

**ADDIS ABABA UNIVERSITY**  
**SCHOOL OF GRADUATE STUDIES**  
**DEPARTMENT OF FOREIGN LANGUAGES**  
**AND LITERATURE**



**FEATURES OF BILDUNGSROMAN NOVEL IN CHARLES  
DICKENS'S *DAVID COPPERFIELD* AND JAMES JOYCE'S *A  
PORTRAIT OF THE ARTIST AS A YOUNG MAN***

**AMARE YIRDAW G/MICHAEL**

**JANUARY, 2009**

**FEATURES OF BILDUNGSROMAN NOVEL IN CHARLES  
DICKENS'S *DAVID COPPERFIELD* AND JAMES JOYCE'S  
*A PORTRAIT OF THE ARTIST AS A YOUNG MAN*: A  
COMPARATIVE STUDY**



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## **ABSTRACT**

*The main purposes of this paper (study) are to examine the intertextuality of some 'original' and 'distinct' canons of Bildungsroman novel features with particular reference to two selected English modern novels, specifically, Charles Dickens's David Copperfield: from Victorian age (19<sup>th</sup> century), and James Joyce's A Portrait of the Artist as a Young Man: from Modernism (20<sup>th</sup> century), have been considered the corpuses of the study in which attempts are made to investigate whether there exists a continuity/convergence and/or discontinuity/divergence of the features of Bildungsroman novel. To this effect, these features in the novels have been treated comparatively to the theoretical models of such form of writing embedded in the prototypes of the genre: the literary tradition of Bildungsroman novel (autographical form).*

*This thesis consists of five chapters. The introductory chapter includes: The statement of the problem, objectives of the study, method of the study, scope of the study, and significance of the study. The comparative approach, which is used in literature, intrinsic literary elements textual analysis, is used as a method of the study.*

*The second chapter, deals with a review of related literature. It provides a brief review of the historical and theoretical context in which the features of Bildungsroman novel writing literary tradition has established itself.*

*Chapter three traces the authors' literary biography in brief.*

*The fourth chapter is entirely devoted to the detailed analysis of the two novels. It is done by identifying five major Bildungsroman features in the light of the prototypes used as theoretical models. Accordingly, among the many criteria of the Bildungsroman novel form of writings: features that typify such form of writings; character development; structure; truthfulness and accountability; satire, parody and humor, and language as discourse are discussed thoroughly.*

*As a result, most of the features of the Bildungsroman novel are, by and large, found to be inherited in the novels, regardless of the literary tenets that governed each literary movement, and the period (time) to which each novel belong. This in turn may strengthen the consideration of the respective novels under critical analysis as heirs of the sixteenth century and early seventeenth century Western European Bildungsroman novel writing tradition. Similarly, the study also reveals which Bildungsroman novel features do show the continuation of intertextuality links: in the novels under critical analysis, there exist both continuity and discontinuity of some of the basic tenets of such form of writings.*

*Chapter five provides conclusions and suggestions in order to regain the hightoned literary merits that the features of Bildungsroman novel writing offers, and thereby, to enlighten the study of such novel-writing tradition's evolution.*

# CHAPTER ONE

## 1.1 Statement of the Problem

In order to examine a genre the need for an appreciation of its historical origin is essential (Wellek and Warren, 1949). This examination includes the critical assessment of constituent elements that heightened the genre (McKeon, 2000). Hence, a study of the intrinsic elements of a literary tradition viewed from a historical perspective that made a genre 'original' and 'distinct' and then critical responsiveness to them is necessary (Parker, 1967; Rico, 1984). Accordingly, Guillen (1985:4) emphasizes the importance of historicity in the study of genres and states, "nothing could be more useful than to recall the origins and ends, old debate and influential models, alliances and contradictions, the changing phases and rhythms of development." Adding to this, Jefferson (1986) suggests that the need for examining not only the 'supremely historical' perspective but also the canons of dominant constituent literary elements in the genre appear to be highly significant.

Critical studies of the novel, as a genre are problematic for the reason that they lack some distinctive features of their own and clear-cut universal forms (McKeon, 2000). To this effect, a novel's late appearance into the world of literature and the fact that it has undergone continuous changes in its form of which the issue is even debatable if it still exists are accountable reasons for the problematic nature of studying a novel as a genre (Rico, 1984; McKeon, 2000). Besides these indeterminacies about the nature of the novel, there exists a possibility to study a genre. Accordingly, as Bhabha (1990, cited in Connor, 1996) writes, the realm of studying a genre in reference to a specific nation's tradition is possible through isolation of origins, continuity of literary styles through time, distinction and divergence into a shared and 'organic' synthesis. This is to mean that it is possible to have a critical responsiveness to a genre in consideration to the whole literary history, and origin of constituent elements.

The typical understanding of 'original' and 'distinct' literary elements with a conceptual framework of generic features reflects the beginnings of literary tradition and its spread. Thus, Hirsch (2000) describes the need for a generic conception as it is important for a critical assessment of faulty interpretation or when a genre undergoes some major changes in its intrinsic elements. In line with this, Robert (2000) emphatically states that the study of a

modern novel should examine what aspect distinguishes the genre and what historical ancestry it has. Similarly, Hawthorn (2001) comments on the importance of a generic study of a novel for a better reading and understanding of modern novels.

In fact, literature, as its historical development depicts, has passed through a number of changes and attempted to cope with the dynamic and multidimensional changes of the society through various literary movements (Lodge 1966; Krishnaswamy et al, 2001). However, a literary movement attains an official status only when its tenets are more or less definitely ordered in a set of rules and when the majority of writers strive to conform to these principles (Izzo and Meo, 1970; Rico, 1984; Brumfit et al, 1996). Thus, the period in which the literature is written can be used to classify it.

However, besides the period/ time when it is written, many different ways can be used to classify the novel- one of the three main literary genres- generically as it has been divided into a number of sub-genres by various critics: the Gothic novels, the Epistolary novels, the Postmodern novels and the like (Guillen, 1985; Hawthorn, 2001). Concerning the fact that establishing a commonly agreed criteria for such generic division appears to be difficult, Hawthorn (2001:141) wrote: "there is no any set of principles that are available for dividing novels into sub-genres."

For this reason, no claim can possibly be raised in order to look for comparability of the features of 'Bildungsroman' novels of the 19<sup>th</sup> century (Victorian Age) with the 20<sup>th</sup> century (Modernism) by back tracing their generic classification.

Since Bildungsroman novels, like picaresque novels, are held together, either in a complex or crude unity, by the central figure; a single character development from early youth to some sort of maturity in which many writers are seen attracted and interested in depicting the close relationships between early influence and later development (Rico 1984; Brumfit et al 1992). Moreover, as many literary historians confirm, writers of such novel are inspired and moved by the commonly known theme "the child is father to the man". Confirming this to be true, Hawthorn (2001; 149) says: "Bildungsroman novel has an artist as its hero or heroine, and often contains a concealed or partly concealed autobiographical elements."

The fact that Victorian Age novelists are known for their creation of 'life-like' individual characters in a much recognizable type: characters are designed to represent the 'lowly' class-the majority of the society-that appear to be 'unforgettable', 'real' and 'familiar' to readers. They are also known for their idiosyncratic individuality frames, and for their detailed depiction of their natural environment. Moreover, the introduction of new narrative techniques: free direct discourse/narrative, among others, are the dominant features of the period. As a result, the Victorian Age novelists are not only considered 'Realistic writers', but some of them are also claimed to be grouped under the earlier 'Modernist' novelists (Rico, 1984; Brumfit et al, 1992; Krishnaswamy et al, 2001).

Modernism, on the other hand, has come up with a profound effect on novelists' conceptions of characters: 'characters can no longer be taken to be self-transparent'; 'nor is the self-any longer its own source of authority' (Hirsch, 2000; Hawthorn 2001). Similarly, Modernist works also tend to be 'self-conscious' in ways that differ according to a genre. Most of all, they are known for their rejection of the earlier/traditional outlooks-'tyranny of plot' by insisting upon the 'self-and-the inner-life'. Thus, they introduced a new 'experimental' style of writing, which in turn helps them to develop new methods of fictional (poetic) expressions and some other remarkable techniques such as 'stream of consciousness' and 'interior monologue'. In addition, they are credited for their important contribution to the emergence of 'Prose fiction and Formal Analysis' (Furst, 1992; Hawthorn, 2001; Krishnaswamy et al, 2001).

To this effect, due to challenging traditional conventions of story and plot, rejection of conventions and assumptions of realists, and the belief that in any artistic work, reality seems to reveal itself and to speak itself instead of seeking to serve as 'windows of reality', Modernism has currency and stands against all earlier literary movements.

Against this background, the study is aimed at identifying the features of Bildungsroman novel in Charles Dickens's *David Copperfield* and James Joyce's *A Portrait of the Artist as a Young Man*. In analyzing the two novels, the former from Victorian age and the latter from Modernism, based on features of Bildungsroman novel such as character development, style, narrative technique and the like, this study attempts to answer the following leading questions:

so as to provide the complete picture for the designed leading questions. And then, discussion and interpretation are made on the data so categorized.

### **1.4 Scope of the Study**

To carry out the critical analysis of the features of Bildungsroman novels in the Victorian Age (19<sup>th</sup> century) and Modernism (20<sup>th</sup> century), two English novels were selected. These are Charles Dickens's *David Copperfield* (1849/50) and James Joyce's *A Portrait of the Artist as a Young Man* (1916).

### **1.5 Significance of the Study**

The findings of this study could be significant for the following reasons:

- The study could pinpoint the reasons behind each literary movement, its contribution and value for the present day literature.
- It could reveal some new insights into the features of the Bildungsroman novel, its development and significance.
- It could provide insights into the development of Bildungsroman novels, its contribution to literary analysis, and could serve as a springboard for further study.

In general, literary scholars acclaim that the previously well known term which was used to refer to the sub-genre-‘autobiographical novel’, has lost its currency; and nowadays, such kind of novel is preferably referred to as ‘Bildungsroman’. However, the two terms are commonly used interchangeably; autobiographical novel and Bildungsroman (Izzo and Meo, 1970; Ssensalo, 1984; Johnson, 2000). As a result, in this paper, both terms are used as synonyms.

## **2.2 History of the Genre- the Novel**

From the first appearance in the world, the novel has been associated with ‘mobility’, ‘movement’ and ‘travel’ (Jefferson and Robey, 1986; Hirsch, 2000). However, Hawthorn (2001: 30) stresses that paying due attention only to ‘mobility’ has risks though it is unquestionably one of the factors at which the: “socio-historical conditions of the novel’s emergence and social tensions which contributed to its birth can be transposed into generic and formal features.” Attesting this, Burke (1997, as cited by Hawthorn, 2001:33) commented that ‘travel’ is one of the factors that can provide support to explaining the emergence of the ‘autobiographical habits’ in the sixteen century since it “was the age not only of the rise of the autobiography or journal but also the fictional narratives in the first-person story such as the picaresque novel in Spain, or the sonnet-sequence of Sidney, Shakespeare and others.” For such development, Burke further proposes three possible reasons: the beginning of printing, urbanization, and travel; though he pays due attention to ‘travel’ for the reason he argues, “it encourages self-consciousness by cutting off the individual from his/her community.”

In connection with this, scholars such as Trace (1997); Mckeon (2000) discuss in detail how ‘mobility’ contributed to the novel as a new genre saying that characters which are considered the ‘stranger’, ‘intruder’ or ‘traveller’- whether the ‘terrain crossed’ is geographical or social are familiar components of this ‘novel genre’. Furthermore, they also state that there exists a relation of mutual dependency, among others, between the novel’s concern with the new, its probing of ‘laws’ and ‘conventions’, its curiosity about the strange and unusual and its stress on ‘geographical mobility’. Similarly, it is reasonable to claim that while people move around the world, they are obviously expected to meet and interact with other people with whom they have a range of different sorts of relation: collaborative, subservient, antagonistic, competitive, exploitative, and the like. For instance, Romantic tales, one of the very popular narratives of

changes. The same is true and can be applied to literature and other related notions (Izzo and Meo, 1970; Furst, 1992; Trace, 1997; Krishnaswamy et al, 2001).

Attesting this fact, literary historians and literary critics agree that it is impossible to clearly demarcate the actual period or the aspect of life where a country, a region or an individual is modern or post-modern for it varies considerably from area to area, individual to individual or even sometimes within an individual though the outlook remains within a broad framework. However, besides this difficulty, Krishnaswamy et al (2001: 145) state that it is possible to sketch out some frames for categorization. They write:

*The division of literary schools and movement or critical approach to literature into 'periods' is done only for representational purposes and for the convenience of study. The divisions are not neat, watertight compartments and creative writers and critics in each 'age' or theoretical framework cannot be treated independently of their predecessors or successors.*

This quotation indicates that in order to study the major tenets that govern each movement and/or period, grouping is possible through careful selection of representatives that are believed to fit with the objectives of the study in hand.

In this respect, Hudson (1961, as cited by Krishnaswamy et al, 2001) confirms that succeeding generations are the heirs of all their ancestors and their descendants will also be the heirs of their forerunners and of themselves. Nonetheless, it becomes possible to study the basic tenets of a literary movement in comparison with another one since the continuity or discontinuity of tenets and frameworks could be detected.

Underscoring this overlap, Krishnaswamy et al (2001: 145) comment on the issue saying that all the succeeding literary movements of the classical age, for instance, deserved respect for classical ideas and the canons set by the ancients, though "canon formation is a continuous process and old canons always yield place to new" ones.

Thus, based on these general principles, this study attempts to find out what make the canons (tenets) of the Victorian age different from those of Modernism.

In line with this, scholars in the field affirm that each literary period has its own dominant theoretical frameworks: the ‘canons’, ‘rules’ and ‘ideas’ of classical tradition were basically aimed at ‘symmetry’ and ‘perfection’ of form; the Romantic movement was intended to address the expression of individuality and emotional intensity, adventure and discovery of unknown remote lands; the Victorian period came up with the issue of realism, focus on individual and actual environment depiction and the middle class citizens-for the rapid growth of science, industrial and urbanization urged it to do so. On the contrary, Modernism and Post-Modernism make their target ‘looking at things, a condition of the mind and a way of life; though the two movements have their own specific differences (Furst, 1992; Krishnaswamy et al, 2001; Lye, 2004).

### ***2.3.1 Realism as a Literary Movement***

Realism, in its broad sense, comprises many ‘artistic currents’ in different civilizations though the accurate, detailed, ‘unembellished’ depiction of nature or of contemporary life in line with its rejection of imaginative idealization in favour of a close observation of outward appearances are its most commonly known features (Trace, 1997; Johnson, 2000; Lye, 2004). In line with this, literary realism is considered a trend in the early 19<sup>th</sup> century European literature, towards a depiction of contemporary life and society as it is, instead of romanticized or similarly stylized presentation (Furst, 1992, Krishnaswamy et al, 2001). Furthermore, the development and emergence of a novel as a genre has a distinguishing feature of realism *as* Hawthorn (2001: 56) states:

*It is stocked with people and places that seem real or evoke the real even if they are imagined, whereas genres such as the romance or the epic were peopled with people and places that seem (and were meant to seem) unreal and which do not turn our attention to everyday reality*

In addition, scholars commented that realism was stimulated by several intellectual developments during the first-half of the 19<sup>th</sup> century, and among these were, for instance, the anti-Romantic movement in Germany with its focus on the common man as an artistic subject, whereas in France the term, according to Lye (2004: 17) was used to “describe a doctrine based not upon imitating past artistic achievements but upon the truthful and accurate depiction of models that nature and contemporary life offer the artist.” The scholar further points out that the

“French proponents of realism had attempted to portray the lives, appearances, problems, customs, and mores of the middle and lower classes, of the unexceptional, the ordinary, the humble, and the unadorned,” Lye (2004: 18).

Accordingly, in Victorian England, according to Landow (2003), realism was used to emphasize accurate descriptions, specific setting, dress, character in ways that would have appeared completely inappropriate to ‘neoclassical’ and ‘earlier authors’. Landow wrote:

*Realism, in the Victorian England, emphasizes the importance of the ordinary, ‘the ordinary person’ and ‘the ordinary situation’, tends to reject the heroic and middle aristocratic and embrace the pedestrian, the comic, the middle class, (2003: 19-20)*

This can show that realism depicts reality by portraying the life of ‘lowly’ people who are assumed to be more representative of social life in a novel (Rico, 1984). In this connection, as of the other Victorian England novelists, Charles Dickens- the most popular novelist- is well known for creating ‘unforgettable’ characters as confirmed by Izzo and Meo (1970: 525) who write, “he [Dickens] created characters as real and familiar to his hundreds of thousands of readers as the people living in the house over the way.”

It was a time when most European literary views appeared to be contrary to any other fields of study such as psychology, anthropology and sociology which define Realism from the stand point of collectivism. As a result, novelists of the Victorian period depict reality, which can be variant according to one’s perspective of the world. In other words, opposed to the established chivalric tradition in approaching reality, a new way of perceiving reality as a segment of the universe that can be observed by a particular person from a particular point of view at a particular moment had come into existence (Rico, 1984; Furst, 1992). Similarly, Adorno (1973: 20) notes that it is important to view realism not from a fixed point but from its tendency to vary from individual angle of viewing.

Reality; thus, is assumed to be defined not from a conclusive marking but rather from varying individualistic viewpoints. Supporting this, Landow (2003:12) states, “unlike Platonism and Philosophical Realism (or Idealism), Realism assumes that reality inheres in the here and now,

in the everyday.” In this respect, Bergmann (1967) discusses his definition of realism stating that ‘reality’ is a doctrine that confirms the existence of ‘universal’. Here, Bergmann’s explanation on realism as something ‘universal’ is ‘philosophical’. Therefore, ‘realism’ opposed to ‘nominalism’ suggests how individual difference in perceiving reality is deemed to be a universal reality. This is to mean that realism is not defined as something too inactive and from the onset, cannot be foretold looking as a collective identity.

Moreover, the earlier Victorian tradition, quite different from the traditional conception of the term, approaches reality to be consistent with viewing it from fixed, and rule-bound observation patterns (Rico, 1984; Furst, 1992). This can be attributed to the fact that most novels of Western Europe in general, during this period, tend to reject the traditional one and conceive reality as something variable, in terms of a particular point of view (Rico, 1984; Furst, 1992; Lye, 2004).

The emphasis given to elements of realism in the Western European literary tradition varies depending on the different views concerning the belief that a ‘character’ as an individual is considered to be the only gateway into reality. Underscoring this fact, Rico (1984: 28) says:

*The self is the only guide we have in the confusing jungle of the world, but we should not forget that it is a partial and momentary guide, as variable as the world itself; and that, by definition, it is impossible to derive from it any firm conditions, particularly in the sphere of values, that may lay claim to universal validity*

This way of viewing reality rests upon an epistemological implication that there is no fixed value judgment but, variability with the self perspective of the world. This observation of reality can be considered practical in all modes of narration of real European novels, and the Victorian English novels are no exceptions. Thus, as Rico (1984: 20) states, “It is the self that gives the world its true reality: things and actions have no meaning in themselves and therefore in a certain sense they have no existence-until the individual assimilates them.” However, Levine (1981, as cited by Lye, 2004: 25) argues that whatever else reality means, “it always implies an attempt to use language to get beyond language, to discover some nonverbal truth out there.” Here, Levine’s claim is based on the belief that whenever the notion of reality changes, those essentially problematic notions of realism will obviously be affected too.

In this regard, Levine (1981) gives a very useful summary of what makes realism of Victorian England differ from others. According to Levine (1981: 41):

*Unlike the movement in France, Realism in Victorian England does not focus on the dregs in bondage to a social and cosmic determinism. It belongs...to a 'middling' condition and defines itself against the excesses, both stylistic and narrative, of various kinds of romantic, exotic, or sensational literature. At the same time what is unconventional and most exciting about the English tradition of realism is its pleasure in abundance, in energy, and the vivid engagement, through language, with the reality just beyond the reach of language...*

As this quotation indicates, 'realistic novels' possess more than what they formally include in their style and in their narrative structure. Thus, they are designed to violate earlier conventions. However, Levine (1981) confirms that this 'antiliterary' thrust of realism can be considered either an assertion of the power of the 'real' over the 'imagined'; and thus, of a determined world, or an assertion of the 'variety' and 'energy' against the 'enclosing' and 'determining' forms of art in general, and that of literature in particular.

Generally, there was a broad movement in the arts beginning from the 19<sup>th</sup> century that realism (which led to naturalism), in its earliest period sought to portray characters, scenes, and so on realistically. In other words, realism, as a reaction against romanticism, has attempted to provide a clear picture of its subjects realistically in contrast to idealistically depicting them as the earliest traditions did. Furthermore, a commentary about these artistic movements is sometimes put in terms of the contrast between the real and the ideal: on the one hand, the average, ordinary, and natural-the Victorian period; and on the other hand, the superlative, extraordinary, improbable, and sometimes even supernatural in the earlier periods (Parker, 1967; Jones, 1971; Furst, 1992). Accordingly, in many instances, it can be seen that both in arts and in ordinary (everyday) life while the notion of reality (realism) contrasted with 'illusion' (Furst, 1992; Johnson, 2000). Similarly, Rico (1984) further states that such kind of viewing elements of realism as a humanistic 'feigned' reality, permits in this realism of imaginative literature, the primary focus on 'verisimilitude'- the mean between 'fantastic fiction' and the 'strict truth'. Thus, this makes clear that viewing elements of realism in such a manner is

individualistic illusion subordinated to reason and actual human experiences (Jones, 1971; Furst, 1992).

### 2.3.2 *The Victorian Age*

The Victorian Age corresponds, more or less, to the second half of the 19<sup>th</sup> century. It was influenced by the Industrial Revolution, which is followed by Marx's Capital, Darwinism, and by an enormous scientific progress in all fields. Moreover, rapid urbanization, growth of middle class society and 'Victorian values' heralded that a 'new world' is being born. However, literature, at the beginning, had failed to cope with the radical social changes of the time (Trace, 1997; Hawthorn, 2001; Lye, 2004). Attesting this, Izzo and Meo (1970: 351) write:

*the 'heroic period' of Romantic Movement was undoubtedly over but literature, in a way, still clung to it. Poets and novelists realized that everything was changing about them, although their readers had changed, but little as yet, and they went on giving them sentimentalism, instead of sentiment, an artificial optimism instead of the utopias romanticism had believed in, a formal religion instead of faith, while they were unconsciously labouring under the impact of realism, skepticism, and doubt.*



The quotation shows that the Victorian Age, similar to many of the Western European literary traditions, strived to play its own part in literary works with the humanistic portrayal of a character in a credible manner that favored the rise of literary realism (Jones, 1971; Levine, 1981; Lye 2004). Moreover, scholars such as Gilmour (1986) claim that the Victorian Age is the high point of achievement of the English novel. Accordingly, though the weak points of the Victorian Age are easily 'discernible', its contribution to literature is great for it produced creative geniuses and intellectuals such as R. Browning, C. Dickens, T. Carlyle, W. M. Thackeray, G. Eliot, who are some among the many who deserve due respect (Izzo and Meo, 1970; Gilmour, 1986). Besides all, due to the violent reaction going on in the later decades of the 19<sup>th</sup> century against the 'uncodified tenets of Victorianism', it had come to an end. Moreover, World War I was to bury it altogether (Lathrop, 2003).

### 2.3.3 *Modernism: The Age of Reason*

There are different shades of Modernism as in the case of any wave or movement. Thus, early modernism was made more 'orthodox' and was very much attached to the traditional views,

and was marked by a deep 'nostalgia' for the earlier period which was characterized by full faith and by a tone of lament for the loss of an 'undisputed' center or authority (Furst, 1992; Krishnaswamy et al, 2001; Lye, 2004). As a result, several schools of Modernism have been flourishing during the eighteen and nineteen centuries. And thus, all of them were fundamentally glorifying the power of 'man' and that the authority of science and reason has replaced the authority of faith and religion (Furst, 1992; Hawthorn, 2001). In other words, Modernism is referred to as 'The Age of Reason', as opposed to the earlier period-'The Age of Faith', due to the impact that the growth of industrialization, science and technology, and urbanization imposed on. This in turn advocated a break with the tradition, 'blind belief', 'slavish' obedience to any kind of 'authority', insisting on the application of reason and logic to human thinking and 'solution seeking' processes (Krishnaswamy et al, 2001; Hawthorn, 2001).

It is further commented that Modernism, based on the scientific spirit, reason and logic, offers systems and order, unity and wholeness, stability and certainty (Jones, 1971; Furst, 1992). Therefore, the scientific exploration and successes have not only strengthened but also facilitated confidence to this point of view. However, in response to the counter arguments, it is claimed that though due to the dynamic social changes things fall apart in Modernism, there is a center to hold the pieces together and 'deep down' the artists as well as human beings as a whole; the creator with a masterly confidence can visualize and construct the totality or whole (Hawthorn, 2001; Krishnaswamy et al, 2001). During this time, Modernism retained the basic unity of the human race, though it was idealistic, the classical belief in universal harmony, and a universal 'human essence'. Particularly in the West, Modernism has dominated life, arts, literature and culture up to the first half of the 20<sup>th</sup> century (Furst, 1992; Hawthorn, 2001).

Furthermore, Furst (1992: 74) suggests that in Modernist culture, it is believed that "people are loyal to their own 'faith'; 'authority,' in the form of religion or head of a family or community, is respected; there are 'heroes' as 'role models'." In addition, in Modernism, there is no 'virtual reality'; instead, there exists a 'strong faith in reality' and stories are told one at a time rather than in 'episodes' (Furst, 1992; Hawthorn, 2001; Lye, 2004).

However, some scholars argue that as a literary movement, Modernism dates from the early 20<sup>th</sup> century, though still some others claim that it is most clearly delineated as post World War I phenomenon. Attesting this controversy, acknowledging different scholars, Krishnaswamy et al (2001: 22) write:

*The height of Modernist fervour was surely Virginia Woolf's statement 'in 1924 that in or about December, 1910, human character changed.' As Irving Babbitt says that in place of the 19<sup>th</sup> century 'sloppiness', the 'modern spirit; the positive and critical spirit, the spirit that refuses to take things on authority' emerged. The movement away from 'soft' and 'uncritical' romanticism to 'tough', 'critical' romanticism emerged- a conception of the subject, as Eliot says, that is 'impersonal' and something other than 'expressive' ; it focuses on the forms of literature and experiences rather than on the narrower sense of 'personal' and 'human' significance*

It can be inferred from this that Modernists' believe in creating a 'new world' that could be possible, as claimed, through 'new forms', opposed to the earlier ages which believed in the existence of only 'one world'. In this regard, Modernism came to develop in some circles into 'high Modernism'- a kind of 'experimental elitism' during the early years of the 20<sup>th</sup> century, (particularly between 1900-1930). Thus, Modernism in arts and literature started to advocate more abstract forms with special emphasis on 'impressionism' and 'subjectivity' (Jones, 1971; Furst, 1992; Krishnaswamy et al, 2001).

Among the many, those who are considered to be the high priests of 'high Modernism' in literature include T.S. Eliot, James Joyce, Ezra Pound, and others writing in English; Marcel Proust and Andre Gide writing in French; and Franz Kafka writing in German, are worth mentioning for they have moved away from 'apparent structures' and 'objectivity', having a kind of effect on 'abstract poetry', 'fragmented form', 'blurring of distinction between poetry and prose', 'between genres', 'stream of consciousness techniques', 'discontinuous narratives' and on some others. Consequently, this kind of trend, as believed by many scholars, paved the way for the 'Post-Modern' entry (Furste, 1992; Krishnaswamy et al, 2001; Hawthorn, 2001; Lye, 2004).

## 2.4 A Theoretical Framework of the Study

### 2.4.1 *The Distinct Features of Bildungsroman Novel*

The sub-genre-autobiographical novel was replaced by the new term-Bildungsroman in the last quarter of the 20<sup>th</sup> century with no obvious reasons; thus, the two terms are still used interchangeably (Trace, 1997; Johnson, 2000; Hawthorn, 2001). Confirming this, Ssensalo (1984: 94) defines Bildungsroman or in its earlier name autobiographical novel saying, "It is simply a novel which, whether written in the first-person narrative style or otherwise, presents a character who is a mask of the author and lives within the writer's own experience." Thus, a Bildungsroman novel is a fictional narrative where the imaginary narrator undertakes the place of an actual person writing or narrating his/her autobiography.

Accordingly, literary scholars have identified sets of characteristics that typify the Bildungsroman/autobiographical style for a novel in general, and among the many, three major features are summarized and presented here. Firstly, for a novel to be a Bildungsroman, it has to be written in the first-person and should possess one main character who is not only a narrator but also a central figure around which the story evolves. Secondly, it should be written from the perspective of the first person; thus, the facts or historical events of the story are related through the context of the narrator's own life experience. And finally, it should cover a very significant segment of his/her life (Ssensalo, 1984; Trace, 1997; Johnson, 2000; Krishnaswamy et al, 2001).

Ssensalo (1984); Trace (1997); Krishnaswamy et al (2001) have also identified three possible reasons why such 'autobiographic form'/'Bildungsroman' appears to be so appealing and more advantageous over the 'regular fictional form' and over a 'novelist'. These may be explained as follows.

Firstly, a Bildungsroman style has an advantage over the regular fictional form in terms of 'time' since such mode of writing imposes a sequential chronology in accordance with the character's life span. In so doing, it offers a controlled perspective, establishing a constant 'psyche' for interpretation of experiences which can be traced by readers more easily. However, in the regular fictional mode, usually these elements don't appear so naturally, even though it is

written in the first-person narrative style. Furthermore, in the fictional mode, the reader, without any author's support, normally, has to follow the story and come up with his own conclusions. On the contrary, in Bildungsroman, the reader is presented with a set of values and interpretations by the fictional author (autobiographer) which serve as, sometimes, a starting point for the readers' interpretations and conclusions.

Secondly, in terms of 'tone' and/or 'attitude', the Bildungsroman model offers one of the most suitable forms for the expressions that foster the reflection of detailed human values including hope, virtue of survival and endurance, spirit of truly proud and defiant attitudes,...which have been considered the 'cornerstones' of human experiences in general and that of the narrator in particular (Furst, 1992).

Thirdly, in Bildungsroman, the 'events' need little additional evidence by other characters or authorities, since each event is presented by the person who lived them. This is one of the most important advantages that Bildungsroman/autobiographic style of narration has over the regular fictional narrative. Furthermore, in this regard, Ssensalo (1984) claimed that in Bildungsroman, constructing realism appears to be easier for the reason that realism is created through the use of the first-person account of events. This is to mean that the view of characters and events which are given by the first-person narrative is a recognizably human one. This is true of those experiences of the narrator that are based on historical facts which are accepted and well known (Trace, 1997; Hawthorn, 2001).

#### ***2.4.2 Structure***

As the historical development of literary criticism of novels depicts, the term structure encompasses a wide range of literary elements, (Rico, 1984; Stanzel, 1984; Ricoeur 1985). Confirming different aspects of structure that the novel encloses, Hawthorn (2001:102) writes, "Structure involves plot, theme, and form: it refers to our sense of a novel's overall organization and patterning, the way in which its component parts fit together to produce a totality, a satisfying whole-or, of course, the way in which they fail so to do".

This makes it clear that the structure of a novel implies the overall organization of literary components into a satisfactory wholeness. Thus, in many cases, the 'chapter' and 'section'

division the author made could clearly impose a structure upon a work-or bring out one that is implicit but not overt (Recoeur, 1985). It is further noted that such divisions very often perform the useful function of telling readers when they can pause and put the book down for a while, and think backwards over what they read and forward to what they hope for or expect.

In addition, Stanzel (1984), and Hawthorn (2001) comment that the novel's structure involves the presentation of 'ideas' and 'sensations' in some sort of pattern including *completion, reiteration, contrast, repetition and complementarity*; which among others, can be invoked in readers by a work's structure. Moreover, the structure of novels delineates the character's humanistic views and brings out verisimilitude in the literary text (Parker, 1967; Rico, 1984).

Similarly, Stanzel (1984), and Hawthorn (2001) point out that the novel presents people who do things in a context ruled over by some sort of connective logic: chronology, cause-and-effect, or whatever. Thus in most novels, though their structures may differ, one can find a connection between the three important elements: characters, action(s), and plots, in such a way that they form some sort of unity. As Hawthorn (2001:12-13) states, "A poem does not have to contain characters or a plot-or, indeed, any action, but it is only very rare novels which dispense with one of these elements, and in such unusual cases it is often a matter of dispute as to whether the net result is recognizable as a novel." Furthermore, it is commented that many modern novels demonstrate an important and productive tension between their truthfulness to the 'random' and 'unpredictable' nature of every-day life, and their patterning according to the demands of certain predetermined but widely different structures, 'repetition' or 'the journey' (Furst, 1992; Hawthorn, 2001).

Concerning how the 19<sup>th</sup> century Western Europe in general and that of the Victorian age novels in particular have an exceptional quality of patterning which plays a vital role in fostering the development of the modern novel, critics confirm that the poetic structure of the prototypes is original and distinct. Similarly, Rico (1984), and Stanzel (1984) note the role of poetic devices such as, *symmetry, repetition of phonic figures and rhymes* enforcing readers to recall all the substances that have gone before them, to associate them with each other; and thus, readers can add something new into the context and reinforce the coherence further as a perfectly resolved whole.

Rico (1981:12) also suggests that in such kind of novel:

*Symmetries and contrasts in a novel can perform a similar function: they can define the limits of the subject, mark out an area, of which each section forces us to keep the others in mind, and lastly bring out the motivation and the plot and thus suggest a spurious underlying coherence in life*

On the other hand, although the fiction of the last hundred years is often broadly divided into 'realist', 'modernist', and 'postmodernist' fiction, this does not imply that fiction that is not modernist or postmodernist is somehow old-fashioned (Furst, 1992; Krishnaswamy et al, 2001). Similarly, in popular fiction, Hawthorn (2001) explains that the survival of realist conventions- a plot based upon cause-and-effect, well-defined characters, a general assumption that the world is knowable and susceptible to rational enquiry- gives 'food for thought'. However there exists a very distinct characterization in the modernist novels as opposed to the earlier tradition. Attesting this, Hawthorn (2001:60-61) writes: "The modernist novel typically focuses far greater attention onto the state and process *inside* the consciousness of the main character(s) than onto public events in the outside world."

In this regard, it is claimed by many scholars that postmodernism involves, among other things, the taking of certain modernist techniques to an extreme (Furst, 1992; Hawthorn, 2001). However, it is typical of modernist and postmodernist novels that they postpone or frustrate closure, whereas that sense of satisfying the reassuring finality accompanies the end of a traditional realist novel: no problems remain to be solved (Stanzel, 1985; Hawthorn, 2001). Underscoring the structural differences that are observed in modernist novels unlike those of the realism, Hawthorn (2001:101) says: "Modernist fiction typically has inconclusive endings, endings which leave the reader perhaps puzzled and unsatisfied, but puzzled and unsatisfied in ways that are productive of further thought."

It is further indicated that such matters go beyond the merely technical since novels which are structured, for instance, without omniscient narrators and with inconclusive endings are perhaps less likely to be considered a conventionally Christian world-view in which everything is concluded in a manner in which God wishes (Parker 1967; Stanzel, 1985; Krishnaswamy et al, 2001). In other words, this is to mean that a novelist whose novels have happy endings, for

instance, is not very much expected to suffer from 'existential doubt', credibility, confidence and trust related to the real world.

In line with this, the narrative structure of a Bildungsroman novel delineates the development of the protagonist which can be depicted most commonly at the end of the novel, though it is also possible to detect every development s/he makes in due course. Confirming this, in her introduction, Johnson (2000: xxxviii) describes, "The 'momentum' produced by the Bildungsroman form might well sweep readers up in its force and sweep the protagonist into flight."

Similarly, the structural rhythm of a Bildungsroman is expected to be constructed in distinct, well-organized and closely arranged chapters which "pull against the consistently rising action that the novel of development requires," (Johnson, 2000: xxxviii). In other words, the movement of each chapter imitates the rising action of the novel as a whole. This is to mean that each chapter begins with the protagonist in crisis and ends with triumph over his/her difficulties, and the next opens in crisis again. Accordingly, scholars such as Johnson (2000) and Hawthorn (2001), discuss in detail that such kind of 'rhythmic movement' characterized by a repeated 'rise' and 'fall' comes into view against the supposed single movement of an immediate and persistent rise of action. Attesting this fact, Johnson (2000: xxxviii) emphasizes that "This rhythm, of course, presents not a rising action culminating in triumph, but a rising action followed invariably by a fall, followed by rising action, which in turn is followed by a fall, and so on." Therefore, due to this persistent rise and fall of action, the reader's expectation will ultimately be disrupted for the protagonist's final fate, be it success or failure, mitigated now and then. However, scholars claim that this will be attained if and only if the author presents his/her work with a high qualified structural arrangement.

All in all, a novel's structure may be organized in terms of 'picaresque/ episodic'; 'well-made': the (traditional) 19<sup>th</sup> century 'realists' structuring; 'multiple' structuring and the like (Recoeur, 1984; Stanzel, 1985).

### *2.4.3 Characterization*

In the earlier 19<sup>th</sup> century literary tradition, the Victorian Age is a case in point, the social position and/or status of the characters-the protagonist decisively influences the style in which the novels are written (Stanzel, 1984; Hawthorn, 2001). Due to this, Rico (1984) argues that the traditional notion of characterization and subject-matter which had been viewed from never changing relationship between levels of styles and one's social class came to an end during this period. Auerbach (1971, cited in Robey, 1986:64) also pointed out that in the classical style, serious-matters in a literary work should cast away everyday language use and everyday life, and by implication, "non-serious subjects could be dealt with realistically, in ordinary language but on no account could the different levels of style be mixed together." In contrast to these different levels of style, the Victorian period in particular and the 19<sup>th</sup> century European tradition in general, begins to exercise this new notion of elements of characterization that insists on a protagonist's portrayal in a 'lowly' style (Alter, 1964; Parker, 1967; Rico, 1984). Moreover, it is claimed that novelists of Victorian England were inclined to put aside the earlier heroic, adventurous and aristocratic depiction; and instead, they took part in portraying the pedestrian, the ordinary person and the ordinary situation, the middle class including, of course, the comic, not for mocking but for serious intentions (Parker, 1967; Furst, 1992; Hirsch, 2000; Hawthorn, 2001).

Therefore, the style of characterization in the autobiographical mode of writing makes it possible for authors to depict reality mirrored through a character who is 'lowly'. This is due to the fact that a protagonist not only appears suitable to represent the 'lowly' social class s/he belongs to; but is also able to relate his/her own autobiography in a more humanistic and conceivable manner. During this period, therefore, the traditional perception of reality that puts static social class in the process of assigning characters becomes an outdated fashion-and is thus-rejected (Rico, 1984; Hawthorn, 2001; Krishnaswamy et al, 2001).

In addition, along with other European literary works of the time, characterization during the Victorian period called for an illustration of the most 'original' and 'distinct' aspects of it in the context of the modern novels. In connection to this, Parker (1967); and Rico (1984) state that the portrayal of a protagonist endowed with natural qualities of a complete, fully-rounded

personality and unmistakable individuality is rather against the most usual literary conventions of depicting 'lowly' characters whose development had been for the sake of humor only. This is to mean that the deep-rooted literary convention that sets 'high' style for serious issues and the portrayal of 'lowly' characters for comic effects only has lost its currency during this period (Trace, 1997l, Hawthorn, 2001).

Accordingly, the prototypes of tradition, developed the protagonist's characterization in wider dimensions, violating the conventional literary practice of assigning the central-character to one simple role for creating laughter only. As a result, such a new style of characterization enabled the development of characters undertaking the complexity of real-life personality. Thus, the didactic and moral purpose that can be inferred from the characters' narrative of life experience appeared to be true and/or real (Rico, 1984; Furst, 1992; Hawthorn, 2001).

In connection to this, scholars in the field confirm that during the 19<sup>th</sup> century Europe, the literary characters shift from a character to a fictional author. Attesting this, Genette (1997: 302) describes the situation with relative reference to the prototypes saying, "the inevitable effect of this concession is to establish the narrator-hero as someone with not only narrative authority but also literary authority, as an author, responsible for putting together, managing, and presenting the text and aware of this relation to the public." This could apply to the prototypes of the genre that use "lowly" characters as "fictional" author is a compromise with the appropriate demand of depicting reality, (Rico 1984; Furst, 1992; Hawthorn, 2001).

Nonetheless, due to the rapid social, political and scientific changes, depicting the common life and the focus given on the 'located self' as the object of moral and political importance and concern had also become highly significant in the late 19<sup>th</sup> century. Conforming this sociological change which has imposed its influence on characterization, Furst (1992:29) writes, "the conventions and character of 'everyday life' and the formation of individual ceased to be taken-for-granted backdrop and became the sight of significant meaning and action."

Moreover, unlike to the earlier traditions, which considered any work of art as a 'window on reality', the (post) modernist works tend to be 'self-conscious'. They differ, to a certain extent, according to the genre or art form in question and they intentionally inform the readers or

observers that they are art works, rather than seeking to serve as ‘windows on reality’ (Furst, 1992; Krishnaswamy et al, 2001). Accordingly, Hawthorn (2001:60) states, “Picasso’s rejection of representational art and the conventions of perspective in his early paintings can be compared with the rejection of the ‘tyranny of plot’ by novelists such as Joyce, Woolf and the Frenchman Marcel Proust.”

In connection to this, scholars in the field agree that modernism has a great impact on novelists’ conception of character. For instance, Levenson (1991, as cited by Hawthorn, 2001:61) indicates how writers began to question ‘dogmas of realism’ and to search for alternatives to the ‘well-made plot’, the ‘rounded and lifelike character’, etc, and the quotation reads:

*This thing we name the individual, this piece of matter, this length of memory, this bearer of a proper name, this block in space, this whisper in time, this self-delighting, self-condemning oddity-what is it? Ours may be the age of narcissism, but it is also the century, in which ego suffered unprecedented attacks upon its great pretensions, to be self-transparent and self-authorized*

As indicated above, for the great modernist novelists, characters can no longer be taken to be ‘self-transparent’. In a modernist novel, quite a few characters, as Hawthorn (2001) pointed out, ask ‘who am I?’ though they do not get a clear answer. Similarly, the ‘self’ is also no longer its own ‘source of authority’. Thus, this indicates that any alternative source of authority is clearly available.

It is apparent that whenever changes in human beings take place in the real world, changes in the ways novelists represent human beings must occur too. Confirming this, Woolf (1942, as cited in Hawthorn, 2001:88) claims, “the characters which we find in books or in real life are always the same.” This pinpoints that novelists depict real life through their characterization depending on the social changes that they themselves live in and observe. In line with this, in an attempt to discuss the issue in relation to modernism, Hawthorn (2001:88) suggests:

*recent fiction to which the labels ‘modernists’ or ‘postmodernist’ can be attached will be likely to portray the human individual in ways different from those to be found in classic realist fiction of the previous century... what often seems to disappear in the characters we find in modernist fiction are individual coherence, self knowledge, and autonomy....*

Furst (1992) further comment that modernist novelists have also portrayed characters as complex and problematic rather than simple and self-evident.

Characterization, in general, varies from age to age due to the technical changes in the way novelists learn to create and reveal characters-similar to the changes in human beings outside literature-which clearly inspire novelists to use new methods of creating characters.

#### ***2.4.4 'Accountability' and 'Truthfulness'***

To cope with the dynamic social changes, through literary courses, literature has made changes not only in its overall aim but also in its intrinsic elements and factors (Wilson, 1967; Lamarque, 1996). In connection to this, for instance, Parker (1967: 25) explains how the religious movement of the 16<sup>th</sup> century urged literature to respond to the demands of the time: 'accountability' and 'truthfulness', and writes:

*What the movement of religious reform gave to the novel was the 'truthfulness' and 'responsibility' that literature was seen to need but which could not be found in idealistic fiction- the desire to portray men as they are in order to open the eyes of the readers of literature to the short-comings of human nature, and their minds to the need to prevent or remedy them; what in practice produced a serious interest in delinquency.*

This instance indicates that the ordinary life, and the everyday life experiences, of narration devoid of exaggeration besides paying due attention to the 'lowly' based individual have become the major concern that led literature to respond to this essential demand of the time. It basically deflated chivalry fiction that offered young readers enthusiastic imagination of fantasy which underwent incredible, super-human and idealistic stories (Wilson, 1967; Franco, 1994; Lamarque, 1996). As a result, the general aim of literary works started to meet the growing interests of young readers through characters who are designed to be 'accountable' and 'truthful', and lifelike instead of merely 'idealistic' and 'supernatural'.

#### ***2.4.5 Satire, Parody and Humour***

Satire, independent of the novel, has a long tradition which dates back to antiquity, and some aspects of this tradition have had significant impact upon the novel (Furst, 1992; Hawthorn,

2001). Thus, the mature novel of the 19<sup>th</sup> century could encompass important satirical techniques from earlier writers within a much more realistic framework (Krishnaswamy et al, 2001). It becomes apparent that satire attacks allayed vices and stupidities-either of individuals or of whole communities or groups- and its tools are those of ridicule, exaggeration, and contempt (Stanzel, 1984; Furst, 1992).

The satirist, as many scholars agree upon, is more concerned to draw our attention to what s/he is attacking than to create characters, situations and 'events' that are believed in and for themselves. However, a novelist may include satirical elements in works that do not generally merit the term 'satirical novel', but attempts to diminish a set of beliefs by making characters appear ridiculous (Hawthorn, 2001).

It is to be noted that a novelist may make readers think about the real world they inhabit, and draw their attention to the issue raised by parody and satire. A novel seems realistic to readers even when it charts events and describes characters that are far from typical or everyday reality, though parodies and satires clearly do make us see our everyday world very differently. Concerning this, Hawthorn (2001: 57) states: "A parody is often very unrealistic in one sense, depending upon such extremes of exaggeration and such pointed selection that it cannot be said to give us anything that can be compared to everyday world *in terms of direct one-to-one resemblance.*"

In addition, closely connected to techniques used to mocking, mimic, or satirizing others in speech, a narrative technique, coloured discourse/narrative is worth mentioning. Confirming this, Hawthorn (2001: 85-86) writes: "...one which has something in common with free direct discourse without having quite the grammatical specificity of this technique, is that of *coloured discourse or narrative.* This involves the 'coloring' of a piece of (normally but not necessarily) third-person narrative with words, phrases, expressions which the reader associates with the verbal habits of a particular character."

Similarly, a number of novelists have been accused of their preference for the lower class society rather than portraying those of the upper classes (Furst, 1992; Lye, 2004). Attesting this fact, Moss and Moss (1996:6) comment that one reason for this is "chiefly attributable to the

differentiated by one or more of a group of formal features.” This shows how thought presentation modes, like those for speech, can be distinguished by features from any of the three levels of grammar, lexis and graphology.

## **2.5 Relevance of Comparative Literature and Studies in Ethiopia**

It appears difficult to define comparative literature and show to what extent and which aspects of literary periods, works, themes and structures are to be compared, (Trace, 1997; Krishnaswamy et al, 2001). However, Grace (1965: 226) defines the conception of comparative literature as follows:

*Comparative literature in a broad sense means the comparing of two or more literary works. In a narrower sense it means the comparison of works drawn from more than one national literature. Works may be compared from many points of view and from a combination of them. They may be compared on the basis of a common theme, a common aesthetic form, the environment that helped to mold and shape them, including previous literary tradition, and their importance in the history of ideas*

This shows that a literary work can be compared from different angles of viewing. Accordingly, Krishnaswamy et al (2001: 132) wrote:

*No individual poem has significance in isolation. It can be understood only in terms of the relationship between itself and the structure of expectations (of period, of genre, of poetry itself) which exists in the reader's mind. Understanding this structure is more important than interpreting the individual poem*

It can be inferred from this quotation, though it pays due attention to the poem, that the same is true for all other genres.

In this regard, it is indicated that every reader uses different criteria at different periods so as to judge the nature of literariness in a text or in the genre to which it belongs. According to Jauss (1967, as cited by Krishnaswamy et al, 2001: 66), “what appeals to one generation of readers at a given period may not interest readers at some other period.”

Furthermore, Trace (1997) remarks that comparative literature has come to imply the ‘supranational’ literary studies as the contemporary literary historians and critics view on the issue dictates. Similarly, in comparative approaches, literary traditions, the replications/the

changes of a genre's 'original' literary elements are commonly compared on the basis of their historical perspective, (Guerin et al, 1992; Trace, 1997). Therefore, to conduct a study in comparative literature, it is vital to consider the genre's historicity of origin and the essentials of intrinsic literary elements. Confirming this, Guillen (1985: 3) emphasizes the need for genre's historicity to carry out a study in comparative literature as, "more than anything else it invites continued reflection on some basic dimensions of literary history." Accordingly, Hawthorn (2001) also comments that there exists a strong connection between the study of the novel and the dimension of its history. Moreover, studying a piece of literary work calls for considering and dealing: with an idea, with its development, and with the content of literature. Thus, identifying the features of Bildungsroman novel and detecting whether there exists convergence or divergence in the literary canons and similar issues between the Victorian age and Modernism appears important. This can be possible when a study in comparative literature is made to base itself on the historical perspective of a genre. Consequently, Guillen (1985: 67) states that for a very clear understanding of the definition of a literary genre, today, one cannot proceed from an inductive approach to a certain 'corpus' of narrations-since the number of narrations under consideration depends on the earlier definition. He writes:

*It [the definition of a literary genre] comes rather from the selection of certain general qualities capable of leading to particular results; or from erecting certain hypothetical models of description that we can continue to use in reference to all empirical situations or observable facts of interest to us.*

As this quotation indicates, the comparative approach instead of the inductive approach would be more appropriate for an effective critical analysis of the selected genre. It is possible, thus, to carry out a study depending on theoretical backgrounds of some 'distinct' literary elements of Bildungsroman novels with reference to the tenets' continuity or discontinuity of literary movements and periods to which the two selected novels belong.

Confirming this, Guillen (1985: 67) further notes the importance of comparative literature saying, "comparative literature heightens our awareness of the high grade of theoreticity required by the history of literature." Accordingly, scholars in the field have pointed out the important role such a comparative approach can play in the historical and critical study of literature. For instance, according to Trace (1997), and Krishnaswamy et al (2001), the possible

significance of studies of comparative literature may include: considering literary works in their wholeness rather than viewing them in isolation; convince the community that the literary works would contribute much to academic endeavour and critical studies; and finally, in connection to the recent phenomenon of globalization, comparative literature study may have significant roles to play. This implies that the approach would reduce the threatening end of 'distinct' and 'original' literatures of national or continental coverage. Thus, the application of comparative literature may have a great importance in mitigating the suppressing impact of globalization to some extent.

As a result, this study has made attempts to identify the Bildungsroman novels' features in relation to the literary movements and the convergence or divergence of their tenets besides pinpointing the contribution of such literary elements for the development of novel-writing tradition. This is to mean that this study has something to add to the existing knowledge and may encourage further study on how one can examine the elements of Bildungsroman novel from different angles. In other words, this comparative study can pave possible ways for other related studies on Ethiopian novels in view of their Bildungsroman features.

Nonetheless, next to the packing department in the original shoe blacking factory, Dickens was passed to the office of a lawyer; and then, through a tireless study of shorthand-writing, he moved onto the job of parliamentary reporter in which within a few months, he became the best reporter in the United Kingdom.

The grand day in Dickens's life, however, was when a new magazine published a sketch he had anonymously sent a few weeks before. It was the dawn of glory that soon took the form of a tangible success in *Sketches by Boz* (1836)- the pseudonym being suggested by the nickname attached by the family to one of Charles's brother-and the form of absolute triumph with the *Pickwick Papers* (Priestly, 1961). Thus, fame, money, an eminent position in the world became secured.

Meanwhile, as scholars agree upon, Dickens was writing, or rather 'serializing' novel after novel, and among the many novels he published, though not presented chronologically, some of them are listed as follows. *Oliver Twist* (1837) the story of an orphan boy, in which Dickens may have turned creating one of the many nightmares by which his early years had been haunted; *Nicholas Nickleby* (1839) the story of an upright young man, probably a 'Narcissian projection' of the author himself, which offered Dickens an opportunity of creating one of his most humorous characters: Mrs. Nickleby-the most desultory of profuse talkers; *The Old Curiosity Shop* (1840) with the far too sentimental story of life. *Martin Chuzzlewit*, and *A Christmas Carol* (1843-44). The former is partly set in the United States and, on the whole, a rather biting satire of the American way of life. And here, Mrs. Gamp, a character designed as midwife, used to always carry a rather 'unwieldy' umbrella with her: in colloquial English, an umbrella is called 'gamp' to this day. This is, therefore, a real greatness: creation becoming so popular as to live in time detached even from the name of its author, as if it pre-existed in the obscure origins of the race (Hawthorn, 2001); *David Copperfield* (1849-50), the most famous of his novels; *Dombey and Son* (1846-50) in which Dickens's art began to become more conscious and sounder in construction, but with a comparative loss in spontaneity and humour, as scholars commented.

Furthermore, other publications such as *Bleak House* (1852-53), an even more complex story, satirizing the English administration of justice; *Hard Times* (1854) the most controversial of Dickens's novels, bearing upon the miserable conditions of workmen in his times; and finally, *Little Dorrit* (1855), *Great Expectations* (1860-61), and *Our Mutual Friend* (1864-65)-which seem to resume Dickens's 'juvenile autobiographical strain' in a more composed and 'melancholy' key (Priestly, 1961; Izzo and Meo, 1970; Moss and Moss, 1996).

In addition, the historical novels: *Barnaby Rudge* (1840-41) set at the end of eighteenth century England-during the anti-Catholic riots headed by Lord George Gordon; *A Tale of Two Cities* (1854) the background of which is that of the cities of Paris and London during the French Revolution which, according to many scholars, is distinct and belongs to a different kind of literature besides being a far less typical of Dickens's genius; and *The Mystery of Edwin Drood* (1870) a sort of highly mysterious thriller which is the only one left unfinished deserve due respect and are worth mentioning (Izzo and Meo, 1970; Moss and Moss, 1996; Hawthorn, 2001).

### **3.2 James Joyce's Literary Biography**

James Joyce was born in 1882, at 41 Brighton Square West Rathgal, Dublin, into a respectable middle class Catholic family just prior to that family's relentless, demoralizing financial decline. Joyce grew up in an Ireland subject to British rule on the one hand and Roman Catholicism on the other, when the claims of Ireland (as against Britain) often conflicted with those of the Church (Izzo and Meo, 1970; Johnson, 2000).

Joyce is one of the most representative literary figures of the first half of the twentieth century. He was a writer of the first order and his subsequent experiments-however 'disconcerting'-were not the 'feat' of a 'tight-rope walker', but a series of attempts to innovate in an art which, after the great achievements of the past, was showing an unmistakable sign of 'exhaustion' (Izzo and Meo, 1970; Johnson, 2000).

The literary history of Joyce, however, begins with a poem written when he was only a nine years old boy, which is entitled '*Et Tu, Healy*' in which Joyce lionized Parnell and indicated those closest to him as traitors. Moreover, in 1887, he won a praise for best English

composition in Ireland for his age group. He was only fifteen years old. Then, in 1900 that is when he was eighteen, the *Fortnightly Review* printed his paper: 'Ibsen's New Drama' in which Joyce demonstrated his belief that Ireland 'afford[ed] no literary model to the artist'; and thus, he suggested why he would look abroad (Johnson, 2000).

Nonetheless, scholars in the field agree upon that everything Joyce ever published caused a confusion and/or excitement. For instance, *Dubliners* (1916), the collection of short stories which itself appeared in 1914, had been refused by scores of publishers, including two who agreed to print, then withdrew, one of whom went so far as to destroy the proofs already pulled for fear of being prosecuted for libel or obscenity (Johnson, 2000). In this regard, she further indicates that Joyce had complained saying that the stories were too frank, too willing to use real names and real people (including, of course, that of a recently dead king of England) in context and conversations less than flattering. In addition, the autobiographical novel '*A Portrait of the Artist as A Young Man*' may convince also the uninitiated reader that Joyce is a writer of the first order. Even then, it was to wrangle with publishers over their continued refusal to publish *Dubliners* without 'censoring' it, but by 1912, he had already written the first one then another entirely different version of the work that would become '*A Portrait of the Artist as A Young Man*' which was published in 1916.

Accordingly, when '*A Portrait of the Artist as A Young Man*' began to appear in installment in the English 'little magazine' *The Egoist* in 1914 (in 25 installments from 2 Feb. 1914, Joyce's thirty second birthday, to 1 Sept. 1915; B.W. Huebsch published it in book form in the US on 29 Dec. 1916 and The Egoist Press in England on 12 Feb. 1917), it became a bone of contention. Attesting this, Johnson (2000: vii) in her introduction asserts that the accredited beliefs and opinions of scholars were widely different. She writes:

.... *Men of letters at least took note: Ezra Pound [1951] described it as 'damn well written'; W.B. Yeats [1915] praised its author as 'a man of genius' and 'the most remarkable new talent in Ireland to-day'. With the book publication two years later, the reviewers divided themselves unequally between those who found it 'extraordinarily dirty' who declared that 'no clear-minded person could possibly allow it to remain within reach of his wife, his sons and daughters... is it Art? We doubt it; and those who found 'passages in this book comparable with the best in English literature.*

Furthermore, Johnson (2000) states that H.G. Wells [1971] has famously diagnosed Joyce as in the grips of a “cloacal obsession. He would bring back into the general picture of life aspects which modern drainage and modern decorum have taken out of ordinary intercourse and conversation... If the reader is squeamish upon these matters, then there is nothing for it but to shun this book,” (Johnson, 2000: vii). Similarly, the young American poet Hart Crane (1981), the scholar continues, went so far as to claim for Joyce abilities ‘common to only the greatest’ writers and to declare *Portrait* ‘spiritually the most inspiring book’ he had ever read (‘except Dante’): “It is Bunyan raised to art and then raised to the ninth power” (Johnson, 2000: viii).

However, the same thing happened when *Ulysses* appeared first in 1922. Its serial publication had already been thrice suppressed, twice burned, and once successfully prosecuted for obscenity. Nonetheless, after *Ulysses* was published in book form in 1992, it became Joyce’s most famous book, though it still appears difficult to follow is half way between explicit communication and ‘esotericism’ (Izzo and Meo, 1970, Johnson, 2000). Furthermore, when the last work of Joyce *Finnegan’s Wake* emerged in 1939, ‘it had already become infamous as being synonymous with impenetrable obscurity.’ However, a daring technical pioneer in the art of fiction, Joyce’s last novel, which is written in a composted language of the author’s own invention, based on his wide knowledge of several tongues besides English, is hardly ‘decipherable’ by an uninitiated reader (Johnson, 2000; Lye, 2004).

In addition to this, Joyce also wrote: *The Day of the Rabblement* (1901)- an attack on the Irish Literary Theatre and its narrow nationalism; *The Holy Office* (1904-07)- a satirical poem about the contemporary Dublin literary scene; a collection of poems *Chamber Music* (1916); *Exile* (1918)-the poems *Penyeach* (1927), and *Anna Livia Plurabelle* (1929); *The Mime of Mick Nick and Maggie* (1934); *Collected Poems* (1936); *Storella She is Syung* (1937), are some of the literary works that Joyce had published, among others.

All in all, Joyce is frequently cited as the greatest writer of prose fiction of the twentieth century but the mention of his name, as many scholars agree, still causes a shiver of apprehension to pass through listeners. He is still rumored to be ‘dirty’ or ‘difficult’. This great author died in 1941 after surgery on a perforated ulcer, and buried in Fluntern Cemetery, Zurich, even without the last rites of the Catholic Church (Moss and Moss, 1996; Johnson, 2000).

had failed to recover, she passed away leaving her infant alone. The baby, after surviving only for three days, also died and both were buried together. The news reached David on his birthday, while he was called to the director's office, he went expecting some special birthday gifts to collect. However, the death of his mother and his half-brother came as a shock to him. By then, he instinctively knew that it was the signal for another disaster.

After the burial ceremony, as he anticipated, instead of going back to school, David was told that he had to work and live by himself. Thus, he had joined the Murdstone and Grinby's Company as a day laborer. Being left on his own, David who was only ten, fell prey to all sorts of strange fears. However, he was able to win his daily bread working hard with great determination. After struggling against such hardship for a while, David found it unbearable. So, he decided to look for his aunt whom he had never met before. He set off in search of his aunt with the little money he saved. However, all his money was taken away and he had to travel all the way on foot. After he passed through many dangers, David was happy to meet his aunt though Miss Trotwood did not show any interest first. But, after she observed the rugged, weak and miserable looking David, his condition touched her so much that she finally became willing to receive and to provide him with all the necessary care.

This opened a new chapter in David's life. Besides, fulfilling all the basic needs, his aunt made him continue his education. Thus, he joined a boarding school at Canterbury near his aunt's village. She also made arrangements for David to live with her old acquaintance Mr. Wickfield, a widower who lived with his daughter Agnes. This favoured him a lot as he got a chance to learn much about life besides the vital support and guidance he received to his academic advantage from the beautiful, earnest and very talented Agnes. Most of all, since they grew up as brother and sister, David and Agnes were able to build a deep-rooted love and trust that there was no secret left untold between them.

After David left school, a 'Proctor' was preferred to be his career. So, he joined Mr. Spenlow and Mr. Jorkins firm since his aunt invested much money in the firm. David adapted quickly to the job and showed a steady progress and he got promotion too soon. As a result of his successful career, one of the partner's of the firm, Mr. Spenlow, a widower, had invited him at the dinner party held at his house.

When David and the boss arrived home, Dora, the host's only daughter came to receive them. At the very first glance David saw Dora, he fell in love with her. While he was invited later on for her birthday party, David had a chance to confess his love which Dora accepted joyfully. Thus, they promised to keep everything secret, their love and the love letters they exchanged; and finally, were able to be engaged in secret.

In the meantime, a great misfortune befell him. David's aunt came to live with him being completely ruined. This unexpected blow compelled David to look for additional income. Thus, he started to work much longer hours, after and before his office time, and he succeeded in earning the money he needed. At the same time, he engaged himself in learning short-hand besides composing stories. David sent both the court-report and his imaginative stories to a well-known newspaper publisher with a pseudonym which got acceptance. Thus, they generated additional money besides fame and popularity. Then, he got married to Dora soon after.

Encouraged by what he had, David went on writing novels and published them. Within a short period of time, he became wealthy and very popular. However, David was not very happy in his marriage life. His childish wife, Dora, was incapable of handling domestic matters, and they quarreled about it frequently. Their problem became complicated when Dora suddenly fell ill, and from time to time, her health grew too poor, and death finally took her away. Her death depressed David, so he was determined to travel abroad.

Though David left for Europe, it took him a long time to overcome his stress. After he recovered, he devoted all his time to writing stories as usual, and sent them home to his friend-Traddles who published them. Thus, David's fame, popularity and wealth continued to grow. After years, he decided to return home with one major objective in mind: to ask Agnes for marriage. He fought against his fear. He did want to lose his earnest friend and his sisterly Agnes. When he finally asked her, Agnes looked at him in perplexity, and without uttering a word, she gave him a compassionate hug and pleaded with him to excuse her for the promise she had broken. Then, she sobbed out the story of her secrets which she closely guarded for long, as there was nothing to keep them any more. The first one was about the promise she made to herself: to be his wife or else never to be married to any other man for ever. She also

confessed that though she knew he was once married, due to her unshakeable conviction, she had never made an attempt to change her mind. The second one was the promise she made to Dora, when Dora was about to die. The latter called Agnes and insisted that Agnes should be David's wife for there was no one but Agnes who could fill the gap that she was going to leave. Thus, as she had been waiting for that time to come, she expressed her agreement kissing him warmly. Thus, they got married soon.

The story came to an end with the priceless joy and success the couple had with their children. The steady guidance and the earnest love of Agnes, of course, gave extra strength to David so he continued to produce novel after novel. Thus, in every respect, their life went on flourishing.

#### ***4.1.2 An Analysis of Charles Dickens's David Copperfield***

In Charles Dickens's *David Copperfield*, the Protagonist, David, is made to narrate his own life history. The story is told in the first person from the vantage point of the adult David who sees himself as a boy with some detachment, in the round. However, when the narrator approaches closer to the time of the telling of the story, he can no longer separate himself sufficiently from the hero whose adventures he recounts. The beginning of the novel, of course, clearly forecasts what is to come: David becomes increasingly an 'invulnerable' figure, destined for success no matter what happens to him. This effect is anticipated in the very first sentence of the novel: "Whether I shall turn out to be the hero of my own life, or whether that station will be held by anybody else, these pages must show," Dickens (1849-50, Ch. I: 9). As a result, in the novel, the child David exists as a 'seen' and 'felt' presence, but the older David tends to move away from a mere observer and becomes more and more a 'seeing eye' and a 'recounting voice' to whom things do not happen in the same way that they happen to other people.

Accordingly, he gives his past life experience as an account of realism, which is derived from his childhood memories. Here, in connection to the specific occurrence and humanistic recalling, David gives his past and certain imaginative sorting out of incidents. By so doing, for instance, recalling his earlier time of employment at Murdstone and Grinby's warehouse, David who was only ten by then, says: "Hither on the first morning of my so auspiciously beginning life on my own account, the oldest of the regular boys was summoned to show me my

“As plainly as I behold what happened, I will try to write it down. I do not recall it, but see it done for it happens again before me,” (Ch. LV: 631).

Here, it is possible to understand how the protagonist’s ‘real life’ history is presented in the artistic representation of autobiography in the novel form. It is also easier for everyone to identify the protagonist’s transfer from a sole narrator into a ‘fictional’ author: “I now approach an event in my life so indelible, so awful, so bound by an infinite variety of ties to all that has preceded it, in these pages, that, from the beginning of my narrative, I have seen it, growing larger and larger as I advanced, like a great tower in a plain and throwing its forecast shadow even on the incidents of my childish day,” (Ibid: 631); “In pursuance of my intention of referring to my own fictions only when their course should incidentally connect itself with the progress of my story, I do not enter on the aspirations; the delights, anxieties and triumphs of my art,” (Ch. LX: 677). Later on, he confirms: “For a time, at all events until my book should be completed, which should be the work of several months- [...]. I quietly pursued my task,” (Ibid: 677).

As the critics’ opinions, discussed in the literature review, confirm, it is only in autobiography that the author, the narrator and the main character are the same. Thus, in Dickens’s *David Copperfield*, David not only becomes a narrator and the main character, but also a fictional author.

Towards the end of the novel, David, the fictional author confesses: “what I have proposed to record is nearly finished, but there is yet an incident conspicuous in my memory, on which it often rests with delight, and without which one thread in the web, I have spun would have a ravelled end,” (Ch. LXIII: 693). A little while, he adds: “And now my written story ends. I look back, once more-for the last time-before I close these leaves- I see myself [...] journeying along the road of life, [...]. And now, as I close my task, subduing my desire to linger yet,” (Ch. LXIV: 699).

In Dickens’s *David Copperfield*, readers can notice how the world is pictured chiefly in terms of the individuals who inhabit it that the sense of scene, particularity the sense of London scene

appears too strong. The novel, as claimed before, is a Bildungsroman to varying extent in its different parts, but it gave a detailed account of London's landscape most when it deals with the gloomy period of David's childhood:

*A remoteness had come upon the old Blunderstone life which seemed to lie in the haze of an immeasurable distance; and [...] a curtain had for ever fallen on my life at Murdstone and Grinby's. No one has ever raised that curtain since. I have lifted it for a moment, even in this narrative, with a reluctant hand, and dropped it gladly. The remembrance of that life is fraught with so much pain to me, with so much mental suffering and want to hope, that I have never had the courage even to examine how long I was doomed to lead it. Whether it lasted for a year, or more, or less, I do not know. I only know that it was, and ceased to be, and that I have written, and there I leave it, (Ch. XIV: 178).*

It can be inferred from this quotation that this period, though it is past, can reveal David's life in particular, and the background of the novel in general.

Against earlier conventions that insisted on the superhuman, the adventurous and heroic aristocratic character's portrayal from higher class society for serious intentions, and the depiction of characters from a 'lowly class' for the sake of humor and laughter only, Dickens succeeds in attaining the common trend and general aim of Bildungsroman novel which calls for the depiction of characters from 'lowly class' for serious intentions rather than for humour and laughter only. He makes this possible by selecting a character, David, an orphan boy from a poor family, who is seen rising from his lowly position to a higher one, and who succeeds in every respect of life. Similarly, in *David Copperfield*, characters are cast in a very detailed and purposeful social situation that enables Dickens to create an evaluated social world which the canons of Victorian period require.

Since Dickens himself suffered from poverty in his childhood, he shows a strong interest in the poor, and constantly and passionately, the pity and the pain of their condition seemed apparent to him and part of the great obsessive center of his writing. As a result, in *David Copperfield*, he has a purpose in his portrayal of the poor and the lower class. It is also observable that he has a great faith in the poor, and he presents them in a favourable light to the rich. Thus, in the novel, he writes about poverty as something of which people can and should be relieved, in

'originality', but concerning earlier conventions that continued to impose their influence and that often stand for reality in art, he has firm disregard.

Accordingly, Dickens is considered subversive. He undermines the accepted principles related to representative government, class structure, the treatment of the poor, or any other subjects. This special subversive instinct is, of course, clearly at work in *David Copperfield*. Attesting this, Engle (1959: 72) writes: "Of all the great Victorian writers, he [Dickens] was probably the most antagonistic to the Victorian Age itself." In connection with this, though in its plot *David Copperfield* is conventionally Victorian, it essentially and imaginatively subverts its own assertions. The novel has a power, but its power is not directly related to the overt moral of the novel. This is to mean, quite simply, that Dickens is attempting to deny the tragic implications of life that he, in fact, sees with great clarity and responds to with greatest imaginative force.

On the surface, the novel *David Copperfield* asserts the need for prudence and the beauty of success. Nonetheless, the power of the novel comes from its vital rendering of the beauty of lack of enough care and thought, and the limitation and defeat of deeply affecting one's feelings. The novel bears the profound marks of Dickens' imagination and reveals his vision of life. Hence, *David Copperfield* is subversive, and its power depends on a response to the rendering of loss, of the 'beauty of hazard', of the 'horror of social injustice', and of the 'preposterous comedy of pretention' and the strongly held false belief. This is to mean that Dickens has a strong sympathy with all the oppressed classes, and does not tolerate the 'cold-hearted aristocrats'.

*David Copperfield* is full of humour: the humour of institutions of the Victorian Age is bitter humour, relating as it does to the terrible life of the lower class. To mention a few instances, once David himself lived in the blackening factory; the visit of Mr. Mell to his mother; the view of the house and quarters in which the destitute girl Martha lived in London, are good examples. Similarly, the Micawbers' life offers a similar insight; and even Uriah Heep and his mother are seen relatively as victims of poverty, and the governmental structure of the Victorian period of providing for the poor in a degrading way that fosters insincerity can also strengthen the case: how characters from the lower class are portrayed in the Bildungsroman novel.

Furthermore, there is subversive humour too, though presented at the expense of institutions and honored professions. The most clear example is chapter LXI (61), in which Mr. Creakle's educational genius has finally been properly put to work managing a model prison, where among those prisoners, Littimer and Uriah Heep are the shining stars of conduct and devotion to God and religious principles.

The legal profession is also the object of the usual treatment that Mr. Spendlow, one of the bosses and business partners of Mr. Jorkins in the firm where David works, tells David of the "very pretty pickings," likely to come from a disputed will for a "neat little estate of thirty or forty thousand pounds," (Ch. XVII: 314). However, he denies the possibility that there could be a better way of handling such matters. After all, he argues, "When the price of wheat per bushel had been highest, the commons had been busiest," (Ibid: 315). Finally, even David's occupation as a parliamentary reporter provides full opportunity to imply the House of Commons more directly.

Dickens, one of the most renowned and admired novelists of the Victorian period and thereafter, is known for the creation of living characters and recognizable types. Thus, in *David Copperfield*, there are many characters who are most like real living persons. The presentation of such 'life-like' characters is one of the basic canons of the Victorian Age as well as Bildungsroman novel that requires the depiction of characters in a distinct and original form. Of course, in the novel, there is a child's memory at work in the creation of the Dickensian world, in its unique combination of sharply realistic detail and a fair atmosphere. Therefore, unlike many of the Victorian Age narratives that precede it, *David Copperfield* is a novel that does not just present 'type' characters. Rather, Dickens presents distinct individuals with 'personal qualities' and 'idiosyncrasies'.

In connection with this, so as to make an art properly fit with life, a novelist should take account of more than selecting the suitable part of life. Dickens has purposely dealt with the romantic side of familiar things (Trace, 1997). He artistically discovered and showed beauty in ordinary things. This indicates that the achievements of the Romantics were still a force in literature. In *David Copperfield*, therefore, the Dickens uses verisimilitude in depicting the

realworld. This is made possible by making the protagonist, David, to be a fictional author who narrates the story by himself. Here is an example:

*When my thoughts go back now, to the slow agony of my youth, I wonder how much of the histories I invented for such people hungs like a mist, of fancy over well-remembered facts! When I tread the old ground I do not wonder that I seem to see and pity, going before me, an innocent romantic boy, making his imaginative world out of such strange experiences and sordid things (Ch. X :141)*

Dickens is effective in making his 'fictional' author properly reflect his own individualistic views of the world in a more realistic manner. So, through his personal views, readers are made to frame a general picture about the society at large. Here, David's individualistic view of the world: "WHAT is natural in me, is natural in many other men," (Ch. XXXII: 369) indicates how his personal view can also be shared by another man who belongs to that or any other society. Furthermore, while writing his autobiography, David, the fictional author, seems to feel responsible as a real author since he confesses how demanding it is to depict the real world in fiction: "I set down this remembrance here because it is an instance of myself of the manner in which I fitted my old books to my altered life, and made stories for myself, out of the streets, and out of men and women, and how some main points in the character I shall unconsciously develop, I suppose in writing my life, were gradually forming all the while," (Ch. XI: 140).

It is apparent that presenting the truth in an agreeable and winning manner compels readers to pursue the discipline of fiction further. This is due to the fact that the novel as a work of art has to serve complex and multiple intentions. Dickens thus, has purposely dealt upon the romantic side of beauty and the disorder of the ordinary life. He finds the special beauty, with his imaginative power, in the ugliness of the world and romantically represents it in *David Copperfield*. He attains this, however, through careful selection of characters and incidents from reality and succeeds in meeting art with real life not only as the convention of Victorian period but also as Bildungsroman form require. Accordingly, since this novel is purposely written in the first-person narrative, as most of Bildungsroman novels are, it describes how real things have happened to the protagonist, and most of the characters' actions appear to be convincing.

Micawber's language, as the above examples show is full of words which ordinary people fail to understand. This in turn implies that as many of the eighteenth and nineteenth centuries authors cultivated, 'language use' and 'language exploitation' for poetic purposes, Dickens's mock-elevated style and his comic version of the onomatopoeic strains provide us with evidence for the continuation of some of the earlier conventions. The canons of this style calls for the use of Latin wordiness: frequent use of polysyllabic abstract nouns, often accompanied by a polysyllabic adjective; and the existence of complex syntax in sentence constructions (Leech and Short, 1981).

However, Dickens makes his style varied as the mood requires though this variation takes place within the encompassing medium of a pervading Dickensian style. One of the Dickensian features, for example, that cannot be held back is the far fetched quassimile introduced by 'as if' or by some equivalent 'make-believe' constructions. To cite a few examples: "...life was more like a great fairy story, which I was just about to begin to read," (Ch. XIX: 224); "...I went on at a mighty rate, as if, it could be done by walking," (Ch. XXXVI: 421); "when realities are melting from me like the shadows which I now dismiss, still find thee near me, pointing upward!" (Ch. LXIV: 699).

Accordingly, one can observe the formal rhetoric of parallelism, anaphora etc as a dominant characteristic of Dickens's style in many of his moods. As stylistic variation attracts much more attention than stylistic consistency, it is easier to identify, even without analyzing in detail, the unusually realistic effects of a dialogue due to features of non-fluency. In the novel, hesitation, interruptions and false starts are functional, in giving an impression, in various ways of the characters' reactions to an embarrassing situation. Mr. Micawber's speech is a good example here: with an extreme anger and absolute helpless feelings, Mr. Micawber tells Mr. Dick, David and Miss Betsy of Uriah Heep's mischief gasping, puffing, and sobbing: "until I have-blown to fragments the-a-detestable-serpent-Heep! [...] Refreshment-a-underneath-this roof-particularly punch-would-a-chock me-unless-I had previously-chocked the eyes-out of the head-a-of-interminable cheat, and liar-Heep!. I -a-I'll know nobody-and-a-say-nothing-and-a-live nowhere- [...]," (Ch. XLIX: 571). In conversational language, features that can manifest a piece

including deviant spellings, as it was common during Victorian Age writings, non-standard speech is typically related to comedy and satire: characters whom we see from the outside only. In *David Copperfield*, for instance, Dickens's inconsistencies in the use of dialect can be attributed to this cause: the illiterate character, Miss Micawber, speaks almost entirely in Standard English, in contrast to the non-standard speech of other equally illiterate characters as the above examples demonstrate.

Accordingly, such inconsistencies can be cynically explained in terms of Victorian treatment or 'snobbery' for the reason that such non-standard language often implies remoteness from the author's own language, and hence from the central standards of judgment in a novel (Leech and Short, 1981).

It is apparent that the modes of thought presentation, like those of speech, can be distinguished by features from any of the three levels of language: grammar, lexis and graphology. Hence, if a writer wants us to know the thought of a character at all, even by the mere use of thought act reporting, she or he is inviting readers to see things from that character's point of view. Here, it can be seen that in 'I'-narrator, where the author makes readers view everything from that character's stance, the first person pronoun can occur in free indirect thought. This can be seen, for instance, in *David Copperfield*: "*Three years. Long in aggregate, though short as they went by. And home was very dear to me, and Agnes too-but she was not mine-she was never to be mine-she might have been, but that was past!*" (Ch. LVIII: 658)

This passage is also an example of free indirect speech that it is difficult to tell whether one is reading the thoughts of the character or the views of the narrator or author. However, since David marries Agnes in the end, the only possible interpretation that we have is a vivid representation of the younger David's thoughts. Furthermore, since *David Copperfield* is narrated by an 'I'-narrator, David, and as there is no direct evidence of someone listening to him, we tend to assume that he is talking directly to us. Similarly, it is hard to distinguish more reasonably between 'author' and 'implied author'. However, David becomes not only the narrator and the main character, but also the 'fictional author', which conforms to one of the features of Bildungsroman.

work of art bear a relation to each other, the work has style and conveys a sufficient point of view (Hawthorn, 2001). In *David Copperfield*; thus, the consistency and pressure of Dickens' point of view is most plainly conveyed by his great social themes, including such repeated conjunctions as that of worldly prudence; and conversely about dangers of imprudence and trust. Hence, in the novel, every character almost every event of importance, and every relationship can be regarded as an example or variation on the theme of prudence, be it in business, in money matters, in love, or in friendship. This consideration precedes even David's birth, and to provide a clear picture of the case: Miss Betsy talks of the unworldliness of her dead nephew, David's father and she is full of compassionate contempt for his 'trust', though she herself has been the victim of trust both in love and that of financial matters. David's father had shown imprudence for he had married a child wife though he leaves his wife, as she herself confesses, totally unprepared for "being quite alone and dependent on myself in this rough world," (Ch. I: 14).

By the same token, even David's minor misadventures as a boy are likely to be misadventures of imprudence or unfounded trust, and to cite a few examples: David eats his dinner with the waiter at the inn, and due to his extreme trust, the carter runs away with his box too. *David Copperfield* is a story in which innocence has ultimate rewards, though the reward comes after much abuse and preying on: Mr. Mell is betrayed by David, bullied by Steerforth, abused by Creakle; and Traddles is also abused for his feeling heart and good nature, by Steerforth, by Creakle, and by Micawber. The trusting unwieldiness of Traddles also makes him the foil to that part of David's history: an account of the way to fame and worldly success. The trusting innocent, Dr. Strong is preyed on by his wife's relatives, and is saved from committing adultery, by little more probably than Dickens' inclination to respect 'propriety'. On the other hand, Dora and Clara represent a kind of extreme of innocence and trust, and in the scheme of this world, both have to die young (Priestly, 1961).

Dickens's inclination to respect moral correctness, even as 'Victorian propriety' itself, is more a convention of public admission than a description of conduct. Thus, in *David Copperfield*, sex has its place and force, but with a limited scope of treat and presented at the expense of prudence and trust, the trust in passion, which itself leads to ruin. Besides the unfortunate love of David's father, Clara and Betsy all are examples of imprudent love and its ravages (Moss



am Sent Away from Home”, and Ch 6 “I Enlarge my circle of Acquaintance”; Ch. 9 “I have a Memorable Birthday”, and Ch. 10 “I became neglected and am provided for”; Ch. 11 “I Began life on my own account, and I don’t like it”, and Ch. 12 “Liking life on my own account on better, I form a great resolution”; Ch. 33 “Blissful”, and Ch. 34 “My aunt astonishes me”; Ch. 35 “Depression”, and Ch. 36 “Enthusiasm”; Ch. 58 “Absence”, and Ch. 59 “Return”; Ch.61 “I am shown two interesting penitents”, and Ch. 62 “A light shines on my way” can show the contrast: falling and rising-actions taking place clearly.

As a result, the scheme of *David Copperfield* complies with the structural rhythm of a Bildungsroman which focused on distinct, well structured and closely arranged organization of chapters which pulls against the supposed single movement of an immediate and persistent rise of action, followed invariably by a fall, and so on. Moreover, the narrative structure of a Bildungsroman novel delineates the development of the protagonist most commonly at the end of the novel, and at times it can also be noticed in due courses. Dickens’s *David Copperfield* conforms to this line of development: David becomes increasingly invulnerable, and destined for success whatever happens to him. Furthermore, as one of the Victorian novels in particular and that of the nineteenth century Western European novels in general, *David Copperfield* has an exceptional quality of patterning which plays a vital role in fostering the development of the modern Bildungsroman novel. The poetic structure of the prototypes embedded in this novel is thus, original and distinct. Besides, the role of poetic devices: symmetry, repetition of phonic figures and rhythms are all properly included in the novel and they effectively compel readers to recall all the substances that have gone before into the context and foster the coherence further as a perfectly resolved whole. The following example may provide an insight:

*“When I loved Dora-fondly, Agnes, as you know\_\_\_”*

*“When I loved her-even then, my love would have been incomplete, without your sympathy. I had it, and it was perfected. And when I lost her, Agnes, what should I have been without you, still!” ...*

*“I went away, dear Agnes, loving you. I stayed away, loving you. I returned home, loving you!” And now, I tried to tell her of the struggle I had had, and the conclusion I had come to. I tried to lay my mind before her, truly, and entirely. I tried to show her how I had hoped I had come into the better knowledge of myself and of her; how I had resigned myself to... (Ch. LXII: 691).*

In addition, throughout the novel, the scheme of *David Copperfield* points to the desirability of social status, though the holiness and authority of status are often under attack. David's first distinction or self-assertion, for instance, is the fruitless revolt against authority. When David fails completely to recite his lessons, Murdstone leads him to his own room and beats him cruelly. By then, David first begs him to stop, then catches his hand in his teeth and bites "it through. It sets my teeth on edge to think of it." Murdstone then beats him "as if he would have beaten me to death," (Ch. IV: 54); and locks him in his room alone being bad-tempered. What is probably more striking than the cruelty and sadism of Murdstone's authority is the fact that David was corrupted by that authority. However, David himself was touched by what he has done, and his guilt lived heavier on him than his pain, as he himself felt he had been "a most atrocious criminal," (Ibid: 55). The attack the sadism of authority continues in the novel with Creakle and Tungay, at David's first school, whose chief victim is Traddles, the best-hearted boy in the school, and who fears and fails to exercise any authority over Steerforth who genuinely needs it (Moss and Moss, 1996).

Dickens' vision, especially his 'darker vision', seems to be seen beyond the existence of bad characters (like Littimer and Heep) and bad institutions (like the House of Commons), (Priestly, 1962). Here, it appears valuable to notice how David thinks of his mother, after her death, as the younger, unforgettable mother of his infancy, and of himself as the dead and 'untried' baby buried with her: "The mother who lay in the grave, was the mother of my infancy; the little creature in her arms, was myself, as I had once been hushed for ever on her bosom," (Ch. IX: 114). Moreover, the sense of aging, of death and loss: the passage of the river of life into the sea pervades the book and gives it weight: David's loss of Dora, and of a vision of selfish beauty of youth; the loss of Steerforth to David, to Rosa, to Mrs. Steerforth, and the agony that comes to each when death spells the end of the possibility of reconciliation; the death of Dora's dog at the instant of his mistress's-Dora's death; Martha's attempt to drown herself in the river, and the death of Ham and Steerforth in the sea, in which always the river of life loses its identity; Barkis's departure with the tide, are good examples showing how Dickens has structured the novel with more naturalistic symbols effectively. Such examples also show how he complies with the canons of Victorian style of writing. Against all this, however, Steerforth's picture of life as a "race to be won" seems a deliberate action which is rather contrary to the common

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sense and reason; and certainly, any notion of success is considered an insulting remark, pinpointing the insufficiency of prudence or wisdom to slow down or change the current of man's life into death. This ultimately imposes feelings of pity.

Moreover, a further force of coherence is provided by Dickens' encompassing themes: death as the central part of life, for instance, or the ambiguous line between reality and illusion, and the need for 'spiritual regeneration. This combination of multitudinousness and control, extension and comprehension, supports a special aspect of literary realism.

## **4.2 James Joyce's *A Portrait of the Artist as a Young Man***

### ***4.2.1 Synopsis of A Portrait of the Artist as a Young Man***

The novel *A Portrait of the Artist as a Young Man* begins with a story telling which the protagonist-Stephen narrates recalling his childhood memories. Stephen, born on 2 February, 1882 in Dublin, was from a middle class family who provided him with religious and academic education. When he was at Clongowes Wood College, Stephen had his first unforgettable family fight experience at Christmas dinner. During that time, adults used to change the word that tells something about the kind of truth they allowed their children to hear. Thus, Stephen had failed to perceive and to understand what the reason of their fight was. Stephen had also failed to know why he was unfairly punished by one schoolmaster while he returned after that Christmas vacation too. However, being unwilling to accept the unfair punishment, Stephen presented the case before the school magistrate and was able to establish his innocence.

By nature, Stephen was keen, enthusiastic and inquisitive. Hence, he used to be engaged in things which were considered too strange for his age. Nonetheless, Stephen's understanding of the world, and more specifically, his language ability had developed in a more sophisticated manner such that his mastery of language surprised every one including the dean who marked him clever. Stephen's scrupulous inspection of things and his unusual curiosity to know and to master anything mysterious was against the norm. Therefore, many people did not take it as a healthy sign. Furthermore, Stephen always seemed to stand against the social conventions, and he took part in some odd activities. This strange behavior of Stephen manifested at his first sexual experience which he carried out when he was too young-only 17. It was rather

sense and reason; and certainly, any notion of success is considered an insulting remark, pinpointing the insufficiency of prudence or wisdom to slow down or change the current of man's life into death. This ultimately imposes feelings of pity.

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considered abnormal to do this at a very young age during that time. However, what made his involvement much more special was that he was engaged in such unhealthy activities after he had attempted to fulfill his sexual fantasies through masturbation. Both for his masturbatory fantasies and for his writing of verses; however, Mercedes, a character who was beautifully designed in *The Count of Monte Cristo*, had had a great impact on him.

As time went by, the family had to move to Blackrock, and then, to another place in Dublin looking for a weather suitable for health. Thus, Stephen had joined Dublin's Belvedere College where he acted the part of a 'farcical pedagogue' in one of the plays and defended his 'unorthodox' literary taste against his schoolmates who had no interest in or understanding of the arts (Johnson, 2000). At some point in time, Stephen seemed awakened to his religious dedication; and thus, opted for repentance and confession. As Stephen was in 'mortal sin': the sin of sexual impurity, he had attempted a retreat with the other boys who were his schoolmates. However, the detailed sermon made by one of the high priests of the college on the torments of hell that would visit the unrepentant sinful evoked a feeling of guilt besides causing both physical and mental suffering to him. Thus, after many sleepless nights, Stephen finally confessed his sins to an old priest and he got a great relief.

Nonetheless, traces that show the slow disintegration of Stephen's religious commitment and its replacement with the worldly call to art overlaid his devotion to God and respect for religious principle. However, as he showed improvement in his religious outlooks, the director of Belvedere was forced to request him if he might have a vocation for priesthood. Against the proposed one, Stephen preferred university. The reason for his decision was attributed to his mental image which he framed while he walked contemplating about the mystic artificer-"Daedalus"-whom he bears his name. Moreover, his mental picture of the young woman whom he encountered on the strand at as a "fabulous creature"-one whom magic had changed her into the likeness of a "strange and beautiful" sea bird had made him consider both symbols of his calling as an artist.

By then, the family moved yet again to avoid eviction that Stephen, as a matured young man, had decided that art was his destiny. Hence, to respond to his soul's thirst for the call of art, Stephen had to abandon everything: friends, family, national and religious dedications.

Accordingly, it was very usual to see Stephen at the university while he was much engaged in talking, with passion and artistic temperament, about language and art; about Irish politics, about his theories of art; about love-especially that of mother and son, and about his having left the church, since he averted his thoughts from the vocation of priesthood.

Towards the end of the story, Stephen's diary came to provide for every eventualities: how he had made a decision; and thus, had carried out preparations to leave Ireland. It was in his diary that Stephen attempted to mention of his 'strange' name-Daedalus-as a prophecy. Stephen considered the mythical hero Daedalus as an old father, an old artificer who stood by him then and ever in a good stead. Finally, the story ends with Stephen's wish to flee so as to forge for his artistic intentions, imagining that he was master of his own.

#### ***4.2.2 An Analysis of James Joyce's A Portrait of the Artist as a Young Man***

Joyce's *A Portrait of the Artist as a Young Man* is a novel which is tied intimately to a single character. Joyce fastens this knot between narrative and character by focalizing it through the protagonist, Stephen. Thus, every action is viewed through Stephen's eyes, and what readers read is what he sees, or thinks, or feels. As a result, each material detail comes to the reader already filtered through a particular understanding of them, and their appearance in the story requiring that Stephen has perceived them. By so doing, Joyce succeeds in maintaining the story to be insistently a third-person narrative until the diary entries in the last section of the novel in which the first-person narrative is introduced for the first time, of course. However, since the novel is presented by omniscient third-person narrator, Stephen does not narrate the story; rather he is narrated by it. And yet, the language of the novel seems completely different from the usual and the common language employed by omniscient third-person narrators. This can be observed from the very beginning of the novel which begins with a story telling:

*ONCE upon a time a very good time it was there was a moocow coming down along the road and this moocow that was coming down along the road met a nicens little boy named baby Tuckoo. His father told him that story: his father looked at him through a glass: he had a hairy face. He was baby Tuckoo. The moocow came down the road where Betty Bryne lives: she sold lemon platt...*

*When you wet the bed first it is warm then it gets cold. His mother put on the oil sheet. That had the queer smell, (Joyce, 1916, Ch.I:5).*

From this passage, it can be understood that this language, especially those sentences: 'The moocow came down the road where Betty Byrne lived: she sold lemon platt,' and/or, 'when you wet the bed first it is warm then it gets cold. His mother puts on the oil sheet, that had the "queer smell," appear to be not that of the invisible third-person narrator, but that of Stephen. Because, such critical observation and detailed explanation is, according to the researcher, suited to an attentive, perceptive, inquisitive but naïve child, one for whom the surrounding world is completely registered with vivid sensory immediacy. Hence, Joyce appropriates Stephen's language: his vocabulary, his grammar and his words arrangements, to narrate the story. This in short implies that Joyce made Stephen use 'idiolect' as though his idiolect were his personal possession. Nonetheless, the narrative persistently remains in the third-person, may be due to Stephen's idiolect which the narrator (Joyce) appropriated to his own ends.

Furthermore, the same passage presents Joyce's foregrounding which is not limited to the more obvious poetic devices: metaphor and alliteration; but instead, it may take the form of denying the normally expected clues of context and coherence. This is to mean that Joyce at the wrong time provides us with a piece of clearly inappropriate, uncontextualized childish language which lacks normal 'prosaic' transitions; and thus, shocks us into a re-experience, rather than a recalling of past events and experiences of the childhood consciousness from which the young man's portrait will gradually evolve in this novel (Johnson, 2000).

Similarly, it is more common for a novelist to employ an impersonal style of narration, which is the third-person where reference by the narrator to himself is avoided. Here in *A Portrait of the Artist as a Young Man*, Joyce appears successful and seems benefited from his uses of the third-person style for one of the advantages of the style, the absence of an 'I' invites readers to assume that there is no explicit 'you'. The narration therefore is presented to readers directly, without an intermediary. Moreover, the lack of an 'I' also encourages readers to collapse the addresser side of the novel's overall structure; thus, the (implied) author and narrator merge together: Joyce in this case. In addition, most third-person narrators stand in the place of the

keeping of two brushes, one for Michael Davitt-an Irish nationalist who organized security of the Irish Republican Brotherhood in 1868, and one for Parnell-Leader of the Irish Parliamentary Party at Westminster who tried to secure Home Rule for Ireland (Johnson, 2000). The family's and society's repetition of heterosexual norm is also acknowledged too: "when they were grown up he [Stephen] was going to marry Eileen," (Ch.I: 5). Furthermore, Joyce intensifies Stephen's isolation and allows the narrative to do 'double' duty as it is seen in the latter part of the novel. The three conversations, for instance, represent quite specifically the claims of nation, family and church against which Stephen articulates his independence and elaborates his imagined escape through art:

*Look here, Cranly, he said. You have asked me what I would do and what I would not do. I will tell you what I will do and what I will not do. I will not serve [the Church] that in which I no longer believe, whether it calls itself my home, my fatherland or my church: and I will try to express self in some mode of life or art as freely as I can and as wholly as I can, using for my defense the only arms I allow myself to use-silence, exile, and cunning, (Ch.V: 208).*

However, Stephen is identified more clearly by his 'pride', but not by his perception of himself. He is a "pride of silence," (Ibid: 148); "His father's whistle, his mother's mutterings, the screech of an unseen maniac were to him now so many voices offending and threatening to humble the pride of his youth," (Ibid: 147); "Pride after satisfaction uplifted him like long slow waves," (Ch. IV: 139); "But, when this brief pride of silence upheld him no longer, he was glad to find himself still in the midst of common lives, passion on his way amid the squalor and noise and sloth of the city fearlessly and with a light heart," (Ch.V: 148).

It is remarkable here that in shifting Stephen's 'egoistic' arrogance to pride, Joyce effectively extracts a double meaning too: Joyce points out in a pattern of careful repetition that 'Pride' carries another association when Stephen declares to Cranly, "I will not serve," (which he does twice: Ch.V: 201, 208); he echoes another as Cranly calmly notes: "That remark was made before," (Ch.V: 201). Furthermore, as Father Arnall twice tells his 'dear boys' that Lucifer (Satan), son of the morning who fell from heaven dragging with him a third of the hosts of heaven, committed, "the sin of pride" when Stephen uttered: "*non serviam*: I will not serve," (Ch. III: 99); and "A sin, an instant of rebellious pride of the intellect made Lucifer and a third



part of the cohorts of angels fall from their glory,” (Ch. IV:112-13); among others, could make clear that Stephen’s pride sustains him, though the echo may suggest that his pride may probably precede a fall, like its proverbial equivalent.

Similarly, as it is possible to trace even from the first chapter of the novel, the expectation that moral behavior can be elicited and enforced through the threat of punishment becomes apparent: the eagles will pull out Stephen’s eyes if he does not apologise, for some wrong doing which is unnamed and even hard to be imagined; and guilt is introduced to impose its impact too early. The two sides of the ‘leitmotif’-which will repeatedly recur, that of birds and by extension flight are sounded first, positively in the ‘epigraphic allusion’ to Daedalus, the ‘cunning artificer’ who fashions wings for himself and so flies free of the path in which he is trapped; and then, negatively in the punitive eagles who will “come and pull out his [Stephen’s] eyes,” (Ch. I: 6). Most of all, Stephen’s aesthetic predisposition shows itself more plainly as he attends carefully to, and identifies with the protagonist, the story his father tells him: “He was a baby tuckoo,” (Ibid: 5). The child Stephen also hears the song: “Oh the wild rose blossoms/ Oh the little green place,” and he ‘rewrites’ it in his own idiom: “O, the green wothe botheth,” (Ibid: 5); which may be the lispng ‘botheth’ testifying to the realism of the account while his transformation of the ‘wild rose’ into the ‘green wothe’ suggesting the contrary for the second time in the novel that rather than being a faithful representation of the real world, art ‘alters nature’ as the law of the altered nature of novel’s suggest.

All in all, it can be traced from the novel that Stephen, finally transforms the material of everyday threats of punishment into a work of art:

*He hid under the table. His mother said:*

- *O, Stephen will apologise.*

*Dante Said:*

- *O, if not, the eagles will come and pull out his eyes.*

*Pull out his eyes,*

*Apologise,*

*Apologise,*

*Pull out his eyes,*

*Apologise,*

*Pull out his eyes,  
Pull out his eyes,  
Apologise (Ibid: 5-6).*

It can be inferred from this passage that this kind of symbolic realism or realistic symbolism typifies the double work of portrait that the novel at once appears 'true to life' and is aesthetically well written. This can further imply that Joyce selects a protagonist – Stephen as his hero from the lower class society, like the Victorian age writings, for serious intention but not for the sake of laughter only as in the classical period. Moreover, the protagonist – Stephen is seen rising from his lower position to the higher one, and while he succeeds in attaining what he utterly wants to be, Stephen aspires to be an artist, an artist whose medium will be language. Thus Joyce makes this plausible by showing his hero as preoccupied with language. Stephen repeatedly ponders over words, their meanings, their effects and their texture would probably make readers to be convinced of his choice of vocation- art not the priesthood as of a 'realistic' choice he made.

Accordingly, Stephen's linguistic preoccupation leads beyond the mere characterization of himself, however. In its repeated address to the nature of language, the novel itself seems to be linguistically and aesthetically self aware. For instance, when we see the openings of the novel: "Once upon a time," it no longer means anything but what is to follow will be 'a story'. As a result, the phrase "Once upon a time" signifies and comments on the status of the novel as a text, and as a narrative, but not an imitation /mere copy of reality. In other words, because the novel begins with 'story- telling', Stephen will leave the last page hoping to become a writer and the narrative's saturation in the 'idiom' of the character explains this ' tale- telling' opening as a symbolic foretelling of that future vocation: its effect is to call reader's attention.

In Joyce's *A Portrait of the Artist as a Young Man*, Stephen's understanding of language grows more sophisticated as can be observed over the course of the novel. Nonetheless, it never quite catches up with the conceptions of language and of the nature of art possessed by Joyce who wrote the novel in which Stephen finds himself.

By the same token, the opening pages of *A Portrait of the Artist as a Young Man* lay a firm foundation for the plausibility of Stephen's final decision to become an 'artist'. Hence, his preoccupation with language begins too early, matures and remains (intact). Here, it can be seen, for instance, how the early development of the future artist begins with his contemplation of the meaning of 'belt' at Clongowes:

*[H]is hands were bluish with cold. He keeps his hands in the: side pockets of his belted grey suit. That was a belt round his pocket. And belt was also to give a fellow a belt. One day a fellow had said to Cantwell:*

*- I'd give you such a belt in a second.*

*Cantwell had answered:*

*- Go and fight your match. Give Cecil Thunder a belt. I'd like to see you. He'd give you to a toe in the rump for yourself.*

*That was not a nice expression. His mother had told him not to speak with the rough boys in the college. Nice mother! (Ch.I: 6-7).*

As this narrative description of Stephen's being cold, of his keeping his hands in the pockets of his 'belted' suit shows how something unpleasant gradually moves into his contemplation of the name of the thing itself: "That was a belt". However, when the word is applied for the second time, its meaning can be split into, has multiple meanings derived from and conveyed through, may be, the 'unofficial', 'extracurricular sphere of verbal threat' and schoolboy banter (Johnson, 2000: XXVII). Stephen's thoughts slip on to even less restricted words: "He'd give you a toe in the rump for yourself" and "rump" is not a nice expression,' though not surprising in this context. However, even from the very first chapter of the novel, Stephen is seen while he retreats from the "not nice" by thinking of "nice mother", who has a "nice smell" and who plays the piano for him to dance (Johnson, 2000: XXVII).

In connection with this, Stephen's knowledge about the theory of language, as depicted from the early phases of the novel, must be the 'onomatopoeic theory' if he could have, of course (Wellis, 1971: 64). Obviously in this onomatopoeic theory, the word for the thing imitates its actual acoustic equivalent in reality. For instance, 'Suck' has its name because things that 'suck' make 'sucky' sounds – like the water in the basin going down the hole: "Suck. Only louder. Only louder," (Ch.I: 11). Even in this profoundly mimetic theory, words do not quite match the real thing. The contemplation of language, again in a surprising manner brings

Stephen into the sphere of the “not nice”, and words that are “queer”. Hence, the entire first chapter depicts with clarity how children feel powerlessness and discomfort when ‘others’ know something which they do not: the incident where Stephen is asked whether he kisses his mother goodnight confirms this case: “- Tell us, Dedalus, do you kiss your mother before you go to bed?” and Stephen’s reply was “I do”. When the other fellows stopped their game and turned around laughing, he blushed under his eyes and said, “I do not,” (Ibid:11).

Similarly, later on, Stephen weighs one word’s meaning against another: from ‘suck’ to ‘water’ to ‘lavatory’ to ‘cock’.....on which words are written: ‘hot’ and ‘cold’, for example seems to produce in Stephen a bodily/physical response: “To remember that and the white look of the lavatory made him feel cold and then hot there were two cocks that you turned and water came out: cold and hot. He felt cold and then a little hot: cold and hot, cold and hot, cold and hot,” (Ibid: 9).

Here, it can be seen that a rhythm establishes itself, a rhythm like that noted by Stephen when trains pass telegraph poles or go in and out of tunnels or when he opens and closes the flaps of his ears. Furthermore, the body is also seen entering and responding to rhythm: probably the most primitive rhythms come in, inhaling and exhaling, in eating and excreting. That is to mean in a ceaseless movement of ‘in’ and ‘out’: “[T]he train went on, roaring and stopping; roaring again, stopping. It was nice to hear it roar and stop and then roar out of the tunnel again and then stop,” (Ibid: 10). This implies that Stephen’s body is more literally present than one can suspect on the level of the mimetic and of realistic representation.

Truth is not something fixed and solid, beyond and behind the literary text, truth is simply what comes last in the text. Moreover, art is not the representation of a given ‘reality’, nor created through imitation of such reality, as discussed in the review of related literature, but it clearly demands quite different qualities of innovations, as modernist literary theory dictates. Thus, when one writes, s/he does not just record everything what s/he sees for it is difficult to record what lies outside his /her field of vision. However, s/he sees all the elements of reality about which s/he writes though the written text cannot always make the right connection between them. As a result, though texts tend to present reality partially or coherently, they leave gaps

and what the writer hides in those gaps is expected to be detected and bridged by an informed reader (Lathrop, 2003).

Since innovation is considered one of the characteristics of all literature, for instance, the classical tradition that dominated European culture from the Renaissance to the beginning of the nineteenth century contributed much, imposing its irresistible influence on the modernist literary works. Thus, with its greater elements of innovation, modernist literature is more 'poetic' than most of the preceding periods. As one of the Modernist works; thus, Joyce's *A Portrait of the Artist as a Young Man* clearly reveals this fact for its absolute poetic nature.

Moreover, the classical tenets dictated that style, which dealt with serious matters, had to be non-realistic in the sense of systematically eliminating references to everyday life. Thus, it insisted on using a type of language much more elaborate and refined than that of everyday usage. The principle further demands that non-serious subjects could be dealt with realistically in ordinary language. Nonetheless, this view has been subverted beginning from the seventeenth century European writing though it gets its momentum during the Victorian age, and continues to the present time. Hence, in Joyce's *A Portrait, of the Artist as a Young Man*, not only selecting a character from a lower social class who is made to rise from his lower position to the higher one and succeeds in every respect, but also the uses of a much more refined and elaborate language of Joyce for expressing ordinary/everyday life situation asserts the continuity of this tenet. Moreover, contrary to the classical period depicting characters from a well-to-do family, Joyce represents the ordinary and common life situation by selecting a character from the lower class. Here, Stephen, the main character of the novel-is from a very poor family. He also strives to be self-determined and successful by himself, and at the end of the novel he becomes successful.

On the other hand, leaving aside biographical evidences of an author's attitudes, readers must acknowledge that beyond the different levels of age groups and individuals, there are undeniable shared values to which authors can appeal. Joyce, as any other human being, together with his readers tends to have a prejudice, in favour of or against people who are fanatical: in political, religious or nationalistic feelings. This is to mean that the multiplicity of values of people's value picture is a matter of both the coexisting sphere of values and of

As the passage indicates, in order to be able to respond sensitively to the 'poetic description' of the girl that Stephen sees on the seashore, the modern reader must take account of changes in meaning between Joyce's usage and his own, besides allowing for social changes from one era to another.

When we consider the narrative technique of the novel, it may be worthwhile looking at how thought presentation is employed. Obviously, the leading novelists of the nineteenth and twentieth centuries have been deeply concerned with the portrayal of 'internal speech'. Thus, for the last hundred years, one of the major concerns of the novelists appears to be how to present the flow of thought through a character's mind. Thought presentation, therefore, has come to be attached to what is commonly known as 'stream of consciousness writing'. This kind of thought presentation is accepted and properly exercised by Modernist novelists than in any other period (Leech and Short, 1981; Robert, 2000). One of the 'experimental techniques' is the FIT (free indirect thought). In FIT, attempts are believed to be made to render the character's immediate experience or consciousness of those thoughts rather than just to report what a character thinks. Therefore, *A Portrait of the Artist as a Young Man*, is considered a good model of stream of consciousness writing as it is the product of Joyce, one of the pioneers.

Likewise, when one considers the objective physical description of Joyce, in contrast to the subjective sensory description, the impact seems more direct. Here, in *A Portrait of the Artist as a Young Man*, Joyce's physical description of an event regarding the punishment that Stephen has to receive from the prefects of studies who considered Stephen's broken glass as a common trick is a good example: "He [Stephen] felt the perfect of studies touch it [his hand] for a moment at the fingers to straighten it and then the swish of the sleeves of the soutane as the pandybat was lifted to strike," (Ch. I: 42); brings about a quite different impression when Joyce describes that event:

*A hot burning stinging tingling blow like the loud crack of a broken stick made his trembling hand crumple together like a leaf in the fire: and at the sound and the pain scalding tears were driven into his eyes. His whole body was shaking with fright, his arm was shaking and his crumpled burning livid hand shook like a loose leaf in the air. A cry sprang to his lips, a prayer to be let off. But though the tears scalded his eyes and his limbs quivered with pain and fright he held back the hot tears and the cry that scalded his throat (Ibid: 42).*

literary tastes against his friends, teachers and all the college staff members, thus appears triumphant again (Johnson, 2000: XIV).

A look at chapter III, reveals the religious reawakening of Stephen which culminates in his repentance and confession. Stephen is seen committing mortal sin-adultery-from the beginning of the chapter, and attends a retreat with the other Belvedere boys. Here, Father Arnall's distressing, vividly detailed sermon on the torments of hell that will visit the unrepentant sinful fills him with a strong feeling of guilt; and with "trembling body" and with his "whimpering lips" he confesses his sins to an old priest. Thus, the chapter ends with absolute peace of the mind, and he appears once again triumphant. On the other hand, chapter IV depicts the slow disintegration of Stephen's religious commitment and its replacement with the worldly call to art. Due to Stephen's devotion to God and respect for religious principles, the director of Belvedere asks him if he might have a vocation for priesthood; but rejecting the offer, Stephen prefers university instead. The reason for his decision may be attributed to the fact that while walking on the strand, Stephen "seems to see Daedalus-the mythic artificer whose name he bears", then he encounters a young woman whom he imagines a very beautiful creature, "one whom magic had changed into the likeness of strange and beautiful seabird," (Ch. IV: 144). Thus, both seem to Stephen signs of his calling as an artist. In the mean time, to avoid eviction, the family moves once again. However, at the end of the chapter, Stephen is seen while he feels happy, and some what confident and logical for his choice of vocation; thus, appears triumphant again.

Similarly, chapter V- the last chapter of the novel, traces how Stephen decides to abandon everything: friends, family national and religious demands in order to respond to his soul's urgent call of art. As a result, he is seen entirely engaging in talking, with passion and enthusiasm, at the university about love, art, language, politics and religion. He converses with the dean of studies about language and art; with his friends: Davin-about Irish politics; Lynch-about his art theories; and Cranly about love, especially that of a mother and son; and most importantly, about his having left the church. For instance, Stephen once declares to Cranly: "I will not serve," (Ch. V: 201), and at some other time, he expresses how this decision is unmovable: "I will not serve that in which I no longer believe whether it call itself my home,

- *It is called a tundish in Lower Drumcondra, said Stephen laughing, where they speak the best English.*
- *A tundish, said the dean reflectively. That is a most interesting word. I must look that word up. Upon my word I must, (Ch. V:158).*

This reveals not only Stephen's mastery of language, but also his hatred for the invaders which becomes deep-rooted: the dean is an English man. Later on in his diary, Stephen looks the word up too: "13 April: That tundish has been on my mind for a long time. I looked it up and find it English and good old blunt English too. Damn the dean of studies and his funnel? What did he come here for to teach us his own language or to learn it from us? Damn him one way or the other!" (Ibid: 212). This further gives a clear picture of Stephen's disobedience and hatred of the English people who colonized Ireland, and of their attempts to suppress the indigenous culture beyond the fight between the words "funnel" and "fundish" meanings.

On the other hand, due to Joyce's inclusion of immoral behavior and hypocrisy, which are often missing in most fictional works, the novel's truthfulness gets extra strength. As equally important to this, Joyce insistently placed his characters in real places so that *A Portrait of the Artist as a Young Man* appears credible: Stephen walks through real Dublin Streets, passes and enters real Dublin pubs or colleges or churches. Moreover, most of the actions Stephen carries out make readers feel convinced: his childish innocence, his endless attempts to master language and the incomprehensibility of God, his acceptance, among others, foster readers' pleasure for his simplicity, beyond smiling, makes readers feel more knowledgeable than him about such things. Nonetheless, readers see Stephen in the novel later on while he learns better: he diverts his modest religious instructions from the serious matters of education by imposing "curious questions" to them about the "catechism" (Ch. III: 89); he suffers the fires and stench of hell in Father Arnall's sermon (Ch. III); he has survived the attempted seduction of him into the priesthood by the church (Ch. IV); and he encounters his "envoy from the fair courts of life," (Ibid: 145), the young woman on the strand; the growth of his deep understanding about language, are some instances that show how Joyce makes Stephen accountable for his actions and matures in every respect.

Similarly, Stephen's last words in the novel: "Old father, old artificer, stand by me now and ever in good stead," (Ch. V: 213) signal his aspiration to soar with Daedalus, whose name he

arrogance and his experiencing of pleasure at being able to fly caused him to soar too close to the sun, though he fell down at the end in the sea.

Nonetheless, *A Portrait of the Artist as a Young Man* evidently shows how Joyce most effectively exploits potential doubleness of things: the way in which things are at once clearly themselves and like other things, the way things can be themselves and still be metaphors or symbols. In addition to what the researcher tried to illustrate earlier, the following can further strengthen the point: how Joyce appears fruitful in implementing the doubleness of things in the novel. For instance, Stephen is both like and unlike Lucifer, just as he is both like and unlike his two namesakes: St. Stephen-the first Christian Martyr, and Daedalus-Ovid's archetype of the mythical artist (Johnson, 2000).

One can see an instance of the narrative structure of this novel pulling against; even sometimes the tale collides with, Stephen's desires. Other than this, as a Bildungsroman novel, *A Portrait of the Artist as a Young Man* delineates the growth and development of Stephen to the point that he walks out of the novel on the last page. To a certain extent, Stephen's appearance as independent seems to be an effect of the fact that walking out of the novel at the end is the last thing he does. The fact is that nothing happens narratively after the last page, and the final picture of the protagonist Stephen most probably asserts his independence, reaches into the final 'emptiness': the novel's ending with Stephen's urgent request of Daedalus for help leaves the "artist not yet having flown and created very much; but still aspiring to a great deal". The ending of the novel thus is powerful though the way people read it can also tell readers about themselves. This is to mean that Joyce makes *A Portrait of the Artists as a Young Man* properly comply with the momentum produced by the Bildungsroman form which might well sweep readers up in its force and sweep the protagonist, Stephen here, into flight (Johnson, 2000).

On the other hand, one can observe that *A Portrait of the Artist as a Young Man* has set up another rhythm which undermines the credibility of Stephen's soaring successfully. As the structural rhythm development of the Bildungsroman novel requires, *A Portrait of the Artist as a Young Man* establishes such rhythms in the five discrete and closely connected chapters which pulls against the persistently rising action, as pointed out earlier. Thus, it can be seen, in

the novel's structure that, the movement of each chapter mimics the rising action of the novel as a whole: each begins with Stephen in problem and ends with his success. Then again, the next opens with humility. Thus, there emerges a rhythmic movement of repeated rise and fall action which counters the supposed single movement of an insistent and ultimate rise. However, this rhythm does not present rising action culminating in success, but rising action followed by a fall, followed by rising action, followed by a fall, and so on. Therefore, readers' expectation seems to be frustrated.

By the end of the novel, Stephen is seen possessing a highly sophisticated aesthetic knowledge. Nonetheless, such aesthetic know-how, probably may not allow and account for these kinds of multiple meanings to formulate. The reason attributed to this, the researcher believes, is due to the symbolic realism of the novel, in addition to its duplicitious language. In other words, it is possible to understand that Stephen has not yet come to a recognition of the extent of his own implication, as depicted at the end of the novel, in the structures-linguistic, cultural, historical, religious, even mythic he wishes to flee, in line with that of family. For instance, just before his 'Daedalean invocation', Stephen presents his ultimate statement of his 'artistic intentions': "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. V: 213). Here, Stephen fails to show any signs of understanding /recognizing that "forge" means two things at once: 'to beat into shape', 'to frame or fashion', and 'to make something in deceitful imitation of something else', 'to counterfeit'. However, it is truly intentional since the narrator knows this: Joyce knows this. In other words, Joyce 'forged' a clear, sincere, evocative, plausible, and even at times 'ironic' portrait of Stephen: a portrait which in teasing out the deliberate deception of language exploits the potential meanings latent in the actual history of Joyce's own life. As one of the tenets of Modernism delineates, characters can no longer be taken to be 'self-transparent'; the 'self' is also no longer its own 'source of authority' too. Thus, lack of individual coherence, self knowledge and autonomy, and portrayal of characters as complex and problematic, instead of making them appear simple and self-evident as of the earlier conventions clearly make the characterization of Modernist novels differ from all earlier conventions. Accordingly, Joyce's characterization, confirms this fact: Stephen, at the end of the novel, is seen losing his 'source of authority' and his individual coherence. Because he has

## CHAPTER FIVE

### CONCLUSION

In this study, an attempt has been made to examine the features of Bildungsroman with particular reference to Charles Dickens's *David Copperfield* and James Joyce's *A Portrait of the Artist as a Young Man*. Since these novels are the products of different literary movements and literary periods-Victorian age and Modernism respectively, the study has also attempted to trace whether there is any convergence or divergence of canons that affect the novels' features. Similarly, it has been tried to find out and pinpoint how the 'distinct' and 'original' tenets of the Bildungsroman novel writing contributed to the contemporary development of story and plot development in literature. The study has used a comparative approach to identify the features of such novel embedded in each selected work. A theoretical framework has been prepared based on the proto-types of Bildungsroman novel's literary tradition.

Therefore, following the principles of comparative approach in studying literature, attempts have been made to justify either the continuity or discontinuity of Bildungsroman novel's features, character's development, the novel's distinct structure, accountability and truthfulness, among other features. The following conclusions are made, therefore, depending on such aspects touched upon in the framework given in Chapter two, Section 2.4.

Both novels under consideration are found to be Bildungsroman for they possess those features which are used to typify such form of writings. Nonetheless, there exists a disparity in the ways in which features of Bildungsroman are manifested in the selected novels. For instance, *David Copperfield* is written in the first person narrative style and has one main character, David, who is the central figure around whom the story evolves. On the other hand, *A Portrait of the Artist as a Young Man* is written in a third-person narrative style until the diary entries that appear in the last section of the novel, in which the first-person narrative is introduced for the first time. However, the novel has one major character-Stephen, as a central figure around whom the story evolves. Nonetheless, Stephen is not the narrator of the novel, unlike David, but he is narrated by it. Joyce's third-person narrative appears, though possible, to be a violation of the other feature that characterize such form of writing which calls for the novel's writing from the

Despite such differences however, indifferent to the other tenets of their literary movements and the period in which they are written, both novels are Bildungsroman for they possess the features of such novels as stated above. Thus, convergence of using such features of Bildungsroman is observed.

When an attempt is made to examine the portrayal of characters, both novels show a similar pattern of depicting characters. This means that, both novels under consideration, select and portray characters from the lower class for a serious purpose rather than for the sake of humour and laughter only as the writings of the classical period. Thus, both David and Stephen in Dickens' and Joyce's novels respectively are from the lower class society, and both succeed in going up the social ladder. This may indicate that the character development in each novel complies with the demands of the tenets of Bildungsroman novel. This is to mean that in both novels, protagonists are depicted from childhood to a certain level of development: each growing, maturing, which is a common features manifested in the Bildungsroman novels.

In other words, in *David Copperfield*, the novel begins with David's birth. He grows, and at the end of the novel, he matures and succeeds in life. Similarly, in Joyce's *A Portrait of the Artist as a Young Man*, Stephen's life is presented from his childhood and he grows; and at the end of the novel, he becomes a mature young man. Stephen is presented as a self-determined and independent individual who leaves out of the novel. Therefore, indifferent to the time of their writing and that of their literary canons, both novels display characteristics of the Bildungsroman novel.

With regard to characterization, both novels fruitfully portray the pedestrian, the ordinary person and ordinary situations, including the middle class for serious intentions. Such a style of portrayal of lower class characters allows authors to depict the actual life situation in a realistic manner. Furthermore such autobiographical/ Bildungsroman mode of writing makes it possible for authors to depict reality mirrored through a protagonist who belongs to the lower social class.

However, due to the literary principles belonging to the Victorian period and Modernism, there exists a disparity in the representation of reality in each novel. For instance, as the Victorian tenet demands, any artistic work is a 'window on reality'. Dickens complies with this fact. But, Modernism rejects this tenet, and advocates that any work of art should speak for itself instead of serving as a 'window on reality'. Joyce appears effective in making *A Portrait of the Artist as a Young Man* speak for itself, and so it does. Thus, he writes according to the tenet of his time too. However, there is something that makes the two novels similar: both make reality to be viewed from an individual's point of view. Thus, in *David Copperfield*, the world is pictured through David, and in *A Portrait of the Artist as a Young Man*, readers are made to perceive reality through Stephen's own perceptions and actions. Nonetheless, both novels represent ordinary life and everyday life experiences, paying due attention to the 'lower class' individuals that are 'accountable' and 'truthful', and much more life like. Moreover, they clearly depict what we probably encounter in delinquency, besides they provide us with characters that are designed to be 'accountable' and 'truthful'. Thus, contrary to those chivalric fictional texts, the two novels conform to the practice of depicting characters who are 'truthful' and 'accountable', in spite of the literary period and tenets to which they belong and which they reflect, respectively.

By the same token, when the satire, parody and humour that are embedded in the two novels are examined, they satirize not for specific political, social, religious, and some other similar changes. They reflect, for instance, the abject misery of humanity created by hypocrisy. Of course, Joyce differs from Dickens in that, his satire is targeted at nationalistic and political fanatics of his time, especially at the British colonizers. However, since novelists may make readers think about the real world they inhabit, and draw their attention to the issue raised by parody and satire; both Joyce and Dickens appear successful in doing so here. Moreover, through parodies and satires, an author makes his novel seem realistic to readers even when it charts events and describes characters that are far from being typical or lifelike. Similarly, closely connected to techniques used for mockery, mimic, or satirize of others in speech, using a narrative technique: coloured discourse/narrative, both Joyce and Dickens, use words, phrases, and expressions which are associated with the verbal habits of a particular character.

Thus, in both novels, such features are much more vividly seen such that the continuity of the principle becomes observable too.

With regard to the structure of the novel, concerning plot, theme, and form; in addition to the novels' overall organization and patterning, the novels selected for critical analysis have their own independent and unique structuring. Thus, they differ much from each other.

Accordingly, when the structure of *David Copperfield* is examined, it complies with the tenets of the Victorian period. Its plot is properly structured. On the contrary, the plot structure of *A Portrait of the Artist as a Young Man* reveals that it is highly disintegrated and fragmented. This is due to the demand that the Modernist tenet which rejects the 'tyranny of plot'. In addition, since the novel is written in the 'Stream of consciousness' technique, Joyce's use of such a narrative style plays its part too. Thus, the 'ideas' and 'sensations' presented in the novel ~~are~~ fragmented, disintegrated and ~~with~~ frequent discontinuity. As a result, chapters are now and then divided into a number of sections. Moreover, the other factor attributed to this frequent narrative disruption could be the implementation of free indirect thought. Though this technique is well exploited during the Modernist period, as Joyce's *A Portrait of the Artist as a Young Man* confirms here, even Victorian novelists are claimed to be pioneers for they are seen using, as Dickens did in *David Copperfield*. Moreover, concerning the manner in which the story is presented, *A Portrait of the Artist as a Young Man* possesses some special features. For instance, poetic language, complex language structure, and frequent use of metaphorical and symbolic representation of reality, pervades the novel.

Similarly, Joyce presents, very clearly, Modernist tenets that reject the Victorian principles. Thus, discontinuity of tenets such as 'well-made' plot, taking any work of art as 'window on reality', conclusive endings a novel should have, are what Victorian age principles call for. Though Dickens's *David Copperfield* conforms to them, in *A Portrait of the Artist as a Young Man*, these canons have ceased to exist. As a result, in the latter novel, the work itself is made to represent reality and characters are made to lose their identity of 'self'. The story is presented in a disintegrated and fragmented plot structure, and it has no a clear cut endings.

In connection with the other feature the two novels under critical analysis comply with what the narrative structure of Bildungsroman novel writing delineates. In both novels, more than any other forms of novel writing, the authors employed frequent chapter and section divisions purposefully. So, they succeeded in mitigating readers' expectations in a manner that makes readers feel pity for the characters at the beginning of each chapter or section by placing the protagonist in humility. Then at the end of each, chapter/section, both authors make readers feel happy as they present their hero triumphant. As a result, both David and Stephen are depicted, in such a persistent rhythmic movement while struggling against their fate though they succeed in attaining what they aimed at. Therefore, it can be concluded that the rhythmic movement of repeated rise and fall against the supposed single movement of insistent rise is seen in both novels. As the momentum produced by Bildungsroman form requires, not rising action culminating in triumph but rising action followed by a fall, by a chain of rising and fall; the momentum each novel embodies in its chapters and sections complies with the feature its form calls for.

Despite some variations observed, in both novels selected for critical analysis, the Bildungsroman features have been found. Even the slight variations, could be attributed to the social changes which compelled literary works to respond to the timely demands of the society. To cope with such social changes, through various literary movements, literature has made changes too. Nonetheless, it can be concluded that the features of such a novel by and large, show persistent improvement though the basic principles are still serving as the corner-stone of the Bildungsroman novel. As a result, in both novels, the protagonists are lower class characters; they are made to show development: grow up and mature; their movement has to follow a definite rhythmic movement: rise and fall; they also experience prosperity after much struggle: humility followed by triumph; they both leave out of the novels as mature and successful individuals; they never hesitate to criticize the social, political and religious vices; show continuity in both novels despite their period of publication and the tenets of each literary movement they belong to.

To sum up, the novels analyzed are by and large exhibit the features of Bildungsroman novel; thus, they are truly Bildungsroman. In connection with this, the authors of each novel, Dickens

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## DECLARATION

I, the undersigned, declare that this thesis is my original work and has not been presented for a degree in any other university.

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