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**ENGLISH BILDUNGSROMAN
IN THE 1ST HALF OF THE 20th CENTURY**
(Master's Thesis)

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ÖZGEÇMİŞ

06.07.1982 yılında Kütahya'da doğdu. 1992 yılında Azot İlkokulundan mezun olduktan sonra orta öğretimine Kütahya Lisesinde devam etti. 1999 yılında Dumlupınar Üniversitesi İngiliz Dili ve Edebiyatı Bölümünde eğitim aldı. 2003 yılında Dumlupınar Üniversitesi İngiliz Dili ve Edebiyatı Bölümünden bölüm birincisi olarak mezun olduktan sonra yine aynı bölümde Yüksek Lisans programına başladı. 2003 yılından itibaren Dumlupınar Üniveristesi'nde Okutman olarak çalışmaktadır.

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ÖZET

Yirminci yüzyılın ilk yarısındaki Bildungsroman adlı tezin çıkış noktası, Bildungsromanın konusal ve anlatımsal öğeleriyle edebi sistemin içerisinde roman olarak yer almasını sağlayan önemli bir kurgusal gelenek olmasıdır. İngiliz edebiyatında, Bildungsroman gerçekçi romanların dönemi olarak anılan Viktorya Dönemi'nde sağlamlığını kazanmış ve kurgusal yapı olarak gelişmiştir; bununla beraber, söz konusu tezde Joyce, Wells ve Lawrence'ın romanlarına odaklanarak bu yapının 20. yüzyıla olan bağlantısını açıklamayı amaçladık.

İngiliz Edebiyatı'nda Bildungsromanın yükselişi ve sağlamlaşması başlıklı birinci bölüm, karakter gelişim romanı olarak tanımlanabilen Bildungsromanın genel teorik ve eleştirel hususlarını, tanımını, konusal ve anlatımsal özelliklerini, tarihsel gelişimini, ve İngiliz Edebiyatı'nda bu kurgusal türün dönüm noktası olan Viktorya gerçekçi Bildungsromanını tartışmaya açmaktadır.

20. yüzyıl İngiliz Edebiyatı'nda Bildungsroman başlıklı ikinci bölümde, 20. yüzyılın ilk yarısındaki Modernizmin ve İngiliz romanının özellikleri, 20. yüzyıl İngiliz Bildungsroman temsilcilerine odaklanarak, *Tono-Bungay*'de bir bilim adamının gelişimi, *Sons and Lovers*'da gelişimdeki psikolojik anlayışları, *A Portrait of the Artist as a Young Man*'de modern sanatçının gelişimi incelenmiştir.

ABSTRACT

The present thesis, entitled *English Bildungsroman in the 1st Half of the 20th Century*, has its starting point in our view of the Bildungsroman as an important fictional tradition, whose thematic and narrative elements allow this type of novel to be considered a patterned literary system. In English literature the Bildungsroman reached its consolidation and flourished as a fictional pattern in Victorian Age, in the realistic novels of the period, yet in the present thesis we have attempted at revealing the 20th century connections of the pattern by focusing on a number of novels by Joyce, Wells, and Lawrence.

Chapter 1, entitled *The Rise and Consolidation of the Bildungsroman in English Literature*, brings into discussion the general theoretical and critical considerations of the Bildungsroman as the novel of character formation, its definition, major thematic and structural characteristics, the Bildungsroman development history, and the Victorian realistic Bildungsroman as the climax of literary development of this type of fiction in English literature.

Chapter 2, entitled *The Bildungsroman in the 20th Century English Literature*, discloses firstly the status and characteristics of the Modernism and English novel in the 1st half of the 20th century, as to concentrate eventually on a number of representative 20th century English Bildungsromane, discussing *Tono-Bungay* as the formation of a scientist, *Sons and Lovers* and the psychological insights into formation, and *A Portrait of the Artist as a Young Man* as the formation of the modern artist.

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INTRODUCTION

The present thesis focuses on English Bildungsroman in the 1st half of the 20th century. In English literature the Bildungsroman reached its consolidation and flourished as a fictional pattern in Victorian Age, in the realistic novels of the period, yet in the present thesis we have attempted at revealing the 20th century connections of the pattern by focusing on such novels as *A Portrait of the Artist as a Young Man* by Joyce, *Tono-Bungay* by Wells, and *Sons and Lovers* by Lawrence.

Our research is justified by the fact that **the critical suitability** and **the up-to-dateness** of the chosen topic postulate as **the main aim** of our study the scientific and value research, by applying adequate comparative investigation methodologies and a pre-established work program, of a number of 20th century Bildungsromane in order to argue about the literary status of the Bildungsroman as an important fictional tradition, whose thematic and narrative elements allow this type of novel to be considered a patterned literary system.

The confirmation of this major aim in the context of a scientific research regards the following **concrete objectives** of our thesis, which also justify the scientific innovating character of the study:

- the presentation of the general theoretical and critical considerations of the Bildungsroman as the novel of character formation, including its definition and major thematic and structural characteristics;
- the research, diachronic and synchronic, of those thematic elements that marked the consolidation of the Bildungsroman as a literary tradition;
- the critical and theoretical evaluation of the literary system of Victorian realistic Bildungsroman as the climax of literary development of this type of fiction in English literature;
- the identification and evaluation of particular Bildungsromane in the 1st half of the 20th century through the textual approach to a number of major literary works (*Tono-Bungay*, *Sons and Lovers*, and *A Portrait of the Artist as a Young Man*);

- the emphasis placed on literary reception and continuity of the Bildungsroman in English literature of the 1st half of the 20th century in relation to the double perspective – traditional and experimental – of the period’s novel writing tradition.

The theoretical and methodological foundation of our study focuses on those exigencies of the contemporary scientific research that find their applicability as interpretative premises and modalities (theoretical and critical) that would allow the exposition and argumentation of the Bildungsroman tradition as a literary system in itself, having its own specific thematic and structural elements, along with the affirmation of its literary continuity through literary reception, influence, and intertextuality concerning its consolidation as a literary tradition.

In this respect, our research represents more than just the critical review of different schools, principles and methods of research, or a compilation of different theoretical and methodological perspectives of analysis of the literary discourse. However, the theoretical and methodological basis of our research is connected to the most recent and accessible bibliography, or to the fully acknowledged and accepted nationally and worldwide contributions to literary analysis, and the essential reference points of our study constitute the theoretical and critical contributions of, among others, Buckley, Bergonzi, Genette, Bradbury and Golban.

The principles and methods of research applied in our study are those used and applied by traditional and modern literary studies, and represent a combination of methods considered according to the material under research and the purpose of the study: philological, comparative, typological, biographical, as well as a number of methods and principles related to text analysis, intertextualism, thematology, literary theory.

The structure of the thesis corresponds to the proposed objectives and consists of an introductory section, followed by two chapters, each chapter comprising a number of subchapters, which are followed by a section of conclusions, representing our final reflections, and by the bibliography of literary texts and critical studies, and finally by index.

CHAPTER ONE
**THE RISE AND CONSOLIDATION OF THE BILDUNGSROMAN IN
ENGLISH LITERATURE**

1.1 The Bildungsroman as the Novel of Character Formation

Bildungsroman is a type of novel that deals with the formation of a personality. The term is derived from German: “Bild”, meaning “formation”, and “roman”, meaning “novel”. Many definitions have been given to Bildungsroman, yet they all consider it a kind of autobiographical novel, focused on the main character’s development from childhood to maturity, that is his physical, social and psychological development in time:

The standard definition regards Bildungsroman as a novel, frequently autobiographical (or pseudo-autobiographical) dealing with the development of a young protagonist, usually from adolescence to maturity, (...) emphasizing the youth and young adulthood of a highly sensitive character who attempts to learn the essence of living, to discover the meaning and the pattern of the world, acquiring the art of living and a philosophy of life. (Golban, 2003: 9)

It is also to be regarded as a “novel of all around development or self culture with a more or less conscious attempt on the part of the hero to integrate his powers, to cultivate himself by his experience.” (Buckley, 1974: 13)

This form appeared firstly in Germany in the Romantic period, varying in itself as “Entwicklungsroman” (which recounts the development of the protagonist), “Erziehungsroman” (which is mainly about education) and “Künstlerroman” (the development of an artist). Goethe’s work *Wilhelm Meister Lehr Jahre* can be regarded as the first prototype of the pattern.

In English literature, the literary pattern of Bildungsroman was not used until the nineteenth century (as to mention such Victorian Bildungsromane as *David Copperfield* and *Great Expectations* by Charles Dickens, *Jane Eyre* by Charlotte Bronte, *The Mill on the Floss* by George Eliot and others), although many of its elements can be seen in the literary works of different periods but not used as a separate form. Bildungsroman includes thus many of the thematic elements of narrative _ such as love, adventure, personal and social conflicts, inner life of the character, chronotope of roadway, city life, and many others, especially those of the picaresque novel and adventure novel, and

which added to the process of the development of the character from adolescence and sometimes from childhood, the experiences of the character and his/her change on both social and psychological level, make up a totally different and new fictional genre, which is Bildungsroman.

Each of these thematic elements has an important role in the textual representation of the character's life that leads to psychic change and evolution. Formation of the personality is the final result of this developmental process, especially concerning with changes he/she goes through. The hero's experience of life begins with childhood, where goodness and innocence reign, but there the evil also must exist, and, the evil is a necessary factor for the completion of formation. If the intrusion of evil doesn't happen, the hero cannot understand the wholeness of the real life, which allows the psychological change. Moreover, the psychology of guilt is necessary for the accomplishment of the hero's formation. Sin, imprisonment, escape, arrest are these fictional devices in the Bildungsroman that cause the character's suffering, frustration and represent the reason for the inner conflict and change which lead either to success or failure of formation. The protagonist tries to achieve the balance between good and evil, which indicate the realities of life and the life itself. Achieving the balance and dealing with the realities and problems of life determine the character to choose his own way in life.

Thus concerning the character representation strategies in the Bildungsroman, unlike the literary forms of fiction prior to the consolidation of Bildungsroman as a writing tradition, the character is no longer static on plot. The adventures, trials, and crisis in his life as well his social and human interaction, change not only the character's social status but also especially his inner perspectives of existence. The external conditions and the psychological experience, since childhood, shape the character's personality. Different from the other literary forms, especially picaresque fiction, Bildungsroman introduces the inner life of the protagonist that is not static but subject to change. In many other forms of the novel, the concern was to display the life of the character in his external conditions, his social interaction and his relations with the other people.

In epic and romance, which gave the origins to the modern novel, and even later in picaresque tales, the main concern is the experience of the character, who would be from upper class or from the middle class, where the background of the narratives is always the society and social customs. The hero should fight for his people and die as a hero in epic; the hero should be physically brave, morally strong and a lover in romance; in first novels the main character should exist within society and be under social determinism, and whose existence should reveal semblance to reality. Society shapes his behaviour and action, which could mostly be about the status in the society, yet the psychology of the character is hardly subject to change. In the nineteenth century, however, when individualism became an important topic of everyday life and literature, the inner experience of the hero, his thoughts, desires, feelings and inner conflicts came into consideration. Then the literature changed his perspective from social to the inner life of the character.

The protagonist's life is now to be shaped not only by society but also by his inner conflicts, which result in psychological and emotional change during the development of the personality of the main character. Thus, the hero becomes a person having his own identity. He reaches or not his accomplishment, yet the inner change leading to formation is the main theme of the Bildungsroman, and the "formation of personality is the self conscious, thematic and narrative category of every Bildungsroman." (Golban, 2003: 238) To achieve the successful formation is difficult and only possible by overwhelming the harsh realities of life, by integrating the every stage of human life as a whole, and by separating them as different stages of the physical and spiritual growth. If the childhood period cannot be separated from the maturity or if the conflicts of the hero cannot be solved, the formation will be a failure.

Mention should be made about the main stages of the human life, which are actually the main developmental stages in the Bildungsroman as the novel of formation: (1) childhood, (2) adolescence, (3) youth and early maturity. The early experience of childhood provides a spectrum for the development of the theme since the conflicts in childhood lead to the forthcoming experiences of the character. The period of childhood is the most important period of the person's development since all the roots of the

personality lies within. The memories of the child build a bridge between his adolescence and maturity and affect the future choices of the character. But if the memories of childhood cannot be left behind in the further stages, the development of the hero becomes a failure and the formation of the personality cannot be achieved.

The childhood period is presented as innocent and pure, where the child is unaware of the evil in life. The child has his own fears and happiness but the peace and security is broken by the unexpected changes in life, such as losing the parents, or suffering provided by his tyrannical parental figures. The protagonist of the Bildungsroman is mostly orphaned or fatherless, or in a conflict with his/her parents, suffering in a provincial town, which leads him leave the place to a bigger city, usually London in English Bildungsromane. Sometimes the education in childhood is incomplete and inaccurate, and this is one of the reasons that leads the character to move from his town to have a better education in order to gain an upper status in the society or to reach initiation. The character is sometimes unaware of why he leaves his home, or sometimes he is aware of the necessity to escape from his parents, yet almost always uncertain about his future experiences that should determine his self-accomplishment and initiation.

The adolescence period is the stage when the fears of childhood begin to disappear and the protagonist is no more unaware of the evil. This is the stage when the hero meets lots of people and experiences the realities of life and when he struggles against the torturous conflicts. The adolescence period plays an important role in the Bildungsroman since it is the period of crisis. It is the bridge between the childhood and early maturity and the hero, especially in youth, must choose the right ways in order to reach self accomplishment.

The adolescence period in the Bildungsroman is lived in the city on another background after the child leaves his home, and escapes from the native provincial town or village. It is the period when the protagonist goes through self-education or institutionalized education. It is the education that his homeland cannot offer in order to develop according to his own expectations. He leaves to enter a larger society, to meet

all sorts of people that determine the inner and outer changes in his life. The inner development and maturation of the protagonist take place during and after his education in the city. Education in Bildungsroman, mostly in the adolescence period happens to be the hero's experience in city as a "school-without-walls"(Buckley, 1974: viii), the "direct experience of urban life" (Buckley, 1974: 17). Completing his formal or self-education, the character searches for social relationships and social accomplishment, where the acquired education is a tool for his social accomplishment and an opportunity for gaining a social status. The hero of Bildungsroman has also to undergo the ordeal of love at least with two love affairs "one debasing, one exalting" (Buckley, 1974: 17), and embark on a search for a working philosophy of life, which often cause him to go through moments of suffering and pain.

All events and experiences he passes through lead the character to the final moment of his development: formation. Entering upon maturity is the final stage of evolution when the development of the hero is complete. Maturity stage represents the hero's synthesis of the past and the present. The hero assimilates the mind and soul, rationality and sensitivity, interior and exterior feelings. Since English Bildungsromane flourished in Victorian Age as realistic novels, the evolution of the character happens mostly against the social background where he experiences the good and evil, love and hatred. The realities of life affect the character's inner perspectives create a unity in his personality and the change becomes inevitable.

This change is also the result of psychological crisis that leads to a sort of epiphany, understanding of his status in society and personality. Without crisis in life and deep understanding, the character cannot comprehend the differences among the stages, his present status and thus achieve formation of his personality, which, as every important experience of life, and as required by the literary conventions of Realism, is a result of outer conditions determining the inner experience.

After the character achieves formation, he may return home to show his success. This coming back is also a signal of formation. The character compares his present self with the former one. Returning home is a necessary device in Bildungsroman so that the

reader is reminded of the earlier condition of the hero and made aware of the experiences and changes he has passed through.

Yet the successful formation is not always achieved. The development of all the stages must be separated in it but also must represent a whole for the success of formation. On the contrary, if the wholeness of all the stages is ignored and taken as separate parts in the process of the psychic development, the formation is a failure. Each stage the character goes through is distinct and includes particular features in the development of personality. The experiences in the childhood lead to future experiences and the future comprehension of life; yet, they are not the same as those of as of the character's later stages. All the stages are a whole in general and distinct in particular, and represent constituent parts of a single literary pattern, yet:

no single novel, of course, precisely follows this pattern. But none that ignores more than two or three of its principal elements - childhood, the conflict of generations, provinciality, the larger society, self-education, alienation, ordeal by love, the search for a vocation and a working philosophy - answers the requirements of the Bildungsroman. (Buckley, 1974: 18)

Finally, if Bildungsroman is a kind of autobiographical novel that deals with a character's development from childhood to early maturity, it differs from autobiography by its own style, theme and structure. Difference should be thus made between the autobiography and autobiographical novel. Autobiography is a kind of prose which recounts the author's own life story, experiences and development from childhood to his maturity; whereas in the autobiographical novel the author creates an imaginative fictional autobiography of an imaginative person, whose experience of life may, to a certain degree, come close that of the actual author:

In his comments on *Of Human Bondage*, Maugham makes a distinction we should bear in mind when approaching any Bildungsroman "It's not an autobiography, but an autobiographical novel; fact and fiction are inextricably mingled: the emotions are my own, but not all the incidents are related as they happened and some of them are transferred to my hero not from my own life but from that of persons with whom I intimate" (Buckley, 1974: 24)

Although in many Bildungsromane the experience of the hero have much in common with the author's own life experience, the success of the fiction is based on the

proper correlation of imagination and realism, as well as on the proper delimitation of the personal attitudes and emotions of the writer.

1.2 The Bildungsroman Development History

The Bildungsroman tradition entered English literature in the 19th century, and in European Literature in the 18th century, although many of its elements can be seen in many narratives of the previous periods. The first example of the pattern appeared in Germany; it was Goethe's *Wilhelm Meister Lehr Jahre*, a novel that influenced European as well as English literature. The first element of the Bildungsroman in English literature appeared in the eighteenth century, where the picaresque tradition played an important role in the development of the pattern. Later in the nineteenth century, during the Victorian period, where the novel became the dominant literary genre, the Bildungsroman tradition reached its consolidation and was used by many writers of the age including Charles Dickens, Emily Bronte, George Eliot, W.M. Thackeray, George Meredith.

Certain elements of the literary tradition of the Bildungsroman are to be found diachronically in literary works of different genres and periods, showing the development process of this type of fiction until its consolidation in Germany in 18th century and in England in 19th century. The origins of the form go as back as Antiquity. There existed many literary forms, including Greek epics and Latin novels, which later influenced the development of literature in Europe in general, and the rise of the Bildungsroman, in particular. In this respect, certain important thematic elements of Bildungsroman, such as experience, journey, ordeal, adventure, and personal history, can be already seen in the works of Ancient period.

The major theme of the novels of Antiquity is the experience of the character marked by adventure and ordeal, which reveal the external change of the hero, which is also to be seen in the picaresque mode of writing. The Ancient types of novels, including the "novel of trial and ordeal", the "novel of travel and wandering" the "biographical novel" (Golban, 2003: 26-27) deal with the character's response to the

adventurous experiences in life, or deal with the evolution of the character both biologically and socially, and introduce deviations in the hero's social life, usually ending when the problems are solved. Although these novels offer the fictional substratum for the development of the Bildungsroman, they are not concerned with the character's inner development and change, which remains static and whose features "are given as static and unmodified from the very beginning, hence the character is static too, and the experience of life marks an evolution and consolidation not of man's spiritual components but of his destiny and external condition." (Golban, 2003: 27)

In English Medieval literature, romance, which is the major genre of the period, is a kind of continuation of the ancient "novel of travel and wandering" and the "novel of trial and ordeal" where love, adventure, travel and the quest represents the main thematic elements, and, like in Antiquity, being rendered through the aspects of the supernatural. The shift from the supernatural to the realistic element marked the appearance of a new genre, which is novel, the first manifestation of which being the Spanish picaresque novel that played an important role in the further development of European fiction writing tradition. Picaresque mode of writing contains the aspects of travel, adventure, autobiography, love, and trial by society, which are to be found later as some of the main elements of the Bildungsroman as included in the process of formation of the character.

In picaresque narratives, these aspects reveal the character's development within society and human relationships, although this development is not for the psychic completeness and formation of the personality. In other words, the picaresque novel added many elements to the process of character's evolution both biologically and spiritually, but what makes it different from the Bildungsroman is that picaresque writings don't recount the character's psychological and emotional development and change.

Estimating the general characteristics of the later Bildungsroman, picaresque novels share with it a number of characteristics, such as the development of the hero from childhood to maturity, organised around the chronotopes of home, roadway, and

city. The character of the picaresque novel leaves home and embarks on a journey. During his travel he meets people of different social rank, and experiences different human relationships. He reaches city that enlarges the action but may also become a “source of corruption” (Golban, 2003: 35). The main character deals with the problems and harsh realities of life, and reaches maturity. This development is a gradual process determining internal and external changes. But these changes are pseudo-changes, mostly consisting of the character’s physical and social alterations, and being little concerned with psychological issues and spiritual change, yet the character of the picaresque novel passes through different stages of life, adventures, events and types of education, as well as social and sentimental initiations.

These characteristics of the picaresque novel contributed to the consolidation of the Bildungsroman tradition by providing the thematic elements of adventure, action, chronotope of road, chronotope of city, individual experience and the external change, where, in the Victorian Bildungsroman, in particular, and in Bildungsroman, in general, these characteristics shifted the perspective on the inner life and internal change of the character. The change of the character’s personality, leading to formation, became the main concept of the Bildungsroman.

The rise of the novel coincides with the Age of Reason in the eighteenth century England, where reason, rationality and the social concern were the main concepts of life and literary works, the rules and norms dominating over the act of creation. Poetry, the literary genre of the Neoclassicism was subject to strict rules that were to be obeyed, and no innovation was accepted.

The rise of the novel as a new genre in English literature revealed the rejection of these strict rules and disclosed the new taste of the rising middle class. This new form of prose appealed to the middle class with semblance to reality of lives, values and ways of life. The concern with the individual and individual’s everyday life in society became the major theme of the new form, which had to be represented realistically in the fictional text.

The novel emerged with no definite rules and norms of writing. The roots of the novel go back to ancient epic and prose, and medieval romance. The main influence on the rise of English novel is the picaresque mode that appeared in the sixteenth century Spain. The development of the novel is a complex process during the years of poetry' and drama's reign. Since it was a new form of writing, which struggles for literary affirmation, English novel in the 18th century had flexible narrative organizations:

The first novels tried hard to assume some other identity ("memoirs", "true histories", collections of letters, found manuscripts, and so on), that is to say, any form compatible with revealing a particular, circumstantial view of life. One may talk actually about a lack of recognizable form rather than about the "newness" of concern, as the individual experience is always unique and therefore new, because one often finds the same novel under several headings: *Moll Flanders*, for example, is an autobiographical novel, but also a picaresque novel; *Joseph Andrews* is a comic novel, or a parody, or a picaresque novel; *Pamela* is a sentimental novel, epistolary novel or confessional novel; Fielding's *Tom Jones* is a novel of manners, but an important part of it is in the picaresque mode and so on. (Golban, 2003: 39).

Although different, the 18th century English novel share one common feature, which critics usually call "realism", meaning:

the concern with the real, familiar world around, with characters who share their condition with that of the reading audience, the turning of attention from the general and the abstract to the concrete and the particular as a result of the whole rationalized cultural context of the age. (Golban, 2003: 39)

The characteristic of the new form is that it should represent the individual experience in the social background that reflects the faithfulness to the fact. The theme of the growing individual and the adventure he has to pass determined the revival of the picaresque tradition in the 18th century English novel and later the consolidation of the Victorian Bildungsroman.

The development of the Bildungsroman tradition on the basis of the picaresque tradition can not be underestimated as the picaresque novel introduced the development and evolution of the hero during the three developmental stages: childhood, youth and maturity. The picaresque novel also arranged its narration on the premises of the chronotopes of home, roadway, and the city. Moreover, the picaresque tradition included autodiegetic narrator in the narrative organization of the novel, which later is to be also found in Victorian Bildungsromane.

In the developmental process of the Bildungsroman the picaresque tradition played thus the most important role, but the spiritual and psychological development of the character, as well as the child figure and the childhood's importance on future development of the personality as dominant thematic components of a Bildungsroman, owe their literary significance to Romanticism.

English romantic period revives the interest in the period of childhood and individual experience as a reaction against Neoclassical principles. For romantics child is an archetype that embodies general aspects of the formation of the character through adolescence to youth and maturity. The concern with the experience of childhood, psychology of children and the infantile experience are the major concerns of the new movement, and these would later be developed in fiction by the English authors of Bildungsroman.

The individualism which rose in the last decades of the eighteenth century was literary rendered by the romantics; moreover, they represented the human being's inner life as opposed to the mass behaviour and social norms. The individual's inner existence also allowed the romantic writers to deal with the psychology and the inner change in the process of human development.

One of the most important romantic writers of the age, William Blake, reveals a profound understanding of the child psychology, as well as the ability to

explore the spiritual sides of human mind, thus contributing to the development of Bildungsroman tradition in terms of psychological change of the character.

Blake's poetry, especially the collection of the poems *Songs of Innocence and of Experience* recounts the good and evil sides of the human mind, considering the child's innocence against the corruption by the society and the adults. The subtitle of the volume shows the deliberate attempt at disclosing human inner existence: *Showing the Two Contrary States of Human Soul*. It was an attempt to deal with the character's spiritual life, which strongly influenced the development of Bildungsroman tradition in English literature in Victorian Age.

Another English romantic writer, William Wordsworth, in his long autobiographical poem *The Prelude*, focuses on the development of a poet's mind from childhood to maturity in close observation of the interaction between the personality in development and nature, countryside, workings of human imagination and feelings:

his [Wordsworth's] best literary production centres on the development and workings of his own mind, the complexity of his personality, with pregnant autobiographical allusions, rendering the principles governing the formation of individuality - especially as in *The Prelude* - which is actually the major concern of later, Victorian Bildungsromane. (Golban, 2003: 59)

Wordsworth's masterpiece, represents an example for the literary expression of growing mind of a poet, an individual that develops as an artist, which is the characteristic of the English Bildungsroman since many of the Bildungsroman characters in the English literature are individuals dealing with art and being artists, such as Paul Morel a painter, Stephen Dedalus a poet, David Copperfield a prose writer. Wordsworth represents his own evolution as a poet from childhood to maturity. In *The Prelude*, Wordsworth begins with his childhood experience, goes through youth to maturity, when the character reaches stability after the chaotic period of the past. The

poet regards memory as an important point that serves as an instrument of integration since childhood experiences influence the growing mind of the character.

Concerning the development of English literature, in general, Romanticism broke the linearity of literary evolution, revived the innovative spirit in art, gave the poets and artists the freedom of expression, and thus prompted the later rise in the 19th century of Symbolism, Aestheticism and other avant-garde trends, which, in the 20th century, marked the rise of Modernism and experimental writings.

Concerning the development of Bildungsroman in English literature, Romanticism offered to its authors the concern with the character's inner life and the childhood experience as an important stage in the development and formation of a personality. This aspect of the Romantic period led the Victorian writers of Bildungsroman to consolidate the general characteristics of Bildungsroman and make it a new fictional genre, different from the picaresque tradition.

1.3 The Victorian Bildungsroman

Having the origins of some of its thematic elements in the literature of Antiquity and Middle Age, and being influenced by the picaresque novel and later romantic ideas expressed in poetry, Bildungsroman emerged as a consolidated fictional tradition in European literature in the 18th century in Germany, where Goethe's *Wilhelm Meister Lehr Jahre* is considered the prototype of the form and in English literature in the 19th century during the Victorian Age. The major trend of this period is Realism and the dominant literary genre is novel. Realism opposes Romanticism, its rules and literary concerns. It emerged thus as a reaction against the Romantic Movement of the previous period and as a continuation of the neo-classical doctrine of the eighteenth century "emphasizing the word "truth" (Wallace, 1986: 62), social concern, human and social interaction, the social determinism on individual experience, attempting at

showing literarily life as it is, without exaggeration, and at expressing at full the entire complexity of human and social typology.

All the realistic novels are intermixed with the elements of real life and fantasy. Characters and events are imagined but the organization and the coherence of the events, their cause and effect relationship, social background of the period and the experiences of the individuals (since it is believed that the experience of an individual is the major test of truth) reflect the realism and provide an understanding of the society of the period and the people's everyday life. In this respect, Realism, as a literary trend can be defined as: "a means of rendering fidelity to actuality in its representation, thus defining a literary method and a particular range of subject matter, and being loosely synonymous with verisimilitude." (Golban, 2003: 101)

After the rise of English novel in the eighteenth century where the novel emerged as a new genre without certain rules and norms, and with a flexible narrative organization in, it reached its peak and became the major genre that governs the literary creation of a period in the nineteenth century, where, united with the realistic perspectives emerged as a distinct trend in Victorian Age: Realism and realistic novel.

Realism and the interest in the social values and morality of the period influenced the consolidation of the Bildungsroman tradition in that period and became reflected in Bildungsroman as the concern with social background and the influence of different people of different social ranks on the character's development and formation. With the effect of realism, the character faces the problem of having an upper social status in the society and the achievement of formation became twofold: achievement in the society and in private life. Social concern also adds the importance of the money in having a respectable social status that may cause the accomplishment or the failure of the character. These elements, among many others, such as vocation, happy marriage, professional career, etc., determine the inner and outer changes in the process of formation, showing the social influence on the character's life.

In the beginning of the nineteenth century in English literature, the literary expression of the development of the character gained great importance, and the autobiographical novels emerged as different from the past Realism put emphasis much on the development of the characters and their experiences in the society. Social changes affect the hero, who is placed under social determinism, and causes a sudden change in his inner life: this is what caused the Bildungsroman literary tradition reach its consolidation in Victorian literature.

Victorian period, in general, marks the expansion and innovation in society. Besides its positivistic features, Victorian period is a century of chaos caused by the sudden industrialization and expansion of the Empire to the Eastern world. It is the period of movement from country to city and the emergence of the middle-class. It is thus a period of great complexity and dynamic change, where

a great deal of Victorian intellectual effort was spent in trying to hold together a universe which was exploding. It was an age of conflicting explanations and theories, of scientific and economic confidence and of social and spiritual pessimism, of a sharpened awareness of the inevitability of progress and of deep disquiet as to the nature of the present. (Sanders, 2000: 399)

Major literary works of the period deal with the problems of the society and the individuals' existence within an often-obstructing social background. Realistic novel discusses the relationship between individual and society, a modality of which would be the development of the individual's personality in relation to the society, hence the importance and popularity of Bildungsroman among English realists of the Victorian Age.

The importance of Bildungsroman was also determined by the growing interest in the historical and autobiographical writings in the nineteenth century, which is also the reason behind the fact that the Bildungsroman reached its consolidation in the Victorian period. However, the Bildungsroman, with its narration consisting of many

characters and events following each other in cause and effect relationship, is closer to autobiographical rather than historical novels with its focus the individual and the society surrounding him and their effects on the development and formation of the character.

The Bildungsroman should be distinguished from the other literary forms by its own narrative and thematic peculiarities. The character of Bildungsroman develops from his childhood to maturity, but this development is not superficial: it is a process that includes childhood experiences, the crisis of adolescence, and the period of youth and maturity in which the previous experiences caused the character to be a more stable person. The experiences of life and their effect on the protagonist's personality cannot be underestimated. The change in personality towards reaching maturity and its stable condition is only possible by a long process of search and finding, gaining and losing, happiness and suffering, all leading to a deep realisation of oneself in relation to society and other people.

The Victorian period was an age of controversy dealing with the social unrest, political and social reforms and religious problems. However, in the middle of that period these controversies and the problems were diminished. The development of the society, dynamic change and innovation make the Victorian age an age of transition to modern 20th century experience. Yet Victorian Age was complex and controversial:

In science and technology, the Victorians invented the modern idea of invention, in other words, the notion that one can create solutions to problems, that man can create new means of bettering himself and his environment. In ideology, politics, and society, the Victorians brought astonishing innovation and change: democracy, feminism, unionization of workers, socialism, Marxism, and other modern movements took form. In fact, this age of Newton's mechanics, Darwin's evolution, Comte's view of society, Marx's view of history, Taine's view of literature, Freud's view of human psyche appears to be not only the first that experienced modern solutions, in other words, the age can be taken to express the rise of the modern. (Golban, 2003: 99)

In literature, Victorians combined the Romantic elements and the neo-classical principles. Romantic attributes, such as emotion, self and imagination intermixed with the Victorian social standards and beliefs, which is also to be noticed in the works of the period.

In the Bildungsroman, the social standards are embodied in the life of the city, which is the symbol of corruption and also a step to self-improvement. It can be said that Victorian society was the place where the characters experienced all the external realities in which the struggle for surviving and reaching accomplishment changes profoundly the character. As the hero wants to gain an upper status or to become a respectable gentleman, he goes through many stages and experiences that lead him to the understanding of his faults and weaknesses and change his philosophy of life.

Among the Victorian realists, Dickens is the one who represented at full the Victorian standards and moralities. He described the society of his time and the condition of the individual in the Victorian background as in *David Copperfield* and *Great Expectations* are also the novels that mark the consolidation of the Bildungsroman tradition in English literature.

For Dickens and for other Victorian novelists, the growing interest in the autobiographical writings and the interest in the individual experience in relation to the social were the main influence in their production of the Bildungsromane. Individual in relation to society represents actually the main theme of the period's realistic fiction, yet many Victorian writers would mix in their writings the romantic and imaginary elements together. Realism of the period did not only refer to the presentation of social background and the life styles of the characters but also to the psychological insight and the social influences on the inner existence of the heroes and heroines. The Bronte Sisters, in particular Charlotte Bronte, add to the realistic writings of the period the female search for vocation in a patriarchal world. Dickens aimed at presenting the character's search for upper social status and sentimental accomplishment. Pip tries to

be a respectable gentleman in order to gain the love of worthy Estella since he sees it as the only way.

The Victorian Bildungsromane, besides the above mentioned thematic aspects, contain the elements of autobiographical fiction, but unlike autobiographers, the writers of the Bildungsroman employ imagination in his writings, he imagines:

the character's experience of life and creates a consciousness in formation rather than his own. It is an accomplishment of every Victorian author of Bildungsroman, which allows for the creation of a narrator who not only narrates a remembered life but also reveals, as a character, a hero or none of these (that is, as narrator only), the process of remembering this life. (Golban, 2003: 115)

Autobiographical mode, as used in *David Copperfield*, for example, recounts the story from his childhood to early maturity. David, after his mother's death is sent to school and then to London. He experiences the social interaction and determinism and often poverty and misery. His experiences in London (the city is seen as the source of corruption and experience of real life influencing the hero's inner and social personality) lead to the formation of his personality and bring David to his origins. He returns to his hometown in a kind of circular movement that represents:

a life myth an experience structured as a symbolical concord between the origins (the experience of childhood) and the state of desired completeness and final formation (entering upon maturity). Between them is a transitory stage of youth "a space between" - a temporal and spatial reality representing the phase of development and evolution. (Golban, 2003: 159)

David Copperfield as an autobiographical kind of fiction, focuses on the development of the character, escape from provincial town, entering a larger city, experience of urban life, professional and sentimental achievement, and the returning home to disclose the development and changes he went through the stages of human evolution, which constitute the important elements of every Bildungsroman.

The Bildungsroman covers a period of time, the life of the character, which includes three major stages of human life: childhood, adolescence and maturity in relation to social background. One of the general characteristic of the Victorian age to follow the rules of society, and thus get the public admiration; therefore, the writers of the period dealt with the contemporary issues (social and moral), and their effects on the formation of the protagonist.

Social relationships and the character's struggle for surviving play important roles in the development of his personality, where the movement from provincial town to city and indulging into an industrialized society determines the character's suffering and his faults, whereas towards the end of the maturation process, the character is left to understand his faults and conceives his own philosophy of life.

It is not only the society that determines the protagonist's development but also a number of personal factors. The character is exiled from his hometown, on his first suffering is provided by obstructing parental figures, or he has to pass through ordeal by love. In general, however, the character is presented within the social background, with its other ordeals that determine the character's social accomplishment or failure. The character tries to survive amid the problems of social life and to prove himself in society. In the process of development, money may come into his life by being a test for his personality and give way to his social initiation.

In some Victorian Bildungsromane as in *Great Expectations*, money can be seen as the source of corruption. Pip's expectations are mostly based on money; as to be a gentleman and have a high status in society is possible only by having money. Pip believes that the only way for having Estella (who is a part of his ordeal by love, of his sentimental career) is to have power and money. His thought of having money and Estella guides him to London and makes him leave his only friend Joe behind. His ordeal by love begins when he was introduced to Estella, who becomes the only

motivation that provides his inner changes and formation, although in the novel the formation of his personality is left.

Unlike Pip, David's concern is not so much money as it is his professional career and his formation could only be achieved by the love of Agnes, an idealized Victorian woman. Although money and social accomplishment are the necessary devices for recounting the experiences and ordeals the protagonist passes through, many of the Victorian Bildungsromane do not focus on materialism or issues, as, for instance in *The Ordeal of Richard Feverel*, of main importance in the character's formation is education.

The Victorian Bildungsroman reveals thus a complex range of thematic perspectives concerning the character's formation, his accomplishment and failure; his inner development in relation to Victorian society, his social progress. One element, however, remains unchanged: "The Victorian writer of a Bildungsroman reveals his interest in the character's inner life by tracing a process of agony of the soul at certain moments of the character's state of mind." (Golban, 2003: 118). This agony and self-accusations are caused by the psychology of guilt, which later determines the formation of the character. The psychology of guilt leads the hero to certain deviations in life which turn out to be the characteristics of the existence in a society that leads the protagonist to search for self-identity through a huge range of unsolved problems, suffering and frustration. This is a gradual process in the experience of life, which is a necessary device for achieving inner development rather than social fulfilment of the hero, and which later is to be highly emphasised in the 20th century Bildungsromane.

In both Victorian and the 20th century Bildungsroman, each experience of the character contributes to the character's self understanding and change, later showing themselves as the formation. The ordeal by society may cause the incompleteness of formation unless it can be overcome throughout the experience of life.

In every Bildungsroman, the protagonists have to pass through many of these experiences and every experience provides either accomplishments or deviations in the character's life cycle. The success in sentimental career, for example, often culminates the hero's formation, which is seen nearly in every Victorian Bildungsromane. In *David Copperfield*, David can only reach maturation by marrying Agnes; in *Great Expectations*, Pip's formation would not be possible unless he forgets Estella and gives up his obsession; in *Ordeal of Richard Feverel*, Lucy's death prevented Richard's inner development and caused his spiritual death. Therefore, the ordeal by love is the necessary device for the maturation and formation of the characters. It is the romantic impulse in Victorian Bildungsroman determining the inner development of the characters, disclosing emotional and psychological insights although in a typical Bildungsroman, the realistic elements are dominant and the narration, as conceived by the Victorian writers of Bildungsromane, focuses also on the character's "growth and development within the context of a defined social background, and thus the final formation and initiation may also imply a search for a meaningful existence within society." (Golban, 2003: 237)

The meaningful existence within society means also to follow that society's values and ethical standards, as, indeed, the best novels of the Victorian age include a strong moral didacticism, along with the concern with social problems and the individual progress in society. The society and the struggle of the individuals within the range of the social determinism and interaction provide a wide spectrum for the development of the character, which caused the Bildungsroman tradition to reach its consolidation in the period of realism. Victorian Bildungsroman shows the effects and influences of society and other individuals on the character development and describes the formation of the protagonist as the search for identity in Victorian society

The novel writing tradition in the Victorian age in general has come to change at the end of the period by the changing standards of the age. Victorian values and beliefs, social standards as well as the literary thematic and narrative concerns changed and diversified by the time the century was coming to its end. The innovations

in science and technology, the new ideas in philosophy and psychology made possible this chance and diversification, which, in their turn, marked the appearance of new movements and trends, especially those that in the first half of the 20th century represent the complexity of Modernism and experimental writing. Concerning the literary tradition of the Bildungsroman, its developmental climax belongs to Victorian Age, yet there are many and multiple connections of the pattern in the 20th century, especially in the first half of the 20th century, within the juxtaposition of the modernist, experimental and traditional, realistic fictional modes.

CHAPTER TWO

THE BILDUNGSROMAN IN THE 20TH CENTURY ENGLISH LITERATURE

2.1 Modernism and English Novel in the 1st Half of the 20th Century

In the first half of the 20th century, the innovative and experimental trends and movements in art and literature received the generic name of Modernism, which comprises a wide range of –isms: Impressionism, Expressionism, Cubism, Futurism, Symbolism, Imagism, Dadaism and Surrealism. Modernism is not thus a movement or trend, but it consists of many unified and often contradictory experimental trends, movement and styles.

Modernism originated as a reaction against the 19th century positivism and realistic art, having its roots in Aestheticism, Symbolism and the entire late 19th century artistic avant-garde. In general, the term “modern” refers to “the great wave of innovation and transformation which affected all the arts in Europe and America in the years immediately before the First World War and which seemed at the time to embody the essence of twentieth century newness.” (Bergonzi, 1994: xi)

In its background of the first half of the 20th century, Modernism opposes the art of that is the continuation of the traditional and normative type of the nineteenth century realistic movement, and which preserved itself unchanged and conservative, stuck in the past literary theories and expressions concerning society as a subject matter, thus being pragmatic, didactic, and prescriptive, and aiming at teaching moral values and social standards.

Concerning the origins of Modernism, of great importance are aesthetic hedonism, the search for truth in art and the doctrine of “Art for Art’s sake”, and their rejection, towards the end of the 19th century, of the conventional opinions, political, moral or social purposes of the Victorian realism and its traditional norms of writing techniques. Yet of primary importance are the early 20th century developments in science and human thought, especially in psychology, philosophy and sociology. Einstein published his *Special Theory of Relativity*, then *General Principles of*

Relativity, which caused to question the truth and reality. Freud wrote *The Interpretation of Dreams* in 1899, *The Psychopathology of Everyday Life* in 1904, *Three essays on the Theory of Sexuality* in 1905, and in 1913 *Totem and Taboo*, which became of great influence on the twentieth century literature and art. Apart from these, new trends appeared in the twentieth century, such as Cubism in visual arts, Dadaism and Surrealism in poetry, Expressionism and Impressionism in painting, as well as, Futurism, all of which grew out of one another aiming at rejecting the tradition and values in art.

In short, Modernism attempted to reveal a rebellious spirit in art, an attempt to reject the commonplace and the traditional conventions and to express in the works of art the state of confusion and crisis of its time. The definition and characteristics of Modernism still maintain its ambiguity, especially due to its complexity and plurivalent response to the changing modern world:

It is an art of a rapidly modernizing world, a world of rapid industrial development, advanced technology, urbanization, secularization, and mass forms of social life. Clearly, too, it is the art of world from which many traditional certainties had departed, and a certain sort of Victorian confidence not only on the onward progress of mankind but in the very solidity and visibility of reality itself has evaporated. (Bradbury, 1976: 57)

It can be also claimed that Modernism is the art of modern world that, due to industrialism and the chaotic political age, caused the decline of the belief and the questioning of the individual's place in the contemporary world. It was the age of confusion and paradox not only in literature and other arts, but in the social life as well, which was reflected in literature and art.

The period of Modernism covers the first half of the twentieth century. The last decades of the nineteenth century include major problems and changes, which lead to a radical change in the taste of the public. The problems of that age were caused by the developing industry, and the benefits from the industrialism and the growing demands

in social life caused the Victorian positivism to decline. In these conditions, Modernism flourished as a new condition for art offering the opportunity to present a chaotic period in its complexity. “Modernity is a new consciousness, a fresh condition of human mind - a condition which modern art has explored, felt through, sometimes reacted against” (Bradbury, 1976: 22). Instead of social concern, modernists focused on the workings of the human mind, and, since the human mind in their works is a very complex structure and the superficial understanding and imitation of the world are rejected, the modernist works have to develop and use new techniques and styles:

The search for a style and a typology becomes a self-conscious element in the Modernist’s literary production,(...). In this sense, Modernism is less a style than a search for a style in highly individualistic sense; indeed the style of one work is no guarantee for the next (Bradbury, 1976: 29)

Stephen Spender explains one of the Modernist attitudes towards art in *The Struggle of the Modern*:

the modern art is that in which the artist reflects awareness of an unprecedented modern situation in form and idiom and that the principle of reality in our times is peculiarly difficult to grasp and that realism is not an adequate approach to it. (Faulkner, 1977: 15)

The reality concept in the twentieth century, unlike in the Victorian period depends on the perception of the real world by human consciousness. The modernist art, then, requires an understanding of the new ideas developed especially in the field of psychology. In modern novels the main aim is to show the complexity of the human psychology and its abstract manifestations. In this context, the aesthetic concentration, indifference to social concern and the search for new possibilities of artistic expression should be regarded as the basic characteristics of Modernism.

Here lies Aestheticism as a major source of Modernism, with its emphasis on the beauty of the work of art and with its complex and sophisticated style giving to the art a profound importance and claiming that art should be made for the sake of art, and for educated people who would understand and give the work the righteous value: “For

Pater the artist is valuable because he helps to bring about a quickened, multiplied consciousness through the creation of beautiful works.”(Faulkner, 1977: 4). In the aesthetic consciousness, the emphasis is on the deep understanding of the art by human mind. These ideas go beyond the reality of the Victorians, which is not adequate for the interpretation of the new art, since the artists’ task is to show the profound meanings in their works, and not to show the subject as it is. The reader or the audience should go inward in order to understand the meaning of the real art.

The complexity of Modernism can be better expressed by defining it as:

a movement toward sophistication and mannerism, towards introversion, technical display, internal self-scepticism. (...) Modernism might mean not only a new mode or mannerism in the arts, but a certain disaster for them. In short, experimentalism does not simply suggest the presence of sophistication, difficulty and novelty in art; it also suggests bleakness, darkness, alienation, disintegration. Indeed Modernism would seem to be the point at which the idea of radical and innovating arts, the experimental, technical, aesthetic ideal that had been growing forward from Romanticism, reaches formal crisis - in which myth, structure and organization in traditional sense collapse, and not only for formal reasons. (Bradbury, 1976: 26)

Actually the root of the Modernist trends depends on Aesthetic movement that governs the subtle and sophisticated art of Modernism. In their turn, each modernist movement claims the dominance of experimentalism in its branch of art. The experimentalism and innovation become the basis for literary production in a century in which the conception concerning the individual’s place in world has radically changed. Modernism is an art of multiple points of view and a multi-dimensional world of non-communication, with alienated, frustrated and isolated individuals. Emergence of the modernist trends is the result of this alienation and represents freshness and newness in a world developing itself, the trends being concerned with the condition of the alienated and frustrated character in a period of crisis in the history of humanity, and thus representing a turn to inward.

The turn to inward in art and literature was already prefigured of the late 19th century trends that, together with Aestheticism, constituted to the rise of Modernism. Symbolism, for instance, a late nineteenth century movement, rejects the rigid rules of

positivism and realistic writing, and gives value to emotion and imagination. According to symbolists, reality is relative and can be changed as objects and events change. The real truth can only be perceived by turning to inward. The feelings of the individual perceive the truth itself. Like symbolists, impressionists treat reality not as an external incident of life but as an internal mental process, emphasizing the mental impressions. Impressionism is concerned with the detailed descriptions that could influence the audience at a particular time, and thus it represents a new approach to art, manifesting itself mostly in painting. Expressionism is another trend that emphasizes the primacy of emotion and mental life of the characters. Expressionists tried to express the psychology of the individual rejecting the external realities. The common aspect of these movements is that they stress the importance of the inner life of the individuals and opposes the nineteenth century positivist and realist writings with their concern with individual in relation to society.

Among the 20th century modernist trends, mention should be made of Futurism, a movement that opposes realistic forms and celebrates change, originality, technology and innovation. It began at the beginning of the twentieth century and lasted until 1915, influencing other innovative 20th century movements, such as Dadaism and Surrealism. Dadaism is another avant-garde movement belonging to Modernism, protesting against the violence of the World War I and claiming the collapse of the belief in the meaning of life. Although it rejects the aesthetic and moral values of life, Dadaism absorbed the innovations of Futurism and Expressionism, and is characterized by the pessimism and negation. Surrealism, derived out of Dadaism, focuses on the unconscious creative activity:

Surrealism, like Dadaism, used art as a weapon against the evils and restrictions in society. However, Surrealism's emphasis, unlike Dada, was not on negation but on positive expression and tried to reveal a new and higher reality than that of daily life. Its innovations in style have had great influence on modern art, poetry, fiction, drama and the cinema. (Yeganeh, 2002: 479)

The 20th century begins with the short reign of the King Edward VII after the death of Queen Victoria in 1901. This period marked a period of stability and consolidation of British imperial possessions, but soon British military and economic

supremacy became relative. In literature the Edwardians continued the Victorian concerns with society and moral issues, remaining traditional and conservative. However, the Edwardian period includes some of the best novels by Joseph Conrad, plays by George Bernard Shaw, and poetry by Thomas Hardy and William Butler Yeats. Following this period, the history of art and literature places Modernism in the period after the World War I until late 1920s. The collapse of the cultural and social order led the artists to find new styles in art and literature in the way the beginnings of Industrialism and the French Revolution influenced the rise of Romantic Movement.

Critics have actually noticed that some of the main characteristics of Modernism are much similar to those of Romanticism: the freedom of artistic expression, concern with individual experience and characters' inner existence. Both Modernism and Romanticism are radical movements stressing experimentation and innovation, rejecting the established tradition and rules, and searching for new methods and artistic expression. For many critics, Romanticism's relation to Modernism is that Romanticism resulted in Symbolism and Aestheticism, which in their turn gave rise to Modernism. On the other hand,

for the earlier and wider we push in our attempts to get at the roots of Modernism, the more we are likely to ask questions about the relationship between modernism and two of the essential mental and artistic movements of the nineteenth century: Romanticism and positivistic Naturalism. A number of critics have been tempted to see Modernism as a resurgence of Romanticism, though conceivably in a more extreme and strained form of pure irrationalism. (Bradbury, 1976: 46)

It was Romanticism that started to give importance to individual's feelings and psychological states, being seen, on the whole as a crucial period in literary history, as it broke the linearity of literary evolution based on classical principles and gave rise to artistic innovation and experimentation. The literature of the modern world is more accustomed to the radicalism derived from the romantic period and with the new developments in science and thought make the new attempt in literature inevitable to flourish.

Romantics had already focused on individualism and made the individual a literary concern, which is also the major concern of Modernism. By the beginning of the 20th century, the study of human mind marked a new developing science in the field of ideas. The studies of Sigmund Freud and Carl Jung on human psyche, and the growing interest in human psychology lead the works of art examine differently the human behaviour and the source of human conduct. Also like in Romanticism, the 20th century modernists take up the individual's search for identity in an ever more confused and confusing world.

It was again not quite a novelty in literature since romantics developed the theme of escapism from harsh realities of life through imagination. This is connected to the dualism of existence in romantic poetry, an attempt to live in an alternative world through the use of imagination as the creative principle. Modernists use symbols to escape from reality and symbolism awakens the unconsciousness of the individual. In this respect, Modernism should be studied by revising Romanticism in order to better comprehend general temper of the twentieth century:

Modernism, while not our total style, becomes the movement which has expresses our modern consciousness, created in its works the nature of modern experience as its fullest. It may not be the only stream, but it is the main stream. Like Romanticism, it originated with historical neatness about the beginning of a century, in a period of deep intellectual reappraisal and social and intellectual change, and has come increasingly to dominate the sensibility, aesthetics and mind of the hard core of our greatest writers, and to become the essential and appropriate vision to our most sensitive readers. Like Romanticism, it is a revolutionary movement, capitalising on a vast intellectual readjustment and radical dissatisfaction with the artistic past_ a movement that is international in character and marked by a flow of major ideas, forms and values that spread from country to country and developed into the main line of the Western tradition. (Bradbury, 1976: 28)

As a continuation of Romanticism and its general characteristics, Modernism can be identified with the concern with individual experience, escapism, change and radicalism. Its main aim is not the reflection of the social disorder but its affect on the individual consciousness. In this respect, the alienation and frustration, the lack of communication and self-confidence become major thematic elements and even subject

matter of the modern art, especially concerning character representation in novels. It is a new approach in literature, the art of our day, the chaotic literature containing its own paradoxes:

Modernism was in most countries an extraordinary compound of the futuristic and the nihilistic, the revolutionary and the conservative, the naturalistic and the symbolist, the romantic and classical. It was a celebration of a technological age and a condemnation of it; an excited acceptance of the belief that the old regimes of culture were over, and a deep despairing in the face of that fear; a mixture of convictions that the new forms were escapes from historicism and the pressures of the time with convictions that they were precisely the living expressions of these things. (Bradbury, 1976: 46)

In English literature of the first half of the 20th century Modernism manifested itself mainly in fiction, giving rise to so-called Experimental Novel. In modern period the traditional modes of writings decline with the new innovations and the movements of the age. One can analyse the modes of writing in the twentieth century literature looking at it as being twofold: one as the continuation of the traditional techniques and subject matter and the other as an experimental mode of writing, which includes also the experimental novel based not on the Victorian standards in fiction, but offering new perspectives concerning both subject matter and narrative techniques.

In the 19th century fiction, the thematic level consisted mainly of the social concern, characters being either presented as social types or discussed in relation to social determinism. Likewise, the narrative style was completely plain and followed a chronological sequence of events with a cause and effect relationship. The main purpose of the novel was to show the realities of life and teach the moral values, how to behave and how to be a virtuous human being. Traditional Victorian novel is a reaction against the technological world that dehumanizes the individuals. However it doesn't mean an escape from the real life but a reflection of it. The characters in such a novel are mostly from the middle or upper middle class, and the novels recount the individual experience in relation to society in the traditional mode of writing, expressing illusion of reality and dictating moral values. Every day life, individual experience in the social background, moral standards of the age are the main themes that constitute the thematic

elements in the realistic type of fiction. Art, thus, cannot be separated from the social life and is a part of society; traditional point of view regards art as the product of society since it deals with the society and aims at large audience.

Actually, throughout the development of the novel type, from the emergence of the genre in English literature in the eighteenth century, the main purpose of the novels was to instruct and teach by recounting individual experiences. Therefore, in order to fulfill the desires of the reading public, the writers wrote about the moral values and standards of the age expressing an individual's experiences, his status and virtue. An example could be *Pamela or Virtue Rewarded* by Samuel Richardson, a book that instructs how a young girl should behave. It is didactic and reflects not just the social background of the eighteenth century but the eighteenth century moral standards. Fielding, another 18th century English writer, wrote *Joseph Andrews* and *Tom Jones*, which reflect the social background in a more realistic way. Fielding dealt with the experience of individuals, their weaknesses and their existence within society, influencing the later writers of Victorian period in which novel writing reached its consolidation and became the dominant literary genre.

In the first half of the 20th century, the English novel continued its supremacy over other genres, and manifested itself as realistic, traditional fiction, continuing Victorian standards of novel writing, and as innovative and modernist, the latter one revealing the fact that the most important manifestation of Modernism in English literature is actually represented by the experimental novel. Experimental novel is primarily concerned with the psychological experience of the characters, the infinite process of thought and the abstract manifestation of mental experience, such as memories, intuitions, sensations, impressions, etc. In this respect, it represents a strong opposition to the traditional concern with exterior reality and society, the presentation of characters as social units. The experimental novel emerges with the developing ideas on literature and science. It is influenced by the general perspective of the society of the period, which is chaotic in itself, and it represents the general psychological and ideological conflicts and processes in a general sense:

Modernist novel has shown, perhaps, four great preoccupations: with the complexities of its own form, with the representation of inward states of consciousness, with a sense of nihilistic disorder behind the ordered surface of life and reality, and with the freeing of narrative art from the determination of an onerous plot. (Bradbury, 1976: 393)

In this respect, mention should be made of the new emerging theory of psychoanalysis that affected the novel writing tradition. The reality and the semblance to reality concepts of the Victorian novel lost their literary validity against Freud's assertion that human behaviour can not be predictable and reliable and that human perceptions of reality are relative. According to Freud, individual feelings and thoughts are uncertain and his actions are unpredictable. This assertion provided pessimistic views and discussions about human possibilities and the individual as subject to unknown and illogical forces from the human subconsciousness, which Freud calls id. Another contribution to the rise of the twentieth century experimental novel belongs to Jung, who developed the theory of archetypes and collective memory. According to his theory, human beings are controlled not by libido, as for Freud, but by the inborn, pre-established forms of psychic behaviour, which offer primordial images, symbols and archetypes. Dreams, art and literature represent the possibilities by which archetypes become accessible to human consciousness. Thus the twentieth century experimental novelists deny the human self-control and recognise the human imperfectability and give importance to myths and archetypes, and the ways in which human subconscious operates. In this respect, the human being is no longer regarded as an integrated whole but an unpredictable and complex structure, thus being represented as a round and dynamic characters in literature.

The contributions of psychology and psychoanalysis make the modern experimental novel sophisticated and subtle, breaking the Victorian flat and superficial character portrait. Writers like Virginia Woolf and James Joyce show that the individual's psychic experience is imperfect and irrelevant and the perception of reality could change according to every single individual. Every experience the human being goes through makes a different effect on the human psyche and could influence the characters in different ways. The writers of the early twentieth century experimental novel writers are aware of these differences in perceptions.

Another important concern of the modern novel is to achieve the aesthetic wholeness using poetic language and complex themes, although in experimental novel the organization of plot is relative:

One of the great themes of the Modernist novel has been, in fact, the theme of the art of the novel itself: a theme that, by forcing the reader to pass beyond the reported content of the novel, and enter into its form, has given Modernist fiction a dominantly Symbolist character. (Bradbury, 1976: 396)

The new perception of art has come to a change from more traditional and realistic to more complex and subtle. It tries to achieve the aesthetic wholeness rather than to achieve a wide audience. Its main task is to give the psychological insight into character, his psychological experience rather than exterior experiences in relation to social background:

The modern artist was alienated from the everyday social world, and yet he had a vision of a new, unified and transformed order of things. Art assumed a new importance, as the aestheticism of the late nineteenth century was metamorphosed into the more radical and ambitious programme of the modernists. So, too, did subjectivity, with parallels to the development of psycho-analysis. Outer objects became symbols and correlatives for inner states of feeling. At the same time, the transforming vision of the modern had its political implications: a revolutionary art might lead to a revolutionary culture and a new social order. (Bergonzi, 1994, xi-xii)

From the end of the nineteenth century to the period after the World War I, the belief in God and progress came to a decline and pessimism replaced the previous ideas and beliefs. The idea that “God is no longer with us” effected the human relationships and lead to a lack of communication in society. Literary works of the period were influenced by this traumatic situation, and turned towards the inner experiences of the human beings. Experimental novel’s main concern takes shape with this interior experiences of the individual, showing society as not an important part of the individual development but as a major problem which causes deterioration in human relationship and which is a source of failure. Disorder in the society and every day life and the appearance of nihilism by the mid and end of the nineteenth century influence the

literary works of the modernist period. The turn to psychic experience, feelings and states of mind represented some kind of escapism from society's harsh realities and embodied the most important characteristic of Modernism, from which the experimental novel emerges.

In the first half of the twentieth century, the writers are aware of the world around themselves. This world was not Victorian society of order and stability, but a world technologically oriented. To express and reflect the society's own chaotic form writers use the art emphasizing the form rather than content. Moreover, if the modern novel was to follow the Aesthetic ideology, it should regard art, respect its form and complexity. Thus the twentieth century experimental novel is more complex aiming at the educated audience who respect art and artists:

The characteristic demandingness of Modernism arose from the writer's sense of the difficulty of their task. Only a complex and demanding art, it was felt, could adequately render a modern consciousness of the world. This feeling can be accounted for in several ways. It can be said that all great art is complex, (...) or that the modern world is more complex than previous forms of society, owing to the effects of a technology which has not only filled the world with more things than ever before, but also changed the relatively settled relationships of the feudal era for the confused openness of the modern industrial state. Or it could be argued that the consciousness of the modern artist has been rendered more self directed by the influence of psychological investigation, revealing the complexity of the human personality, and of philosophical enquiry, emphasising the role of the agent in creating the reality which he experiences. The decline of the respect for authority is another aspect of the situation. Many of these trends had been developing over a long time-scale; it is probably too limiting to trace them back only as far as the Romantic period. Yet they reached a peculiar urgency in the early twentieth century, and modernist art was one result: its complexity is innate, irremovable. (Faulkner, 1977: 21)

Modernist novel deals with the psychological insights of the individual, and the narration expands into the individual's thought, perceptions and observations. The narration thus occurs not in the exterior realities of the character but in the human mind. Therefore, the narrative techniques of the previous period become inadequate to render the complex mechanism of human mind, which is the main concern of the experimental novel. This new thematic concern requires new techniques, especially to better express

the abstract manifestations of the mental experience as an aspect of primary importance in the general thematic concern with human mind.

The most important one is the stream of consciousness technique; the modernist experimental novelists use this technique to better express the psychological experience of the characters, their abstract manifestations of the mind, thoughts and ideas before they are formulated for deliberate speech. The stream of consciousness technique was firstly introduced by the American psychologist William James in his work *Principles of Psychology* (1890) to describe the flow of thoughts of the waking mind. Writers use this technique to describe the unspoken thoughts and feelings of the characters without using traditional description and dialogue. The mental experience of the character is expressed through the stream of consciousness technique in the form of interior monologue.

In the nineteenth century realistic writings, as well as in the early period of the emergence of the novel in the eighteenth century, the narrative techniques of the novels were flexible and open to influences. The absence of general rules in fiction writing caused 18th century writers imitate the previous picaresque narratives or other forms of writing (diary, letter, etc.) mostly suitable to their novels, which largely manifested itself in the later Victorian period: “the early theory of the novel was formulated for the most part under the realist aesthetics of the nineteenth century. While in this century the theory of the lyric is expressive, the theory of the novel remains largely mimetic.” (Onega, 1996: 16) As the Victorian period is regarded as the period of Realism, and its main concern is the individual in relation to society, the literary works of the period are determined by the tastes of the readers and in their turn determine the audience, as their aim is to teach and enlighten the readers and society about the general and acceptable rules while entertaining the audience by telling fictional stories which resemble the real life:

The realist novel, in any case, should be psycho-social study, one that reveals new truths about human feelings and relationships. Such a novel has a theme and is linked to a well-defined moral intention, an authorial stance towards that theme, which is easily identified, whether it is

conveyed by direct or by indirect means. It is this moral intention that makes realism something more than an attempt at copying nature. (Onega, 1996: 17)

In this respect, the Victorian novel is traditionally socially concerned dealing with the realities of life that determine the emotional and psychological status of the characters and their relationship with the society and other characters.

This Victorian perspective in novel writing is continued by Galsworthy, Greene, Maugham in the first half of the 20th century, whereas other writers of that period – Joyce, Woolf, Lawrence- reject society and ethical issues as a fictional concern and found the experimental novel dealing with the psychological insights of the individual. They also reject the traditional narrative style of cause and effect relationship in the organization of events, and in this respect the linearity of narration is broken and the events are no longer chronologically ordered. In more general terms,

In the case of literary discourse, namely fiction, they produced remarkable changes in form and content, to mention the shift of consensus between author and reader (for instance the narrative strategies of juxtaposition and multiple point of view would challenge the reader to re-establish a coherence of meaning from fragmentary forms); the rejection of realistic conventions and the adoption of complex and difficult new structural and thematic organizing principles; the rejection of chronological linear development of the narrative and the consideration of character as ultimate literary concern, especially his psychological motivation, through, say, the tracing of the flow of character's thoughts in the stream of consciousness technique, or through the substitution of a logical exposition of thoughts with collages of fragmentary images and complex allusions; the expression of a sense of urban cultural dislocation, along with an awareness of new anthropological and psychological theories (such as those of Freud and Jung). (Golban, 2003: 217-218)

The narrative techniques and thematic concerns of the twentieth century novel, especially the modernist one is more complex than those of the Victorian realistic novel. The content and the plot lost its importance in the literary works of the period, and the stress on form, the aesthetic wholeness of the work of art gained importance. The novel lost its plain meaning and became more poetic, full of imagery and deep meanings. The writers and the critics of the age opposed the mimetic considerations: "They criticized literature in terms of its structural complexity, not in terms of its

immediate fidelity to life. That is, aesthetic judgements of the New Critics tend to be intrinsic rather than extrinsic.”(Onega, 1996: 22)

Different from the traditional novel, in modern experimental novel, omniscient point of view turned to detached point of view; linearity of narration is broken, and even the organization of the events became relative since the experimental novel consists mainly of the character’s interior monologue, abstract manifestations of the mind, his feelings and thoughts, making relative also the relation between time and space in the organization of events:

In the modern world time is also related to space, but imaginative literature of the 20th century has provided new perspectives of literary organization of these concepts. The concept of time, for instance, is closely linked to the speed at which people of this century perform their spatial movement. Mention should also be made that Einstein has postulated that time is another dimension of space, and much of the 20th century literary interest in space is an extension of some of his theories about time and space. (Golban, 2003: 117-118)

Modern novel can be thus differentiated by its original forms and techniques, such as the form of interior monologue and the stream of consciousness technique. Unlike traditional novel in which writers use mostly the first person narration and an omniscient point of view the experimental novel writers present a discourse in which:

- a) Present consciousness represented: “interior monologue” (first person, present tense), either talking to oneself, or transcript of mind. Direct discourse.
- b) Psycho-narration: narrator describes contents of character’s mind (third person, past tense). Indirect discourse.
- a) Quoted monologue: “interior monologue” quoted by narrator (narrative- third person, past tense, character’s thought- first person, present tense). Direct discourse.
- a) Represented speech and thought, or narrated monologue: character’s thoughts, in her own language, third person (both narration and thoughts in third person, past tense) (Martin, 1986: 140)

Of these four types, (a) is known and called “stream of consciousness”. The experimental novel opposes the traditional novel of Victorian style not only in the form and narrative technique but also on the thematic level. The traditional way of

representing the character and his own thoughts in relation to society or the social effects on the individual was replaced by the modernist concern with feelings and unspoken thoughts, psychic and emotional experience:

The aim of the novelist is to create a whole and full impression, to produce a controlled effect on the reader through the careful arrangement of form and subject matter. The aim is still to tell a story which is morally or metaphysically relevant, but the point now is that the reader must perceive and feel the story together with the character-as an experiential process, not as a finished product seen from the outside (Onega, 1996: 20)

The experimental mode of fiction writing, which appeared in the first half of the twentieth century as a part of English Modernism, with its new thematic concerns, and narrative techniques, changed and gave new dimensions to the traditional modes of writing novels on both thematic and narrative levels, and in particular to those belonging to Victorian Realism, including the literary tradition of the Bildungsroman.

2.2 *Tono-Bungay* and the Formation of a Scientist

The novel writing tradition in the first half of the 20th century being divided in traditional realistic fiction (as a continuation of the Victorian Realism) and modernist, experimental fiction (as a rejection of Victorian realistic novel), the Bildungsroman, which in Victorian Age achieved its consolidation and was exclusively of realistic type, is now also to be viewed in this double perspective: traditional and experimental. In this respect Herbert George Wells' *Tono-Bungay* (1909) reveals a traditional realistic attempt at writing a 20th century Bildungsroman.

In the history of English literature Wells is acclaimed as one of the founders of English science-fiction novel, but he also wrote other fictional types, including Bildungsroman and on the whole Wells represents 20th century continuation of the Victorian tradition of realism. Although writing science-fiction would be for that period an innovative literary concern, his style, themes, ideas, narrative organization preserve the Victorian realistic mode: "Wells interest in human nature was far more physical and

environmental” (Gillie, 1975: 2), than being concerned with the innovation of the modes of literary expression. Yet he is credited with the fact that:

He was the first imaginative writer to awaken the general public to the perspectives opened up by technological science, and though he was immensely optimistic about the prospects if the public took control of technology, he was correspondingly sombre about them if technology were left in the hands of men who wanted only power, or in those of scientists whose moral concern was limited to a belief in their right to pursue research regardless of the consequences. (Gillie, 1975: 33)

Wells believed that technology and science will help society improve and in this respect he attempted at reflecting faithfully reality in his novels:

His effort, in short, is to mirror a real world and not, like a novelist, to create another more or less like it; his aim is to present persons he has known rather than to call imaginary characters into being. His “novel” then is essentially his autobiography, written expressly to trace his social trajectory. (Buckley, 1974: 188)

In this respect, *Tono-Bungay*, a 20th century Bildungsroman, was written in the traditional narrative and thematic style of the realists, and thus continuing the convention of Bildungsroman in a radical and innovative period of the works of art. The narration begins telling the story by giving a brief summary of his life, his social acts, private life, relatives and his Uncle’s achievements through the voice of a first person autodiegetic omniscient narrator. He tells the story as a mature person who has experienced many things in life since his boyhood at the age of “thirteen or fourteen”. However, his story doesn’t begin with the introduction of his childhood but with the information about the essence of what he is going to narrate about.

I want to tell myself, and my impressions of the thing as a whole, to say things I have come to feel intensely of the laws, traditions, usages, and ideas we call society, and how we poor individuals get driven and lured and stranded among these windy, perplexing shoals and channels.(...) I am writing mine- my one novel- without having any of the discipline to refrain and omit that I suppose the regular novel-writer acquires.

I have read an average share of novels and made some starts before this beginning, and I've found the restraints and rules of the art (as I made them out) impossible for me. I like to write, I am keenly interested in writing, but it is not my technique. (...) (Vol. I: 14)

The written passage above is a kind of preface before the actual story-telling, in which through his narrator the author reveals that his novel is autobiographical, socially concerned and based on some already established techniques of writing.

He begins his story by describing the Bladesover village and the Bladesover house in a panoramic mode. Then, the narrator tells about a boy of thirteen or fourteen, his illnesses endured in that age but the narration is broken by a sudden shift to authorial time (the narrator's mature period). The narrator, who is also the main character, is fatherless, and his mother is a housekeeper in Bladesover, whose landlady is Lady Drew. George Ponderevo, the narrator and main character has never known his father whom his mother hates, never telling his name. The only relation to his father is through Uncle Pondevero with whom he does his apprenticeship. The novel discloses thus, from its very beginning, a typical Bildungsroman plot pattern:

The theme of formation unfolds the chronotope of home, where at the beginning the hero is fatherless, and, alienated from the antipathetic and hostile mother, and from the provincial setting, he passes through institutionalized education, where he finds a friend, and apprenticeship, during which he finds congenial parental figures, Uncle Teddy and Aunt Susan. (Golban, 2003: 215)

The protagonist of the Bildungsroman is usually orphan or fatherless, and in conflict with adults, suffering in a village or provincial town. George has never known his father, and his housekeeper mother is hard and inflexible, treating him not lovingly. For his mother the rank in society is very important, and she always warns George about the rules of their own class. George himself witnesses the differences in treatment of the people according to their social positions as he lives with his mother in Bladesover, whose owner is the upper class Lady Drew. In his school days, George is befriended to Ewart who will be his closest friend throughout his life.

The Bladesover house section of the narration plays an important role in George's development, being a place in which he learns social differences, establishes friendship and passes through his first debasing love experience. George is sent to a public school in Bladesover where he makes other friends, but as it usually happens in a Bildungsroman, the education there is inadequate. One should point out that unlike in the Victorian Bildungsromane, in Wells' novel the childhood period is not one of innocence, but of rigidity and conflict:

We dealt with one another with the forcible simplicity of natural boys, we "cheeked", and "punched" and "clouted"; we thought ourselves Red Indians and cowboys and such like honourable things, and not young English gentlemen (...) we fulded ourselves dreadfully with ale; and a time when our young minds were infected to the pitch of buying pistols, by the legend of the Wild West. (Vol. I: 37-38)

Tono-Bungay represents a traditional Bildungsroman in its concern with growing of a hero, George Ponderevo, from childhood to early maturity, consisting of those thematic elements that form the process of development and formation of a character. One of these elements is the ambition to escape his condition, where influences George's decisions and makes him wish to become a gentleman, like Pip's "great expectations". The first ordeal appears when he falls in love with Beatrice Normandy who is similar with Estella from *Great Expectations* and who points out the issues of class distinction. The only problem that matters is his occupation in the future. Moreover, George's fight with Archie, his ideas about social class, and his inferiority show the importance of the social ranks.

The fight brings exile from home to his cousin Nicodemus Frapp who lives in Chatham. This part of the novel represents his experiences about religion and his denial of the existence of God. George's the decline of the belief in religion and even in God represents actually the consciousness of the modern man. This period is a humiliating experience for George who will later remember the days in Chatham as painful. He doesn't stand being in Chatham and the humiliation there, so he runs away to Bladesover House, where he is not welcomed, and leaves Bladesover for the last time to Wimblehurst.

Wimblehurst covers his childhood and adolescence period. He meets his Uncle Ponderevo and Aunt Susan with whom he will live and grow, and who represent the parental figures for him. Wimblehurst represents his stage of youth and institutionalized education: George learns Latin and chemistry, while working hard in his uncle's pharmacy. Although the conditions in school, his school friends and the studies aren't revealed in detail, Wimblehurst section constitutes a period of hard work and ambition. George's Uncle Teddy is a person who desires to go forward and be successful with his work. He always complains about the stability and conservatism of the English people, the public of Wimblehurst, and influence George to renew his experience, to struggle to find the real truth, which is the scientific one:

For me the years at Wimblehurst were years of pretty active growth. Most of my leisure and much of my time in the shop I spent in study. I speedily mastered the modicum of Latin necessary for my qualifying examinations, and - a little assisted by the Government Science and Art Department classes that were held in the Grammar School - went on with my mathematics. There were classes in physics, in chemistry, in mathematics and machine drawing, and I took up all these subjects with considerable avidity. (Vol. I: 95)

The Wimblehursts section of the novel represents George's advancing in studying and plays an important role in his development. However, his uncle's contributions to his development and his revelation of moral and scientific truth in his maturation can not be underestimated. In the novel, the narrator and the main character, George, often criticizes English society being aware of the class distinction, classifies people according to their social status thus calling the upper class representatives "Olympians", and talking about the "decay of the great social organism of England." Yet George in his youth deals mainly with school work and chemistry studies at his uncle's. George is greatly interested in innovation and study while his uncle's ambition is limited to money and personal advantage. In a typical Bildungsroman, society plays an important role by determining the growing individual, and his uncle represents the society and social determining in relation to most of the George's personality in formation:

I will confess that when my uncle talked of cornering quinine, I had a clear impression that anyone who contrived to do that would pretty certainly go to jail. Now I know that anyone who could really bring it off would be much more likely to go to the House of Lords! (Vol. I: 93-94)

After his uncle gets bankrupt and moves to London leaving George in Wimblehurst, wins Technical Board Scholarship and moves to London to study there, which represents a new step in his development centered around the chronotope of city. George is of twenty-two now, ready to face when he comes the city life and study advanced engineering:

There was a fine sincere curiosity, a desire for the strength and power of scientific knowledge and a passion for intellectual exercise; but I do not think those forces alone would have kept me at it so grimly and closely if Wimblehurst had not been so dull, so limited and so observant. Directly I came into London atmosphere, tasting freedom, tasting irresponsibility and the pull of new forces altogether, my discipline fell from me like a garment (Vol. I: 139)

George makes the first step to become a scientist but London takes hold of him and his hardworking style begins to diminish as he starts to explore the city with “a growing sense of loneliness, a desire for adventure and intercourse”(141). Here George has another love affair with Marion, and his debasing love leads him to give up the scientific studies and change his way of living:

Well, you begin to understand my breakdowns now. I have been copious with these apologies. My work got more and more spiritless, my behaviour degenerated, my punctuality declined; I was more and more outclassed in the steady grind by my fellow students. Such supplies of moral energy as I still had at command shaped now in the direction of serving Marion rather than science. (Vol. I: 166)

Money again plays an important role in his life and love as Beatrice expected a more respectable work for him, which would bring more money, Marion also asks for money to live comfortably. Their marriage depends on money and by the time George starts again working with his uncle for a three hundred a year, she accepts his marriage proposal. George leaves school and works with his uncle, experiencing the rise of Tono-

Bungay. Although he possesses the Victorian standards of morality, George accepts his uncle's offer of the "modern way of trading", of easy money earning.

The hero passes through personal crisis, torn in both professional and sentimental career since he has to choose either to continue becoming a scientist or earn money by working with his uncle's immoral medicine Tono-Bungay in order to marry Marion. Tono-Bungay carries him to the upper class status, but makes him question the moral values of the age. His marriage to Marion is a disaster for his further scientific studies and thwarts the search for the real scientific truth. Marion is not his intellectual couple and after their inevitable divorce, George indulges back into scientific studies and experiences revelation when he is forty-five, starting writing his life story with a mature understanding of the past experiences:

His physical and spiritual maturation implies success and failure of the gentlemanly conduct, joy and ordeal provided by love, and the hero is finally left with the prospects of successful formation of his personality, including intellectual fulfilment on the professional level as a man of science, and financial, that is social accomplishment. (Golban, 2003: 215)

George's understanding of life in the section of adolescence and youth is due to the conflicts and crisis of a young boy questioning his own self and the life. The authorial point of view through the narrator, disrupts the narration and gives a mature, retrospective understanding of the earlier experiences in the formation of the hero. George experiences the ordeal by society while searching for vocation and communication with other humans. His search for identity is also determined by his love experiences that will lead him to fail in progress.

After his desperate marriage with Marion and their divorce, it takes time for George to find out his own self-identity and establish the way that he would follow: Science representing his own in life and actually "the salvation of *his* life". He provides money from Tono-Bungay, which is a great achievement, and which would bring him and his Uncle and Aunt an upper class status and make them wealthy. His search for scientific truth is depended on a lie, that is Tono-Bungay, a fake of technology, chemistry, and science. Every experience he goes through, in a harsh society, and

unsuccessful love affairs make him grow more and more experienced and contribute to his development until maturation:

Nearly eight years slipped by. I grew up. I grew in experience, in capacity, until I was fully a man, busy with many new interests, living on a larger scale in a wider world than I could have dreamt of in my Marion days. (Vol. I: 276)

Wells' novel reveals thus strong thematic and narrative connections to the Victorian Bildungsromane, being influenced by them and following their fictional pattern:

As a Bildungsroman, Wells novel follows the evolution of George Ponderevo, its hero-narrator. It seems that the major influences are Dickens' *David Copperfield* and *Great Expectations*, along with Meredith's *The Ordeal of Richard Feverel*, and indeed there is no real interpretative effort needed to apprehend the narrative and thematic similitude in matters of characterization and events representation (Uncle Teddy resembles Wilkins Micawber, Beatrice Normandy bears similitude with Estella, the house Bladesover is reminiscent of Rayham Abbey, and so on). (Golban, 2003: 215)

The ambition to earn money is one of the main elements in traditional Bildungsromane, playing an important role in *Tono-Bungay*, as well. Although, it is his uncle who has the desire to be wealthy and powerful in society, money influences George as well, including his first love affair with Beatrice, his marriage to Marion, and his scientific career. Thus, money and society (social rules, dogmas and standards) become an important factor of influence on the development and formation of George's personality.

On the thematic level, *Tono-Bungay* proves to be a typical Bildungsroman with its story of a main character's development from childhood to early maturity. The character George passes through three developmental stages, first of which is childhood in which he lives in a provincial town (Bladestown) with his unsympathetic mother; he begins his institutionalized education at Bladestown School. After he is punished because of a fight, George is sent to his cousin's house in Chatcham, a small town where he suffers for his beliefs. He goes back to his town and is sent again to his Uncle

Ponderevo in Wimblehurst where he finds more extended education and congenial parental figures.

George goes to school, learns Latin and science, then wins a scholarship and moves to London where his second stage - youth - begins by providing alienation, ordeals and suffering within an obstructing social background. George lives with his uncle and aunt, who also moved to London, falls in love with Marion, indulges into social interaction and work, and tries to become a respectable wealthy gentleman that would allow him to marry Marion. He gives up his scientific studies and tries to earn money by his Uncle's invention – Tono-Bungay – which will carry them to the upper class status and make them wealthy and powerful, but this constitutes the central conflict of the hero's personality. After his devastating marriage to Marion, George moves to Crest Hill with his Uncle and Aunt, where he meets his first love Beatrice. Crest Hill period represents his early maturity leading to the accomplishment of formation and to professional fulfilment.

On the narrative level, Wells continues the Victorian techniques of the realistic works: the narration is linear, the narrator George is also the main character, reifying through his voice on omniscient point of view:

On the narrative level, the linear textual organization is reified by the voice of George the narrator, who, as in classic, conventional Bildungsromane, retrospectively assesses his own formative process; moreover, he is not far removed from the authorial sensibility, and reflects his creator's point of view and even his actual experience of life. George as narrator is a middle-aged engineer, satisfied with his scientific accomplishments and self-conscious about his artistic potentialities as a fiction writer. The narrative is not simply a self-portrait, and the narrator is not Wells' mouthpiece, although much of George's (as hero) formative experience and many of the ideas expressed by George (as narrator) are revealing of Wells' own values, thoughts, positive features, as well as of unattractive attributes. (Golban, 2003: 215-6)

Tono-Bungay proves to be a traditional realistic Bildungsroman by continuing the Victorian Bildungsroman tradition, organizing its narration around the chronotopes of home and city, recounting the development and formation of a personality during the three stages of human evolution- childhood, youth and early maturity- in relation to

society and having a linear narration with an autodiegetic omniscient narrator. In this respect, *Tono-Bungay* can be classified as a traditional realistic Bildungsroman having conventional thematic and narrative organization, and revealing

the author's alliance to the conventional type of fiction writing, especially his concern with a wide range of intellectual, moral and social issues, when the linear movement of the narrative discourse is disrupted by an omniscient narrator who presents his opinions and ideas about science, art, ethics, sex, religion, family life, socialism, and which are actually Wells' own. (Golban, 2003: 216)

2.3 *Sons and Lovers* and the Psychological Insights into Formation

David Herbert Lawrence is nowadays considered a traditional writer, although regarded as explorative. He dealt mostly with social realities and moral values supporting the Victorian standards of morality and didacticism: "He was essentially a man of deep religious feeling who believed that art does nothing of value if it does not renew moral vision."(Gillie, 1975: 51)

However, in the cultural context of the first half of the 20th century, Lawrence is to be regarded as one of the modernists considering his use of Freud's theories in his works while dealing with the psychological insight into character. On the thematic level, his application of the innovative theories in psychology makes the works experimental and modernist, yet maintaining traditional narrative level and traditional realistic ideas on society and moral values. The characteristics of Lawrence's works are thus semi-traditional "owing more to intelligence than to wealth, which was dissolving the old class stereotypes", and which were common in Victorian Period.

In *Sons and Lovers*, for example, Lawrence's descriptions of the places and the moments of action reflect the realism of the previous period, although he maintains a poetic style and uses objects, such as flowers, as the symbols associated with the characters, which make him unique among his contemporaries:

Flowers of all kinds abound in *Sons and Lovers*, and such passages, with their pervasive nature mysticism, reminds us that if the realistic Lawrence writes in the tradition of nineteenth-century fiction, the poetic Lawrence writes as a late heir of English Romanticism. (Bergonzi, 1994: 24)

Sons and Lovers, written in 1913, is a Bildungsroman that focuses on the development and formation of Paul's personality. The novel starts with the description of the town and the family life of Paul the child. Dealing with the development and the formation of the character, the novel closely follows the tradition of Bildungsroman in which the protagonist's parents are introduced and analysed. Thus the first chapter introduces Paul's miner father and his frustrated mother. Mrs. Morel experiences disastrous marriage with Mr. Morel who treats her devastatingly bad. Mrs. Morel, being a sad and frustrated wife, shows the aspects of a good Puritan treating her children well and making them her only purpose in life. Her affections towards her children, especially towards her sons, and later Paul, that is mother-son relationship, constitute the main element in Paul's process of formation.

The story of the main character Paul begins to be recounted in the second chapter along with the development of his brother William, the first son of Mrs. Morel, whom she admires and adores most. The novel not only recounts the development of young Paul but also William, although superficially, representing his family life, his suffering within the walls of home with his father, their quarrels and his departure from Bottoms to Nottingham first, then to London where he finds his love Louisa Lily Denys Western whom his mother doesn't approve. Along with Paul as the main character, William's development and his relationship to his mother are recounted until his death. William's death is the only way to escape the boundaries of his mother. His love towards Louisa, which is untouchable and inevitable in London, fades away when he is with his mother. Thus with his death he becomes free from his mother's demands and her cynical approach to his fiancée.

Paul's weakness throughout his development represents his dependency on being much cared after. Mrs. Morel, especially after the death of William, her first son, becomes fond of Paul, as Paul grows fond of his mother. As a child he is shy and hypersensitive, and his mother knows he is different from any other by having an

artistic nature. His difference and sensitiveness brings him discomfort in his life by being bound to his mother all the time. In the process of development, the main influence on his maturation is his mother, and without her he feels lost, and it is his mother's fault that he is unfulfilled both in his sentimental and professional career. Thus Paul represents a person lacking personality, unable to cope with life, but always a dependent child. However, he lately understands that it is his mother again who determines his failure in life, interfering with his emotional and even professional life.

As a Bildungsroman, *Sons and Lovers*, however, gives less emphasis on Paul's education during his childhood and adolescence. His formation and development are provided by the ordeal by love with three women in his life; Miriam, Clara and his mother. In the period of adolescence Paul meets Miriam who represents the spiritual type of relationship and is an exact match for Paul. He feels he is bound up with Miriam. Miriam covers a long period and provides prominent importance in his process of development:

She alone helped him towards realisation. Almost impassive, she submitted to his argument and expounding. And somehow, because of her, he gradually realised where he was wrong. And what he realised, she realised she felt he couldn't do without her. (Ch. IX: 198)

Miriam represents a perfect match, Paul's intellectual love who would lead him to initiation. In this respect, Miriam embodies an angelical figure. She is always religious and he hates her piety that makes him feel tortured and despised: "He was afraid of her love for him. It was too good for him, and he was inadequate. His own love was at fault, not hers."(Ch. VII: 181) Paul is bound to Miriam who resembles his mother. She is one of the conflict in his mind, a perfect match to get married to, yet a spiritual being to touch, lacking sexual affection:

He did not know himself what was the matter. He was naturally so young, and their intimacy was so abstract, he did not know he wanted to crush her on to his breast to ease the ache there. He was afraid of her. The fact that he might want her as a man wants a woman had in him been suppressed into a shame. When she shrank in her convulsed, coiled torture from the thought of such a thing he had winced to the depths of his soul. And now this purity prevented even their

first love-kiss. It was as if she could scarcely stand the shock of physical love, even a passionate kiss, and then he was too shrinking and sensitive to give it. (Ch. VII: 156)

Clara represents another love affair in his process of development. Being different from spiritual Miriam, “with Clara he took on a smart, worldly, mocking tone very antagonistic to Miriam.” Clara serves him with her sexuality and fills him with life, yet she is again inadequate for his wholeness since she doesn’t meet his demands as a spiritual being. Paul feels like he is filled with joy when he is with Clara; moreover, for Mrs. Morel Clara is the woman who will not try to take her son out from her.

In this respect, *Sons and Lovers* represents a Bildungsroman that is concerned with the psychic development of the character determined by the three women in his life, who provide an internal conflict. Paul’s experiences with his mother, Miriam and Clara influence his development from childhood to maturity. Lawrence associates characters in the novel with certain symbols and motifs to express the roles of the characters in the process of formation:

The best example of spatial organization that narrative offers is perhaps the correlation between light and darkness, and different kinds of flowers. Mrs. Morel is associated with light, tall white lilies, Miriam is associated with white flower too_ this aspect signifies the spiritual essence of human existence. Mr Morel represents darkness; Clara receives red flowers from Paul, who also notices in the garden a bed of pink and purple irises_ it implies the sensual consideration of human experience of life (Golban, 2003: 220)

Besides his sentimental experience Paul’s professional career is another aspect of his formation, which is provided by his work in Nottingham as a clerk and by his painting. The novel concerns with Paul growing to be an artist, where he is fond of painting by which he would earn for living, thus the novel being a Künstlerroman. His status as a painter and his style are not given explicitly, though.

Being a novel concerned with personal psychological issues, the reflection of society and the influence of the society do not cover the narration at full, although *Sons and Lovers* determines a unique model in identifying the class stereotypes. Lawrence achieves a perfect reflection of class differences. Mrs Morel combines the middle-class

intellectualism while Mr. Morel working-class simplicity. Being a working class family, money plays an important role in the life. Mr. Morel's spending of money, his stealing money from Mrs. Morel's purse cause many problems in the household. When Paul begins working he is aware of the fact that "already he was a prisoner of industrialism"(Ch. V: 79). Unlike other traditional Bildungsromane, however, the ambition of getting an upper class status is not mentioned and even despised by Paul who later sells a few of his painting and gets money:

"You know", he said to his mother, "I don't want to belong to the well-to-d middle class. I like my common people best. I belong to the common people."

"But anyone else said so, my son, wouldn't you be in a tear. You know you consider yourself equal to any gentleman."

"In myself", he answered, "not in my class or my education or my manners. But in myself I am."

"Very well, then. They why talk about the common people?"

"Because the difference between people isn't in their class but in themselves. Only from the middle classes one gets ideas, and from the common people life itself, warmth. You feel their hates and loves" (Ch. X: 223)

As a Bildungsroman, *Sons and Lovers* recounts the life of Paul from childhood, giving less emphasis on his education and social accomplishment (his work in Nottingham) but focusing on his psychology, inner conflicts, Oedipal complex and ordeal by love rather than ordeal by society. Disclosing the social background of the working class family and an unsympathetic father who is "like some ugly irritant to their souls"(Ch. VI: 100), and telling of a sensitive individual growing fond of his mother, the hero having two love affairs (one with innocent Miriam who has a sacrificial role in the development of Paul and another with Clara who is a sensuous being for fulfilling Paul's affections for a woman's body), the novel embodies the elements of the Bildungsroman pattern.

Sons and Lovers discloses psychological elements making it subtle and sophisticated. The basic theory governing the novel is the Oedipal complex, the instinctive love between son and the mother. The son unconsciously desires his mother while murderously hates his father. The Morel children grow hostile towards their father. William's and Paul's quarrel with their father, and their fondness toward their

mother disclose and reflect the complex. However, Paul's killing his mother by giving her overdosed morphia subverts the complex since he has "to kill" his father according to Freud's theory. William's death symbolizes his escape from this catastrophic love. Moreover, Paul's feeling for his mother is more passionate than those of William, and his difficulties with Miriam and Clara stem from his unresolved passion. Only her death could free him at the end. Paul is the victim of this complex, which leads to the failure in formation of personality.

Paul's separation from Miriam and later Clara, as none of them satisfies him, makes him feel alone but in rest. He is again with his mother although he sometimes feels hatred towards her. He then comes to a realisation that as long as his mother lives he will not be free:

His life wanted to free itself of her. It was like a circle where life turned back on itself, and got no farther. She bore him, loved him, kept him, and his love turned back into her, so that he couldn't be free to go forward with his own life, really love another woman. (Ch. XIII: 300)

Mrs. Morel's jealousy towards any woman in Paul's life represents an obstacle for the development of his personality. She causes him pain for he is not free to choose his own way. She doesn't share his intellectuality and prevents Miriam to do so. Thus his mother is a barrier that prevents Paul's formation and development, and the killing of his mother by giving overdosed morphia represents his escape from her, the only way to be free and the only way to prove that he is an independent person. He puts an end to his mother's own sufferings because she has cancer, and he frees both of them. The death of his mother leaves him alone in life, and also paralyses all his activities. His aim in life has always been to live with his mother happily, never leaving her alone, yet now he can not conceive of leading his own way in life, and his achievement in painting seems to result in failure:

Everything seemed to have gone smash for the young man. He could not paint. The picture he finished on the day of his mother's death- one that satisfied him- was the last thing he did. At work there was no Clara. When he came home he couldn't take up his brushes again. There was nothing left. (Ch. XV: 356)

In the process of formation, Paul is prevented to reach his accomplishment both in his professional and sentimental career by his mother, whose dominance and jealousy cause him not to reach his final initiation as an accomplished character of the Bildungsroman pattern.

Sons and Lovers corresponds to the traditional Bildungsroman fictional pattern although it has many differences from the realistic Bildungsromane of the Victorian Age. D. H. Lawrence, the writer of the modernist period, focused on the workings of human subconsciousness, on human inter-determinism reflected his own belief on art and the task of the artist. Yet his novel preserves some of the Victorian standards in an age in which traditional methods and techniques are rejected by a new experimental writing. *Sons and Lovers* deals with the growing of an artist from childhood to early maturity, disclosing the social background of the age, the miners' life in particular. Mrs. Morel reveals the Victorian standards of hard work, family virtues, sexual reserve and moral values. In this respect, Lawrence tried to revive the moral standards of his own period. Yet, by dealing with the psychological insights of the characters, including the relationship between mother and son, Lawrence combined both the traditional aspects of the precedent period and the novelty of the age he lived in. Therefore, *Sons and Lovers* can be regarded as one of the unique works of the twentieth century combining elements of two different ages.

Concerning the realistic elements in the novel, it portrays characters, settings and action in detail with an omniscient point of view, which can be regarded as Lawrence's own. He also used a plain language, giving importance to the reflection of the reality.

In some ways the novel is regarded as an experimental novel of the age, dealing with the inner experiences of the characters and emphasizing the character's inner motivations on the basis of Freud's theory of Oedipal complex. Lawrence's treatment of his characters resembles that of the modernist writers of his age, identifying the

characters with symbolic and thus contributing to the rise and consolidation of the experimental fiction in English literature:

[Lawrence] is credited with the trend of mythic symbolism, which- along with the stream of consciousness of James Joyce and Virginia Woolf, and the polyphonic constructions of A. Huxley -represents the result of the influence of French literature, with its concern with the style and structure of a literary work, and of Russian literature, with its ability to reach the deepest levels of the human soul, on the rise and consolidation of the experimental fiction against the English cultural background. (Golban, 2003: 220-221)

On the narrative level, however, Lawrence seems to have preserved the traditional realistic techniques, where the cause and effect sequence is determined by the logical unity of narration, the omniscient point of view reveals that the narrator knows all the things of the past and the present, narrating and evaluating the events and characters.

In this respect, *Sons and Lovers* represents a unique novel, in English Literature of the first half of the 20th century, combining the features of two centuries that are contradictory to each other:

In this context of modern literary endeavour, Lawrence's *Sons and Lovers* discloses certain textual elements that render its fictional system unique, as well as certain intertextual perspectives that reveal its alliance to the general Bildungsroman fictional system, on the one hand, and to the experimental fiction of the first half of the 20th century, perhaps the most important offspring of English modernism, on the other. (Golban, 2003: 218)

2.4 A Portrait of the Artist as a Young Man and the Formation of the Modern Artist

James Joyce is one of the major representatives of English and European Modernism in the first half of the twentieth century. Regarded as one of the major innovatory writers of the experimental novel, Joyce used the stream of consciousness technique, the form of interior monologue, the epiphany, the authorial withdrawal giving his characters the freedom to talk for themselves. He emphasized aestheticism in art and the deliberate use of language:

There can be no direct communication between the artist and the common man-such seems to Joyce's thesis- and yet they exist in mutual need: the artist exists to raise the common man from ephemerality to permanence, and the common man exists as the artist's inexhaustible material. (Gillie, 1975: 97)

In this respect, Joyce represents in his novels the consciousness of the modern man emphasizing the supremacy of art, the alienated artist and the interest in the inner experience of the individual. In *A Portrait of the Artist as a Young Man*, as in all of his works, Joyce used the aspect of the isolation of the artist from society and social dogmas in order to be free to create artistic works, where the emphasis on the inner experiences in the maturation of the human being makes his Bildungsroman modern rather than traditional. Also in *A Portrait of The Artist as A Young Man*, Joyce introduced the stream of consciousness technique, which would become the major modernist technique:

The narrative proceeds along the current of the character's thoughts instead of by the author explicitly telling the story. On inspection, it turns out to be as selective and artificial as the more traditional method, but it has the enormous advantage, especially for the autobiographical novel, that it can denote the scope of the character's consciousness at each stage of his existence. (Gillie, 1975: 99)

James Joyce's Bildungsroman, *A Portrait of the Artist as a Young Man*, reveals the characteristics of the Bildungsroman tradition, with its title meaning the growing of an artist. It includes many of the elements of the Bildungsroman pattern dealing with the character's inner experiences and development from his childhood through youth to early maturity. Joyce, unlike traditional Bildungsroman writers includes the inner perspectives of the individual during his maturation, where the language plays an important role to reveal the physical growth of the protagonist:

A Portrait begins with infant language appropriate to a very small child, develops into the speech of an intelligent and observant boy, and concludes in the range of a sophisticated university student. (Gillie, 1975: 99)

Joyce's novel can be regarded as Erziehungsroman, which is about the hero's training and education, and as, Künstlerroman, dealing with the development of an artist. *A Portrait* endures both these aspects of the Bildungsroman tradition, recounting the hero's education and school life along with his development as an artist. *A Portrait* has given to Joyce the possibility to express his own aesthetic theories and show the status of the modern artist through his main character Stephen Dedalus. Throughout the novel, Stephen experiences conflicts and crisis within himself, which lead him to his final initiation and to the becoming an artist.

As a Bildungsroman, the novel starts with the childhood period of Stephen and his institutionalized education at Clongowes College. The first part of the novel often consists of Stephen's unspoken thoughts as a child. His experience with his school friends and their treatment of him lead Stephen to question his surroundings and relationships with others, and even his whole existence.

Stephen's parents, although not tyrannical as in most traditional Bildungsromane, represent inadequacy for his development. Stephen's perception of his parents and their treatment of him change during his development. The main information about his parents, in particular about his father, is given of the Christmas dinner, and about his mother in the last chapter of the novel, when he enters the University. In this respect, his parents gain shadowy appearance in the process of his maturation, and their influence is small.

Stephen's process of maturation is embodied in a cyclical progress, each chapter succeeds in the precedent. The first chapter which deals with his pre-adolescence recounts the story of the ambitious Stephen who is willing to learn, interpret and question. He is a boy of self-questioning and tries to search for meaning; he feels that he is growing up and tries to learn new vocabulary. His ambition of learning determines the artistic task of being sophisticated and complex and learning new vocabulary constitutes a new meaning in his life, which later leads him to his artistic search:

Words which he did not understand said over and over to himself till he had learnt them by heart: and through them he had glimpses of the real world about them. The hour when he would

take part in life of that world seemed drawing near and in secret he began to make ready for the great part which he felt awaited him the nature of which he only dimly apprehended. (Ch I: 47)

Stephen develops as an artist who tries to find inspiration, imagination, connotations in utterance, profound meanings in words. He is aware of the fact that from the very beginning he is different from other boys in the school, where indulging into literature becomes an instrument for him to understand the outside world and form an approach to life.

In Joyce's Bildungsroman, each chapter represents Stephen's ordeals and conflicts, and search for self identity, at last culminating in Stephen's rejection of duties, norms, demands of his family, church and society; he develops to be an artist and the only alternative is his exile from his country, choosing to be alienated and isolated from the community, thus revealing at full the condition of the modern frustrated and alienated individual. This choice was a gradual process in which Stephen had to suffer the harsh realities and demands of life and religion, and tried to escape from real life by using symbols and imaginative flights. From his childhood period to the early maturity, Stephen is in search for his own identity and vocation, as priesthood is not adequate for his desires to be. His sexual relationship experienced in the second chapter, his regret recounted in the following chapter and his search for purification and service to God are superficial in relation to what he realises in Chapter 4:

To merge his life in the common tide of other lives was harder for him than any fasting or prayer and it was his constant failure to do this to his own satisfaction which caused his soul at last a sensation of spiritual dryness together with a growth of doubts and scruples. His soul traversed a period of desolation in which the sacraments themselves seemed to have turned into dried-up sources. (Ch 4: 116)

Religion provides a sense of guilt in the novel, representing obstacles on his path to become an artist and an obstacle for a young man's sexual desires. After his sexual relationship with a prostitute, Stephen feels disgusted and sinful. He has acted against the rules of the church, and he feels to be a fallen man. The psychology of guilt has a deep effect on his growing mind, yet it comes to an end after he has made his

confession and feels purified. However, his devotion to God and religion is superficial that he rejects the call of being a priest:

He saw himself rising in the cold of the morning and filing down with the others to early mass and trying vainly to struggle with his prayers against the fainting sickness of his stomach. He saw himself sitting at dinner with the community of a college. What, then, had become of that deep-rooted shyness of his which had made him loath to eat or drink under a strange roof? What had become of the pride of his spirit which had always made him conceive himself as being apart in every order? (Ch 4: 124)

Stephen's decision of being an artist and be free from all the restrictions, and his rejection of the priesthood are determined by an epiphanic realisation which "is the dominant principle that reifies crucial experiences which cause a person to understand something in a new and extraordinary way, thus allowing for premises for his spiritual maturation and completeness" (Golban, 2003: 226). He experiences his epiphany while being on the seashore; the beauty of a girl there awakens his sense of aesthetic beauty and stimulates his power to create life in artistic works:

Her image had passed into his soul forever and no word had broken the holy silence of his ecstasy. Her eyes had called him and his soul had leaped at the call. To live, to err, to fall, to triumph, to recreate life out of life! A wild angel had appeared to him, the angel of moral youth and beauty, an envoy from the fair courts of life, to throw open before him in an instant of ecstasy the gates of all the ways of error and glory. On and on and on! (Ch. 4:132)

Although Stephen realizes the dullness in himself while serving to God and praying, the epiphany experienced on the seashore makes him realise that his duty is not the servitude to God and church but to art and aesthetic beauty:

Epiphanies illuminate all the stages of Stephen's understanding: he rejects priesthood, religion, language, authority, family, nationality and country, and embraces self-exile as the only means of self-liberation and self escape (the idea is suggested through the motif of the flying bird: bird names of some characters, the girl's bosom as "the breast of some dark-plumaged doe", and so on), yet also as a possibility to awaken the consciousness of his countryman in his posture as an artist who would bring beauty and civilization to humans. (Golban, 2003: 226)

Joyce in *A Portrait* uses mythic characters who symbolize Stephen's development and action, his choices and becoming. Dedalus as the symbol of flight, escape and freedom, represents Stephen's desires to be an artist, which requires to be free from all the restrictions. By rejecting the strict rules of the church and the demands of his parents, Stephen represents Dedalus's son Icarus who with his waxen wing flies up to the sun. The melted wings and fall on earth represent Stephen's objection to the strict rules of the church and his sacrifice for his family, country and religion. He has fallen like Lucifer falls when he says "non serviam", just like Stephen says in the fifth chapter.

Stephen's ambition to become an artist represents his thought to be a creator, as every artist creates a work of art resembling the creation of God, and to be an artist requires having freedom. Thus his escape from the church and from his family represents his liberation in order to be a real artist. He sacrifices his religion, his previous education in school and becomes an alienated man lacking of communication and having a radical attitude towards education, society and family. Yet, on the last pages of the novel the narration shifts from a third person narration to first person autodiegetic narrator, which signifies the emergence of Stephen's artistic power, his individual identity.

Stephen expresses his own ideas on aesthetic beauty and the task of the artist. He tries to define the task of the artist as "the creation of beautiful". It brings the question of what the aesthetic beauty is, and Stephen answers by giving the example from Plato:

Plato, I believe, said that beauty is the splendour of truth. I don't think that it has a meaning, but the true and beautiful are akin.(...) The first step in the direction of beauty is to understand the frame and scope of the imagination to comprehend the act itself of aesthetic apprehension. (Ch. 5: 161)

After his experiences, including his school time, two love affairs (with a prostitute and E. C., an angelic figure), the rejection of religion, education, nationalism and family, and his epiphanic realisation, Stephen reveals his choice to be an artist,

presenting his own aesthetic theories. The end of the novel represents a young man entering upon maturity, who has made his own choice and achieved formation, although seemingly frustrated in his inner world and alienated in the exterior one. In this case, the tradition of Bildungsroman takes in the first half of the 20th century a new dimension, that of showing the development and formation of a 20th century artist in a period of crisis in the history of humanity, allowing the consideration of *A Portrait of the Artist as a Young Man*, unlike *Tono-Bungay* and *Sons and Lovers*, as an experimental Bildungsroman.

In this respect, *A Portrait* consists of the basic thematic elements of the Bildungsroman, they are treated not in a traditional way but according to the requirements of the modern novel, which is more intrinsic dealing with the protagonist's inner experience rather than exterior experiences. On the narrative level *A Portrait* reflects the character's development from childhood to early manhood with a linear narration in which the events are chronologically organized.

The first focus of the novel is the education of the hero, his childhood period and his schooldays, his flashbacks to the time when he was with his parents, thus giving information about his family life. Stephen grows in a family whose financial situation is adequate, and Stephen calling his father a gentleman. Stephen's development is rendered by his mental experience and his questioning of life, relationships, nation and religion.

The narration is mostly focused on the educational development of the hero, the development of his mind, without mentioning his physical development clearly. His mental development is implied by his usage of language and style of questioning life, and his sexual relationship with a prostitute, which represents also Stephen's physical growth. In his childhood period, he tries to understand the meanings of new words and the discussions about nation and religion teach him the world around. Stephen's youth begins with his infatuation with an innocent girl and a sinful prostitute. After his relation with the prostitute, the conflict between the right and wrong stimulates his sense of guilt, and the psychology of guilt, as an important element in the formation of

the hero, affects Stephen who later tries to purify. He suffers because he has sinned and his sense of guilt prevents his questioning of religion and life.

It seems that Stephen devotes himself to God and church; however, his devotion to God is soon dull and superficial, especially after he discovers the girl on the seashore who raises his attention to aesthetic beauty, and leads to epiphany. He rejects priesthood and means to become an artist, where the interest in language and the usage of words imply his potential of being a writer, and the images of bird and symbolise his desire to be free. At the end of the novel, Stephen reaches his final initiation by leaving home and sacrificing his religion, country and parents to become an artist whose aim is to create the beautiful by acquiring freedom:

Welcome, O life! I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race. (Ch. 5:196)

The novel thus is to be considered in the line of those Bildungsromane in which the formation of an individual's personality is a success:

In this respect, Stephen Dedalus, an aesthete and artist in formation, the alter ego of the author, capable of apprehending deeper the reality through his sensitivity and artistic sensibility, experiences in his process of development and evolution a number of frustrating external influences, and will eventually find the way out of the existential labyrinth and will be crowned, in other words, will achieve the fulfilment and success of formation of his human and artistic personality. (Golban, 2003:225)

Unlike the other two 20th century Bildungsromane, *A Portrait* focuses primarily on the mental growth of the protagonist. Joyce wrote the novel with less emphasis on the love affairs of the hero, as well as on society, money and parents who remain shadowy figures throughout the novel. Despite the absence of some of the thematic components of the Bildungsroman pattern, *A Portrait* is a Bildungsroman as it focuses on the psychological development of Stephen as an artist. In the end he reaches his formation although it preserves its ambiguity since the novel finishes with Stephen's departure from his country.

On the narrative level, the narration of the novel is linear although there are flashbacks in the novel, which represent the hero's remembrance of the past, as well as the introduction of the stream of consciousness technique. The story is told by a third person narrator, recounting the hero's mental and physical experience, whereas the stream of consciousness technique, which helps identifying the flow of thoughts. The stream of consciousness technique is used in a large scale in the first chapter and loses its dominance in the following ones. This technique of the modernists is adopted for the analysis and understanding of the abstract manifestations of the mind, the character's unspoken thoughts and feelings:

Was it right to kiss his mother or wrong to kiss his mother? What did that mean, to kiss? You put your face up like that to say goodnight and then his mother put her face down. That was to kiss. His mother put her lips on his cheek; her lips were soft and they wetted his cheek; and they make a tiny little noise: kiss. Why did they people do that with their two faces? (Ch. 1: 9)

The narration shifts from the third person to the first person autodiegetic narrator on the last few pages of the novel presenting the events in diary like style.

On both thematic and narrative levels, *A Portrait of the Artist as a Young Man* proves to be an experimental Bildungsroman touching “on the main thematic elements of the Bildungsroman, although its traditional narrative organization appears to be denied by the author” (Golban, 2003: 225). Epiphany is used as a device that dominates the whole narrative, and it appears as a solution for the hero's spiritual crisis and inner conflict, leading to the successful accomplishment of formation. Stephen's formation in *A Portrait of the Artist as a Young Man* is a slow process that occurs in the hero's mind on the premises of the new modernist conceptions of the human mind, the novel proving itself to be experimental in its connections to the literary tradition of the Bildungsroman.

CONCLUSION

The present thesis, entitled *English Bildungsroman in the 1st Half of the 20th Century*, has its starting point in our view of the Bildungsroman as an important fictional tradition, whose thematic and narrative elements allow this type of novel to be considered a patterned literary system focused on the development and formation of a main character from childhood to maturity, and which flourished as a fictional type in Victorian Age.

In the present thesis we have attempted at revealing the 20th century connections of the pattern by focusing on a number of novels by Joyce, Wells, and Lawrence, which, although critically approached from different perspectives, have not yet been subject to a comparative study aimed at showing their alliance to the literary tradition of Bildungsroman.

Having conceived this aspect as the main aim of our research, we have come to a number of conclusions that reveal certain features of each of the three studied novels, which allow their consideration as examples of the Bildungsroman fictional type:

1. The novel writing tradition in the first half of the 20th century was divided in traditional realistic fiction (as a continuation of the Victorian Realism) and modernist, experimental fiction (as a rejection of Victorian realistic novel), the Bildungsroman. The Bildungsromane which achieved its consolidation and was exclusively of realistic type in Victorian Age, is now also to be viewed in this double perspective: traditional and experimental.

2. In this respect, Herbert George Wells' *Tono-Bungay* reveals a traditional attempt at writing a 20th century Bildungsroman on both thematic and narrative levels, and can be classified as a traditional realistic Bildungsroman having conventional thematic and narrative organization. *Tono-Bungay* proves to be a traditional realistic Bildungsroman by continuing the Victorian Bildungsroman tradition, organizing its narration around the chronotopes of home and city, recounting the development and

formation of a personality during the three stages of human evolution - childhood, youth and early maturity - in relation to society and having a linear narration with an autodiegetic omniscient narrator.

3. D. H. Lawrence's *Sons and Lovers*, although having a traditional realistic narrative organization, can be viewed as a modernist, experimental attempt at writing a Bildungsroman, due to, on the thematic level, the psychological insight into character, the expression of the human inter-determinism, the use of the innovative theories in psychology, in particular those of Freud on Oedipal complex and human subconsciousness, and being less concerned with society and social determinism. As a Bildungsroman, *Sons and Lovers* recounts the life of Paul from childhood to early maturity, giving less emphasis on his education and social accomplishment, and focusing on his psychology, inner conflicts, Oedipal complex and ordeal by love rather than ordeal by society, and ordeal by love determined by three women in his life: his mother, Miriam, and Clara. In the process of formation, Paul is prevented to reach his accomplishment both in his professional and sentimental career by his mother, whose dominance and jealousy cause him not to reach his final initiation as an accomplished character of the Bildungsroman pattern. *Sons and Lovers* corresponds to the traditional Bildungsroman fictional pattern, although it has many differences from the realistic Bildungsromane of the Victorian Age. D. H. Lawrence, the writer of the modernist period, focused on the human psychology, human inter-determinism, and reflected his own belief on art and the task of the artist. Yet his novel preserves some of the Victorian standards in an age in which traditional methods and techniques are rejected by a new experimental writing. *Sons and Lovers* deals with the growing of an artist from childhood to early maturity, disclosing the social background of the age, the miners' life in particular. Mrs. Morel reveals the Victorian standards of hard work, family virtues, sexual reserve and moral values. In this respect, Lawrence tried to revive the moral standards of his own period. Yet, by dealing with the psychological insight into character, including the relationship between mother and son, Lawrence combined both the traditional aspects of the precedent period and the novelty of the age he lived in. Therefore, *Sons and Lovers* can be regarded as one of the unique works of the twentieth century combining elements of two different ages: Victorian and Modern.

4. With James Joyce's *A Portrait of the Artist as a Young Man*, however, the tradition of the Bildungsroman takes in the first half of the 20th century a totally new modernist and experimental dimension in its both thematic and narrative organization, which is revealed through the introduction in the novel of the stream of consciousness technique, the form of interior monologue, epiphany, the concern with the mental experience of the individual, showing the development and formation of a 20th century artist, alienated and frustrated in a period of crisis in the history of humanity. In this respect, Joyce represents in his novels the consciousness of the modern man pointing to the supremacy of art, the alienated artist and the interest in the inner experience of the individual. In *A Portrait of the Artist as a Young Man*, as in all of his works, Joyce used the aspect of the isolation of the artist from society and social dogmas in order to be free to create artistic works, where the emphasis on the inner experiences in the maturation of the human being makes his Bildungsroman modern rather than traditional. In Joyce's novel, each chapter represents Stephen's ordeals and conflicts, and search for self identity, at last culminating in Stephen's rejection of duties, norms, demands of his family, church and society; he develops to be an artist and the only alternative is his exile from his country, choosing to be alienated and isolated from the community, thus revealing at full the condition of the modern frustrated and alienated individual. After his experiences, including his school time, two love affairs (with a prostitute and E. C., an angelic figure), the rejection of religion, education, nationalism and family, and his epiphanic realisation, Stephen reveals his choice to be an artist, presenting his own aesthetic theories. The end of the novel represents a young man entering upon maturity, who has made his own choice and achieved formation, although seemingly frustrated in his inner world and alienated in the exterior one. In this case, the tradition of Bildungsroman takes in the first half of the 20th century a new dimension, that of showing the development and formation of a 20th century artist in a period of crisis in the history of humanity, allowing the consideration of *A Portrait of the Artist as a Young Man*, unlike *Tono-Bungay* and *Sons and Lovers*, as an experimental Bildungsroman.

The conclusions of our research – which have resulted from a systematised study on some of the most important 20th century English novels – argue about their literary status as Bildungsromane, and thus bring an aspect of novelty to the contemporary critical approach and re-evaluation of the English literary tradition.

Moreover, from the bibliographical incompleteness concerning the subject of the present thesis, we have developed our concluding reflections into original points of view that may become the starting points for further studies in the field, studies concerned with English literature in the 1st half of the 20th century, in general, and, in particular, studies that would focus on the literary activity of J. Joyce, D. H. Lawrence and H. G. Wells.

Finally, due to its comparative approach to Wells, Lawrence and Joyce showing their alliance to the literary tradition of Bildungsroman, the present thesis has its practical applicability in being an important teaching aid aimed at answering the needs of students in their 20th century English literature classes, and would become useful to a more general reader concerned with the 20th century English fiction.

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