciliation. In *Oranges*, even though Jeanette returns, the society rejects reconciliation and scares her away from the community again. Nevertheless, in Annie, similar to Stephen in *Portrait*, as a sign of her rebellious character, she leaves the island to be a seamstress in London without coming back. As a postcolonial characteristic, Annie John denies living under the colonized societal and parental hegemony, and she refuses to reconcile for the sake of sovereignty.

All in all, as it is proved in detail, Kincaid applies postcolonialism to the genre of *Bildungsroman* in terms of thematic and structural forms. As it is underlined, because of the conditions of a colonial hero/ine and his/her inability of meeting the requirements of traditional *Bildungsroman*, a new sub-genre called *Anti-Bildungsroman*. Moreover, how

Jamaica Kincaid portrays the aspects of *Anti-Bildungsroman* has been examined in detail. Besides, the post-colonial frames that Kincaid applies to the *Bildungsroman*, as it is highlighted, make it possible to talk about the “decolonization” of the genre. As it is underlined above, Annie represents a rebellious female heroine who rejects being a “young lady” as a European prototype and claims her own identity in her constant clash with her mother. As it has been demonstrated, as the innovatory thematic aspects, Kincaid portrays a childhood attached to the presence of her mother, and a child who refuses to grow up and leave home. Moreover, the mother used to be a passive figure turns out to be the main motivator in the heroine’s life who awakens the heroine with traumatic actions to attain her own identity and to pursue her sovereignty. Moreover, as it has been underlined, Kincaid renovates the structural aspect of the *Bildungsroman* related to the maturation and transformation by focusing extendedly on the puberty and portraying the physical change in detail including “menstruation”. As a result, with *Annie John*, Kincaid answers the question of “Can the subaltern *bildung*?” by creating a rebellious heroine called Annie who, for the sake of liberation and sovereignty, fights against the societal norms and her mother’s rules, and psychologically and physically develops and flies away from the colonial setting to pursue her own career.

CHAPTER VI

CONCLUSION

This thesis has proved the possibility of the formation of the *Bildungsroman* and has demonstrated the changes in common denominators of the genre. With the arrival of literary movements such as modernism, postmodernism and post-colonialism, traditional thematic and structural features of the genre have been transformed by the writers of those eras. In other words, this thesis claims that, over the years, the thematic and structural features of *Bildungsroman* have experienced a formation by the authors with their unique thematic and structural contributions.

Under the impact of modernism, the formation of the genre has been demonstrated with James Joyce's novel *A Portrait of the Artist as a Young Man*. *A Portrait* exemplifies the *Künstlerroman* with its depiction of artistic/intellectual development of Stephen. Therefore, because of centering on the intellectual development of Stephen, several thematic and structural features of *Bildungsroman* have been re-adjusted. Moreover, Joyce uses innovative narrative technique called stream-of-consciousness in order to reveal the interior and mental growth of the hero. In this way, Joyce makes it possible to trace the artistic growth of Stephen in detail. What is more, Joyce changes the traditional ending of the plot cycle of *Bildungsroman* by excluding several features such as reconciliation and happy ending. Therefore, like the structural features, the thematic denominators of *Bildungsroman* have been transformed.

Furthermore, Jeanette Winterson and her novel *Oranges Are Not the Only Fruit* have been deeply analyzed in order to demonstrate the transition of the *Bildungsroman*. Besides, Jeanette Winterson has been chosen under the intention of introducing the female *Bildungsroman*, which is, the newly legitimized sub-type of the genre emerged under the impact of postmodern feminism. In other words, in postmodern female/feminist

Bildungsroman, the genre is being politicized by Winterson by her depiction of female lesbian feminist heroine. To this end, the thematic denominators of traditional male-oriented *Bildungsroman* have been re-adjusted to the feminist frame. Because of this formation, the new sub-genre called female *Bildungsroman* (*Frauenroman*) has emerged with several changes.

Lastly, the Eurocentric, white-oriented genre of *Bildungsroman* has been re-adjusted to the postcolonial era. In other words, the genre has been “decolonized” from the western hegemony over it. To this end, a famous post-colonial writer of the era, Jamaica Kincaid and her novel *Annie John* have been picked. With Kincaid’s novel *Annie John*, apart from the thematic and structural transformation in the common denominators of *Bildungsroman*, the question of “Can the subaltern *sich bilden*?” has been answered.

In Chapter II, the historical background of the genre of *Bildungsroman* belong to Victorian era has been given with the intention of making comparison better. While depicting the traditional features and common denominators of the genre, the debate on its definition has been underlined. Because of the difficulty in determining an exact definition of the genre when it comes to its broad thematic and structural frame, the definition of the genre varies. As it is put forward, even though the definitions are varied depending on measuring the types of formation seen in the hero and his background, the idea that they share is that the hero is an orphan child who follows a path to maturity with full of socio-cultural impediments and he both mentally and physically transforms while reaching his final destination. Nevertheless, the arguments belong to the types of formation that the hero experiences such as intellectual, mental, psychological or educational pave the way for the birth of new types of *Bildungsroman* named as *Künstlerroman*, *Erziehungsroman* and *Entwicklungsroman*.

In Chapter III, the first crucial formation that *Bildungsroman* experiences in the early 19th century has been demonstrated under the scope of modernism. As it has been underlined,

the *Bildungsroman* in the early 19th century shows itself with a postmodern identity consisting of several important thematic and structural innovations. For instance, James Joyce's narrative technique called "stream-of-consciousness", which is used in order to demonstrate the mental/artistic development, is the most effective one. Different from the traditional formation novels, with the stream of consciousness technique, in *Künstlerroman*, the mental development that the hero undergoes is indirectly depicted or hidden inside the context. Besides, the inner world of the hero is reflected to the novel. In other words, James Joyce grants a crucial role to the novel as the novel shows a parallel development with the hero. James Joyce demonstrates this technique in his novel *A Portrait* as the novel both structurally and lexically improves at the same time with Stephen. Moreover, James Joyce plays with the thematic frame because he favors the artistic development rather than physical, mental or financial matters. For this reason, the artistic development becomes the main concern in the novel representing the genre of *Künstlerroman*. Besides, Joyce prepares such a narrow road to Stephen that every socio-cultural issues including religion, marriage, sex or education are just a few steps to artistic destination. Nevertheless, different from the traditional plot of *Bildungsroman*, the novel ends with Stephen's self-imposed exile for the sake of artistic development. Therefore common thematic feature of the genre, the achievement of reconciliation is excluded reflecting the fact that the artist cannot find a place among the society, and he does not fit into it.

In Chapter IV, the impact of the postmodernism on *Bildungsroman* has been depicted. The postmodern *Bildungsroman* mirrors the socio-cultural state of the late 20th century with all the social movements such as human rights, feminism, lesbianism, homosexuality and woman rights. In other words, as it has been underlined, the postmodern *Bildungsroman* turns out to be a political genre in which the socio-cultural issues and concerns are narrated. This thesis has focused on the feminism and lesbian tendencies as they have such a huge impact on

the genre that a new sub-type of the genre called feminist *Bildungsroman* or *Frauenromane* emerged. Legitimizing the female *Bildungsroman* is the most groundbreaking innovation for the genre as it is the first time that a female formation novel based on a heroine written by a feminist writer is being legitimized. In order to portray this radical formation that *Bildungsroman* experiences, Jeanette Winterson's novel *Oranges Are Not the Only Fruit* has been chosen. As it has been depicted, Winterson in her semi-autobiographical novel *Oranges* crosses the thematic boundaries of the *Bildungsroman* with her lesbian heroine who questions religion, patriarchy and marriage. Therefore, Winterson presents several changes in thematic features of *Bildungsroman*. In this way, *Oranges* demonstrates a plot different from the traditional genre such as marriage plot. Therefore, the genre experiences thematic formation. Furthermore, Winterson challenges the socio-cultural norms in her novel based on the gender roles loaded to women which reflects her feminine side. As a result, Winterson presents a feminist plot of *Bildungsroman* depicting the development lesbian heroine in a patriarchal religious community.

In Chapter V, *Bildungsroman* under the impact of post-colonialism has been demonstrated. With the post-colonial attitude towards the common denominators of *Bildungsroman*, the white-oriented thematic features have been transformed. Therefore, *Bildungsroman* under the impact of post-colonialism experiences "decolonization" as the thematic and structural features has been re-shaped and re-adjusted to the postcolonial era. As it has been asserted, regarding the socio-cultural and political disadvantages of the colonial hero/ine, the main motif behind the postcolonial *Bildungsroman* is the question of "Can the subaltern develop?" Taking this question as a starting point, Jamaica Kincaid and her novel *Annie John* have been chosen to prove the possibility to talk about the development of a black, colonial heroine in a colonial setting. In this way, a new sub-type of the genre has emerged: the *Anti-Bildungsroman*. Indeed, because of not being able to meet the typical

thematic requirements of *Bildungsroman* by being a colonial heroine in a colonial setting, this *Anti-Bildungsroman* has emerged related to the thematic re-adjustments of the common denominators of the genre. In *Annie John*, as an innovative factor, Kincaid has introduced a strong and overprotective mother who plays a tremendous role in Annie's development. As it is highlighted, her contributions are both harmful in a sense that they create trauma in Annie which in further results in psychological issues, and beneficial in a sense that she makes it possible for her to attain her identity and sovereignty. Besides, Kincaid has demonstrated that the reconciliation is not required for a colonial hero/ine by "decolonizing" the text and adding a rebellious heroine who flies away from the hegemony of her mother and the colonial state of her island. For the last thing, as the other innovative aspect, Kincaid extensively focuses on the puberty and adolescence periods by centering the novel on these ages and including psychological nervous breakdowns and teenage crisis, and giving every bit of physical details in her transformation including "menstruation" and concern for bulging breasts.

In conclusion, as this thesis has argued, with the contributions of such milestones as James Joyce, Jeanette Winterson and Jamaica Kincaid, the genre of *Bildungsroman* has experienced an ongoing formation. Apart from the structural innovations such as the stream-of-consciousness technique that Joyce practice to surface to mental development, thematic innovations have been made by Winterson by adding feminism and sexuality to the genre. In this way, a new sub-type of the genre arises with Winterson called female *Bildungsroman*. Furthermore, Jamaica Kincaid proves the possibility to play with the formation cycle that has not been touched before, and Kincaid actualizes the *bildung* of the colonial heroine in colonial setting. In other words, as this thesis claims, *Bildungsroman* is the genre that has such features that have the tendency to be transformed and adapted to the era.

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