



## NOVEL OF FORMATION OR COMING OF – SELF REALISATION A PEEK INTO THE FOUNDATION

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### ABSTRACT

There is no distinct formal characteristics, it is in fact defined only through the eyes of the reader who recognizes the transformation of the protagonist from that of an inchoate identity to that of a fixed mature one. It does not follow a theory or logic, but all the theory is disciplined through the eyes of the reader. That recognition also depends on how the development of the protagonist conforms to that of a model of maturation which is derived from Enlightenment ideals of the individual as autonomous and also rational. As a response to the contested nature of the identity of American culture the regeneration as that of the Enlightenment paradigm which acts as a natural expression of the individual or self which ultimately is the foundation for Bildungsroman's popularity.

### Keywords:

Bildungsroman a novelistic genre that arose during the German Enlightenment in which the author presents the psychological, moral and the social shaping of a personality, where the protagonist is usually young more so entering his adolescence. The term was coined by Johann Carl Morgenstern of Germany. The novel concerns itself with the development of a youthful protagonist as he or she matures. It is a kind of an analogous in many ways to the "Educational novel" or the "Apprenticeship Novel" which actually explores young adults and youth of a sensitive protagonist who rummages in search of the meaning of life and in a larger sense tries to comprehend the nature of the world. The very term Bildungsroman denotes a novel of all round self - development as it usually encompasses a few such similar genres for an example the Entwick - lungs roman which is usually about the story of general growth rather than those traits of self-culture another genre to the Enziehungsroman, which focuses only on formal education and training alone. There is another genre called the konstierroman which talks about the development of an artist, although some of the classic examples of these genres like Great expectations, Aurora height and water land fit more aptly into these categories. They are all rolled into are genre the Bildungsroman, which aptly applies to all three According to the Marianne Hirsch the Bildungsroman is a distilled version of the "The Novel of Formation as Genre". More generally quoted it is the story of a single individual's growth and development within the boundaries of a defined social order. The growth process as such is at its roots a quest story, which was often described as "an apprenticeship to life" and also as a "search for meaningful existence within society". To trigger off the process of development the hero or the heroine on their journey some suffer from a personal irreparable loss or discontentment which will mar them at a very early stage away from home on family setting or from secured background. For this young protagonists the process of maturity is long, arduous and gradual, though, but it consists of repeated clashes between the protagonist needs and the desires of an adolescent and to crown it off the views and the unfair most often unfair judgment enforced by an unbending social order. But ultimately the spirit and the values of the social order becomes manifested in the protagonist who is then

accommodated into society and gains a worthy status, well-earned one. The novel usually ends with an assessment that the protagonist makes of himself and his new place in society. The best example of this genre and the direct descendant of Goethe's Wilhelm Meister is "Great Expectations" which is a prototypical Bildungsroman. Though Aurora height falls well into the characteristic features of the genre, it slightly complicates as involves the problems of gender of the Victorian society. But water land as such reconsiders personal growth more so more so in a postmodern context, wherein narrative is used not for description, but it is used as a vehicle for maturation.

Within a broader genre, an entwicklungsroman is a story of general growth and many other genres, separate from the Bildungsroman can include elements of the Bildungsroman as a prominent part of their story line which not in themselves not fitting the criteria. A military story will show how a raw recruit on receiving a baptism of fire and becomes a battle hardened soldier, while a high fantasy quest may show a transformation from an adolescent protagonist into an adult aware of his power or lineage. But neither of these genres or stories, correspond to the Bildungsroman.

The Bildungsroman originated in the latter part of the 18th century in Germany and since then it has become one of the major narrative genre in European as well as the Anglo American literature. It actually charts the journey of the protagonist's metaphysical path from youth to maturity. In the beginning the aim of his or her journey is reconciliation between the individuals desire for self-fulfillment and coping up with the demands of socialization. The genre deals with the subjectivity and the relationship between one's self and of society, many novels that were concerned with psychological characterization and the questions of identity use the elements of the Bildungsroman. The nineteenth century as a period of class conflict, educational reforms and social change throughout Britain and Europe, which change and challenge the relationship between the protagonist and the society. The genre undergoes many revisions, crises and modifications throughout the twentieth century. The term in Websters' College

Dictionary defines it as “a novel dealing with the education and development of the protagonist”. Having originated in Germany, Jerome Buckley notes that the word itself is German, with *Bildung* having a variety of connotations of “picture”, “portrait”, “shaping” and “formation” all of which gives a sense of development of creation that the development of a child can also be seen as the creation of Man. The second part *Roman* simply means “Novel”. The term *Bildungsroman* emerged as a description of Goethe’s novel *Wilhelm Meisters Lehrjahre*. It was during 1794 to 1796 that the just *Bildungsroman* were published. The word “*Lehrjahre*” can be translated as an “apprenticeship” which has many connotations, most of which often deals with education and work. An apprentice goes to work, he not only earns his livelihood, but gain hands on experience and further more learns to develop his trade in the process he goes on to find out his identity and his locus stands in society. In similar lines *Bildungsroman* is characterized by aspects like growth, education and development of an individual and shaping of the character both in the big world outside and to explore ultimately within himself.

The noun *Bildung* refers to a number of meanings and connotation, which is why the term *Bildungsroman* is often left untranslated. Throughout the middle ages and the early modern period, *Bildung* was a primarily theological term used to describe the relationship that existed between man and God in the composite sense of “*imago dei*”. But by the Mid-eighteenth century *Bildungs* has assimilated the humanist philosophical ideas of the Age of Enlightenment and thereby it became a secular term. However the concrete meaning and the manifestations were debated by major German writers and philosophers. According to Winckelmann, it involved the humanist classical knowledge of antiquity. According to Schiller, in the year 1795 counter - revolutionary treatise “*Über die ästhetische Erziehung des Menschen*” that is the story of the Aesthetic Education of man, which specifically includes a political agenda in that of education and development. But Wilhelm Von Humboldt, was influenced by a morphological and botanical from the natural sciences which kind of achieved the most refined and the most comprehensive definition of *Bildung* both as a combination of *Anbildung* that is acquired of qualities for acquiring knowledge, *Ausbildung* which is a development of already existing qualities, *Entjaltung* which is creative broadening of acquired skills or qualities without external restriction and finally *Assimilation*. Goethe defines his idea of the *Bildung* with the help of his own concepts of metamorphosis and morphology as a natural and organic process of maturation as well as a pedagogic principle leading to that of an overall wellness.

*Kunstlerroman* is a kind of subset to that of *Bildungsroman*, it is the story of an artist from his childhood to maturity. Joyce’s portrait of the Artist as a young man is a very famous example. It is easy to find look alike that directly don’t exactly fit the mold, but it still involves the elements of the *Bildungsroman*. About one third of *Jane Eyre* for example, is concerned with her childhood, which again bears the traces of *Bildungsroman*, a English *Bildungsroman*. It is not the development of the main character, but a specific aspect of that character's life.

This genre has a strong tradition in English literature. It can trace its roots back to Daniel Defoe’s *Robinson Crusoe*. In

Great Britain in the year 1719. From that point the British *Bildungsroman* has grown in popularity. It was especially popular in Victorian England, the novel of the youth. More and more authors at that time started producing works focused on the journey from childhood to adulthood. George Eliot wrote “*The Mill on the Floss*”, Charlotte Bronte wrote “*Jane Eyre*” and Charles Dickens wrote “*David Copperfield*” and “*Great Expectations*”. All of these novels trace the growth of a child. In this aspect some of the most popular novels of the nineteenth century were considered to be a part of the genre called *Bildungsroman*.

The *Bildungsroman* is subcategorized into certain very specific types of genres, most often or basically German, but in English literature, it is nearer and doesn’t fall into specific spheres, and it is a more inclusive term. According to Buckley’s book “*Seasons of Youth*” the *Bildungsroman* of English Literature is considered “in the broadest sense... a convenient synonym for the novel of youth of apprenticeship”. Nevertheless, the definition of the *Bildungsroman* specifically the English *Bildungsroman* is more involved than just a simple etymological examination of the roots of the word or a simple historical reference to that of youth. It varies from novel to novel, but they have many aspects in common all of which concentrate mainly on the development of the protagonist. First and foremost aspect of a *Bildungsroman* is that it is an autobiographical form, but that does not imply that *Bildungsroman* are autobiographies in the literal sense. Somerset Maugham on speaking about his novel “*Human Bondage*” which is considered to be a *Bildungsroman* nominates his views as

“It is not autobiography, but an autobiographical novel, fact and fiction are inextricably mingled”.

Naturally an author does bring something of his own life into that of his works, in particular that of his childhood recollections a form that is very important for the development of the protagonist and aids in the flow of the novel itself. However, as Maugham said, “fact mingles with fiction”. An author may always incorporate autobiographical element, dealing with the formative years as because it is easier to write about what one already knows. A few exception is Charles Dickens “*Great Expectations*” for it is not the story of Dickens but that of Pip’s. The main character in the novel “*A Portrait of the Artist*” the young man is not the author James Joyce but Stephen Dedalus. Charlotte Bronte wrote the novel “*Jane Eyre*” which is subtitled “*An Autobiography*” but it is clearly the story of *Jane Eyre* but not Charlotte Bronte. In reality the autobiographical elements do contribute to a sense of reality within that of *Bildungsroman*, but *Bildungsroman* are novels hence they are fiction.

Autobiography is being one major aspect of the *Bildungsroman* the second and the most prominent characteristic of the *Bildungsroman* is the ancestry of the main character. Most of the English *Bildungsroman* has a protagonist who is often an orphan or a child who has suffered the loss of a father. This turns out to be the best setting of a scene for a difficult

development, marked by a deep desire in the protagonist to go in search of his or her identity. As there is no beginning point or link to start off in the case of an orphan, no familial identity as the protagonist is a fatherless child. Therefore the long and arduous process of seeking to gain an identity of its own and development from thence begins.

The third most important factor of the English Bildungsroman is the education of the protagonist. It so happens that the education is crucial and becomes a part of the child's maturation and preparation for impending adolescence to adulthood. Most often this education is a sticking point in the child's home life. He usually hails from a small provincial town and most often the education does expand the child's mind and its frustration is as many words as it may suggest options that are not available to him or her in one's present setting. There are the options not available, to him or her in the present setting. These are the most important factors in the shaping and development of a protagonist. The major part of the development of a child is the desire, as mentioned earlier is to leave home and become his own "self-made man". Both the search for identity and the repression of the small town in which he is brought up the present's motivation for the protagonist to do just that, and most often his dream destination have been London. Invariably he travels to London in search of a trade and occupation. For a Bildungsroman this is most anticipated and more appropriate as London is the largest city in England and therefore presents numerous opportunities for the new adolescent visitor child to continue his development, education and ultimately to find his niche within society through that of his chosen occupation. His journey is usually very important as his direct experience of urban life, for he strongly believes that suffering is only back home and that it would be heaven once he reaches his destination safely. Whatever it is the so called urban experience is not always a pleasant one and never turns out to be sweet memories of childhood which is the birthright of every child.

However the child may have been in his provincial town, the dream destination is not all that paradise as there is urban squalor and abject poverty prevalent in London, which is a rather harsh reality for the aspiring young child, who walked is hoping to enter paradise. London! Although seems and sounds like some perfect destination overflowing with opportunities is the source of disenchantment which turns out to be more

alarming and decisive than any dissatisfaction with the narrowness of the provincial life. Therefore, though the hero dreams of London as a shining city full of hopes and aspirations, is bursting and turns out to be a great disappointment and the tragedy in the life is not much different from that of the life he was leading back to home.

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