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THE VICTORIAN  
BILDUNGSROMAN

(Doçentlik Tezi)

Dr. Jale Parla

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## ÖZET

19.yüzyıl toplumu, kişinin bağımsız gelişme ve bilinçlenme olanağı bulunduğuna inanıyordu. Birey liberal toplumsal düşüncede ciddi bir yer tuttuktan sonra, romanda da bireyin gelişmesi anlatılır oldu. Yeni toplumun kimi eksik ve sınırlı yanları, kimi yanlış değerleri olabilirdi. Hatta bunlar bireyler üzerinde çocukluktan başlayarak olumsuz etkiler yaratabilirdi. Yine de, bireyin bağımsız akıl ve vicdanına tam inancı olan liberal düşünce, onun sonunda tüm bu etkileri aşarak olumlu bir kişiliğe kavuşabileceğini savundu. Bu kadarla kalmayıp, toplumun tek gelişme umudunu da, böyle bir aşamadan başarıyla geçerek özgün kişiliğine kavuşmuş bireylerin sayısının artmasına bağladı. Kişilerin bu iç-yolculuk öyküsünü anlatan romanlara, Alman geleneginden alınmış Bildungsroman teriminin karşılığı olarak, gelişme-bilinçlenme romanı diyebiliriz.

19.yüzyıl düşünce ve romanını yakından incelediğimizde, gelişme-bilinçlenmeye olan inanç değişmemekle birlikte, her kuşağın bilinçlenmeden başka şeyler anladığını, ya da bu süreç sonunda varılacak noktanın yüzyıl boyunca değişik tanımlandığını görürüz. Yüzyıl başındaki romanlarda, bireyin özgün kişiliğine kavuşması, en yoksul tabakadan gelmiş olsa bile herkes için olanaklı kabul edilirken; yüzyıl sonu yazarlarının bunu ya tümenden olanaksız bulduğunu ya da ancak sanatçı için olanaklı saydığını görüyoruz. Çünkü yalnızca sanatçı, toplumun bağımsızlıklarını, küçük çıkar hesaplarını, kendinden hoşnutluk duygusunu aşan bir duyarlılığa sahiptir; dolayısıyla yalnız onun özgün bir kişiliğe kavuşma olanağı vardır. Kaldı ki yüzyıl başındaki romanlarda, para ve mevki gibi olumsuz toplumsal değerleri içermekten kurtulabilen her birey, gelişimini başarıyla tanımladığı noktada bunları da elde ederken; yüzyıl sonunda, gelişimin önkoşulu olarak sürekli bir yadsıma tutumu savunulmaya ya da toplumun kişinin gelişme özelemlerine olanak tanımayacak denli katı ve acımasız olduğu düşünülmeye başlanmıştı.

20.yüzyılda ise gelişme-bilinçlenme romanı gelenegini varoluşçu yazarlarla, sanatçının gelişimini konu alan birkaç yazar sürdürdü. Genelde, gelişim öyküleri romandan çıktı; roman ya güdük kalmış gelişimlerin psikolojik nedenlerini ara-maya ya da bilincin rastgele algılamalarını yansıtmaya yöneldi. Giderek, birey de romanın dışında kaldı; roman, kendi tekniğini irdeleyen biçimci bir deneyselliğe büründü.

CHAPTER I  
INTRODUCTION:  
BILDUNGSROMAN AND NOVEL THEORY

1- FROM THE PICARESQUE TO THE BILDUNGSROMAN

The transition to the mercantilist era in Europe saw the rise of a new type of prose fiction that centered its plots around the stories of the knave or the rogue, the adventurer who aspired from the dregs of society to a place among the bourgeoisie and who moved from his native village to the city. The picaresque, so called because this kind of character made his first significant appearance in Spain, in Lazarillo de Tormes (with the exception, of course, of the figures of folk imagination like Tyl Ulenspiegel or early travesties that aimed at deromanticizing romance, like Chaucer's tale of Sir Topas), set the route of the rogue's survival: Although a trickster, he would be more often tricked and would follow his vagabond course on the highways that led from the country to the city, serving many masters, and stopping at inns where he would have a chance to interact with the various ranks of society. The direction of the life-course of the picaresque seems to parallel the direction that literature has taken in moving from the country to the city, from the romance to the novel.

†

The picaresque himself showed no significant character development in the course of his adventures, nor was he depicted as the personage of a quest, for the life he led had no other aim than keeping his belly full during the day and getting a warm corner to cuddle into sleep at night. The picaresque was not taken seriously by his author; he was depicted in the comic mode as an agent or a pretext secondary to the author's primary purpose which was depiction of the society. This is perhaps why no consideration is given to the picaresque in Erich Auerbach's now classical study of Western realism where Auerbach defines the standard of realism as the serious representation of everyday events that happen to everyday characters(1). By Auerbach's standards, in order to be called realistic, the author must take both his plot and character seriously and render both in an intra-historical scope.

\* The picaresque satisfied all these requirements but one. It focused its plots in a specific time and place, occupied itself with equal consideration for all ranks of the society but failed to give serious consideration to the picaresque. One of its accomplishments, however, would later become crucial to the concerns of the novel: It set the common individual into high relief and ended the tradition of romance which only concerned itself with the fortunes of the high born. The picaresque's focusing on the life of the common man finds literary witness in Cervantes' Don Quixote, which itself stands at the boundary dividing the picaresque from the novel. In the episode where Don Quixote decides to release the galley slaves because they are being taken to a place where they do not wish to go, he encounters the rogue Gines de Pasamonte who, he is told, has written a book in jail. His curiosity piqued, Don Quixote converses with Gines about his book.

'I am Gines de Pasamonte, and I have written my life with these very fingers'.

'He is speaking the truth', put in the sergeant. 'He has written his own story, as fine as you please, and left the book behind at the prison pawned for two hundred reals'.

'And I mean to redeem it', said Gines, 'even if it were for two hundred ducats'.

'Is it as good as that?' said Don Quixote.

'It's so good', replied Gines, 'that Lazarillo de Tormes will have to look out and so will everything written in that style that has ever been written or will be. One thing I can promise you is that it is all the truth, and such well-written, entertaining truth that there is no fiction that can compare with it'.

'And what is the title of the book?' asked Don Quixote.

'The Life of Gines de Pasamonte', replied that hero.

'Is it finished?' asked Don Quixote.

'How can it be finished' replied the other, 'if my life isn't? What is written begins with my birth and goes down to the point when I was sent to the galleys the last time'(2).

This fantastic encounter between Don Quixote and his author (Gines, is in many ways a persona of Cervantes himself both as a "desdichado" and because he has written his book in jail as Cervantes did) heralds the rise of the novel, for it emphasizes the three pivotal aspects on which the novel has arisen according to Ian Watt's The Rise of the Novel(3). It points out the fact that a book is on the way to becoming a profitable property, for Gines has pawned it; it makes a claim to reality which is not based on an idealistic and aprioristic truth but on the empirical data to be gathered from the actual life of its author; and it makes the individual Gines its main character. These three facts confirm

the three major hypotheses on which Ian Watt bases his theory of the rise of the novel: The rise of the market society and its patronage of the arts replacing the aristocratic patronage; the epistemological revolution from apriorism to empiricism; the importance of the individual in the new market society. If according to Ian Watt the novel is the story of the middle-class individual in capitalistic society characterized by a liberal ideology, positivist philosophy, and an empiricist epistemology, what Gines de Pasamonte has composed in jail seems to satisfy all the three requirements. The book we are reading, however, is still Don Quixote, which is sui generis picaresque, and we have to look elsewhere to encounter the examples of Gines' achievement. The direction is summarized by Harry Levin: "With Gil Blas and Figaro, the Spanish rogue emigrated to France, where his successes continued and multiplied. With Grimmelshausen's Simplicissimus, Head's English Rogue, Brackendridge's Modern Chivalry, and Gogol's Dead Souls, he invaded more distant lands"(4).

As for the specific socio-historical context within which the picaresque emerged in England, the following observations must be recapitulated: In 1689, the Glorious Revolution had brought absolutism to an end and Parliament was now the effective political power, but the nobility were still able to maintain their traditional domination through economic and social control over the franchise and over Parliament itself. The actual economic status of the nobility, however, had shifted quite perceptibly. The protracted struggle during the seventeenth century between the crown and the nobility on the one hand, and the commercially-minded middle classes on the other, had culminated in the compromise of the bloodless revolution of 1689. The aristocracy now ruled England through Parliament but with the assistance of sections of the middle class; class compromise, not class conflict, characterized English history from that time onwards.

The English bourgeoisie had been unable to wrest political power away from the nobility. The English Civil war in the seventeenth century had ended with an alliance between parliamentary democracy and capitalism under the political domination of the landed interest.

The aristocratic order survived, but in a new shape, for money more than birth was now its basis. The parliament itself became the instrument of landed capitalists, Whig and Tory alike, and their connections and allies, whose interests the state now unswervingly pursued. Thus during the eighteenth century England was still largely a society which was dominated by the land and agriculture, and in its politics by the aristocracy. Economic expansion in England did not really occur until 1760, twenty years after the writings of the first major novelists. From 1689 until the French Revolution the landed interest ruled England in a period of economic and social stability; the middle-class, although slowly growing in size and influence, remained content to leave the major policy decisions in the hands of the nobility.

Thus, although power hardly shifted during the eighteenth century, there were important changes occurring within the social structure. Social stratification, for example, became much more fluid. This change of stability is reflected within the popular forms of literature. As Donald Fanger puts it, "well into the eighteenth century... while serious problematic or tragic subjects were generally reserved for elegant treatment in one of the elevated genres, the old low subjects were relegated not only to the comparative indignity of popular prose, but to the bastard genre of fiction, to picaresque tales where the language might be racy, the characters and their depiction crude, the matter composed of adventures and excursions. In these tales the hero is generally lowborn; his adventures, though often

rendered in convincingly realistic detail, are full of practical jokes and disguises (those conventional props of comic intrigue); and his attitude is most often one of irreverence toward all the sanctities"(5). Indeed, even works that heralded realistic fiction like Don Quixote and Tom Jones developed their realism within the comic tradition and used the high flown poetic prose only to mock the loftier diction of tragedy and romance. Following Ian Watt, Swingewood accedes that the new emphasis on the particularity of experience, place, time, the realistic naming of characters, and a deeper psychological awareness of human motivation are innovations of the eighteenth century English novel. Like Ian Watt, he credits the three major novelists, Fielding, Richardson, and Defoe for these innovations although "both Fielding and Richardson developed significantly beyond the writings of their near contemporary, Daniel Defoe, for whom the novel was merely a report on the state of society witnessed through the actions of particular individuals"(6). The distinction and the point are well made. Indeed, Defoe's individuals stand as tools within a wider scheme of social dynamics; they exhibit no change, no growth, no development at the end of their careers. They are individuals alright; but like the picaresque, they are used mainly as pretexts for making social observations or commentary. The picaresque, then, is the prototype of the novel, exhibiting the novel's concerns with the history and the society of its time, conceived within the passage from the pre-market to the market society, and expressed within the epistemology of that society, positivist empiricism, but lacking characters with a developing inner life--which was to be realized by the most general and the most developed form of nineteenth century novel, namely the Bildungsroman. ◊

## 2. MOLL FLANDERS

Moll Flanders is a good borderline case in the development of English novel from the picaresque into the Bildungsroman by presenting the reader with a character who is constantly located in situations of moral choice but operating in a psychological void, that is to say, exercising moral choice without exhibiting any effects of that exercise on the development of the personality of the heroine.

The heroine of Daniel Defoe's Moll Flanders has been described as a "bourgeois picaroon"(7). Picaroon, because she comes from the dregs of the society, from Newgate itself; bourgeois because she aspires to the way of life and values of the gentility. In all earnestness, little Moll would like to become a gentlewoman, and in her innocence and inexperience she does not realize that she will have to struggle for this status which is higher than the one she is born into, even if the struggle involves prostitution and theft. The paradox of Moll's upward mobility has baffled critics and divided them into two major camps, the first interpreting Defoe's tone as being ironic, and the second as sincere. The paradox arises from the fact that in order to attain an honest station in society, Moll Flanders has to work her way up by dishonest means. The critics who credit Defoe with an ironic outlook on the whole process of Moll's rise from "rags to riches" maintain that Defoe wrote this book to satirize the values and way of life of the rising bourgeoisie and of capitalism. Led by the Italian critic Cesare Pavese they believe that "the intermingling and fusing of the extreme motives driving Moll--those of conscience and of cash--provide the work with a structural irony"(8). Robert Alter, in his comprehensive study of the picaresque novel, says that "a sound instinct led Defoe, merchant and entrepreneur, to present thievery in terms of capitalistic enterprise. We can

go beyond the writer's own intention to observe that the effect of his representing the thief in this light is to expose some of the most essential--and most unattractive--traits of the capitalist"(9).

Although I do not believe in a strictly positivist reading of the literary text as described by Hirsch, I find the Marxist critic's bias for "going beyond the intentions of the author" rather risky. The risk lies in providing the critic with pseudo resolutions where seriously problematic texts are involved by imposing on the text the terms of a theoretical interpretation. For someone who is writing in the twentieth century and retrospectively evaluating the problematic conjuncture of the rise of capitalism, Moll's struggle and survival may be ironic and may prove the fact that that conjuncture required the quieting of all sorts of conscious scruples in the single aim of making profit. Whether the writer himself shares that ironic perspective is, however, another matter. And in the presence of biographical evidence to the contrary- Defoe himself was a merchant and aspiring capitalist and was driven by a desire to be able to live the life he tirelessly celebrated in his work, that of middle-class gentility- it is an easy and false resolution of the paradox to say that Defoe was an ironist despite himself and beyond his intentions. Whatever Georg Lukacs might have said, writers are either ironists or not; and from Swift to Balzac, the lack of a theory of society, be it Marxist or a Weberian, has not been able to impede or inhibit a writer who meant to be ironic about the experience he set out to record. Our problem, then, to decide whether Defoe was an ironist or not, remains unsolved.

I should maintain that he was not. Firstly, on account of biographical evidence concerning the author's own values, beliefs, and aspirations, all of which indicated a celebration

of the newly emerging capitalist culture. Secondly, on account of the fact that Moll was a picaroon before she became a bourgeois; in other words, what she did as the daughter of a Newgate criminal does not reflect on the middle-class. Moll's prostitution and thievery, according to Defoe, were what she had to do to achieve a middle class status but not to continue it. Not only the book but also the summary subtitle confirm the fact that, once Moll was successful in changing her social status, she led a life worthy of that status, the honest life of a married, hard working colonizer. All the irony that we may read into the "happy end" through an historical perspective is irrelevant to Defoe's purposes; such a reading cannot make Defoe's book an ironic account of life in the second half of the eighteenth century, all it can do is to enable us to view Defoe's novel as an object of our irony(10).

The title page of Moll Flanders reads:

THE FORTUNES AND MISFORTUNES OF THE FAMOUS  
Moll Flanders etc.

Who was born in Newgate, and during a Life  
of continu'd Variety for Threescore Years,  
besides her Childhood, was Twelve Year a  
Whore, five times a Wife (whereof once to  
her own Brother), Twelve Year a Thief,  
Eight Year a Transported Felon in Virginia  
at last grew Rich, liv'd Honest, and died  
a Penitent, Written from her own Memorandums...(11).

As the subtitle affirms and the book confirms, there is a strict line that separates Moll's life as a criminal or a rogue, and as a rich woman. Once she has attained the latter, then it is emphasized that she lives honest and dies a penitent.

The Bildungsroman, as we shall delineate in greater

detail in the next section, brings the hero to a confrontation and reckoning with the self and society. The Bildungsroman, whether its hero achieves or fails, regards the Bildung (formation) of the hero complete when his reckoning with his own self and society is complete. Such self-actualization need not go hand in hand with attaining material prosperity; what is important is the affirmation of the hero's inner values and his outgrowing of his wrong socialization-wrong, according to the author, of course. It must be noted that the authorial voice of the Bildungsroman is omnipotent and highly evaluative.

The frequent passages of repentance in Moll Flanders may mislead the reader into believing that in Moll we are facing a heroine in spiritual confrontation with society. Moll's repentances have inspired G.A. Starr to place the novel in the tradition of the Pilgrim's Progress in his Defoe and Spiritual Autobiography and to show, how Moll's false repentances finally led her to a sincere repentance (12). What G.A. Starr misses is that Moll's episodic life and adventures do not follow the Bunyanian pattern of Temptation, Fall, Repentance, and Reward. They only look as though they do. The careful reader will discern a slight but a crucial change in this order as Defoe applies it to the structure of his book: Temptation, Fall, Reward and Repentance. It is only after she reaps the fruits of her vice in terms of money, marriage, linen, or gold, that Moll assumes a repentant tone and analyzes and judges her former behaviour, admonishing the reader not to follow her example. These repentances are not only pseudo-repentances as Starr observes, but also come in the wrong order. Defoe, of course, had a very pragmatic aim in such gimmickry. He was defending his work against the censure of a middle class public by posing as a moralist.

The greater part of the questions on the text of Moll

Flanders, such as whether this is a text that satirizes the society which forces Molls to act the way they do, whether the story is one that demonstrates a moral or just an amoral one, whether Defoe celebrates or condemns his heroine, whether we are supposed to identify with Moll or watch her temporary fall as an object lesson in vicious dealings emerges from Moll's being a picaroon rather than a fully developed character and an overburdened picaroon at that. The themes of the novel already anticipate the grand themes of the nineteenth century Bildungsromane: Social survival, crime, repentance, and redemption. From Dickens to Dostoevsky these were the themes that preoccupied the great realists of the classical novel. They were, however, clustered around a more fully developed character than Moll, and furthermore, a character who continued his moral and spiritual development in the course of his encounter with these grand themes. Moll is spiritually too fragile a character to bear the themes of social survival, crime, and punishment that underlie the plot of the novel. She is no character, indeed; she is almost a Hobbesian abstraction, motivated by a single passion, greed, and held back by a single fear, Newgate.

Temptation and fall, repentance and redemption in a secular rather than a religious context will be the themes of the Bildungsromane of the nineteenth century. But these themes will be carried on the shoulders of a protagonist who is more than a picaroon, who will live up to the task by growing up throughout the novel, as a "problematic" or a "degraded" character, and will represent the spiritual biography of the individual's struggle for survival in the new world and values of the nineteenth century(13).

### 3. NINETEENTH CENTURY NOVEL THEORY AND THE BILDUNGSROMAN

The general consensus that the novel form was based on a new realism of the positivist epistemology of the eighteenth century and focused its concerns around the new individual who was neither an epic hero nor a knight but was a simple, middle or lower middle class citizen found its best formulation in English literary criticism in Ian Watt's The Rise of the Novel, which in turn seems to be influenced by Erich Auerbach's study of realism in Western literature.

The novel's serious concern with the daily lives of ordinary people seems to depend upon two important general conditions: The society must value every individual highly enough to consider him the proper subject of its serious literature; and there must be enough variety of belief and action among ordinary people for a detailed account of them to be of interest to other ordinary people, the readers of novels. It is probable that neither of these conditions for the existence of the novel obtained until fairly recently, because they both depend on the rise of a society characterised by that vast complex of interdependent factors denoted by the term "individualism"(14)

Ian Watt argues that these conditions came into existence with the rise of capitalism and its ideology, beginning from the early eighteenth century and fully unfolding by the middle of the nineteenth.

The existence of such a society, in turn, obviously depends on a special type of economic and political organization and on an appropriate ideology; more specifically, on an economic and political organisation which allows its members a very wide range of choices in their actions, and on an ideology primarily based, not on the traditions of the past, but on the

autonomy of the individual, irrespective of his particular social status or personal capacity. It is generally agreed that modern society is uniquely individualist in these respects, and that of the many historical causes for its emergence two are of supreme importance- the rise of modern industrial capitalism and the spread of Protestantism, especially in its Calvinist or Puritan forms(15).

Hence Ian Watt formulates his theory of the novel within the framework of the liberal ideology in which the novel itself was born. He interprets the new individual and the collective dynamics of the bourgeois society along Weberian lines that posit the close interdependence of capitalism and the Protestant ethic, stressing at the same time classical liberalism's ideal of liberty. The liberals' idea of liberty is individual autonomy, the capacity for choice inherent in man's reason which is also the source of his creativity. It is the capacity of the individual for choice that will open the way to progress, to knowledge, to better standards of living, to higher levels of personal and political maturity, and to more complex and more efficient societies. Liberty is operative to the extent that individuals make their own decisions and can act on the basis of these decisions. It implies an inner process of which all are capable even if all do not rise to it. It also implies outer conditions related to the structure of society and to the availability of material and non-material means enabling the inner process to be effective in action. Liberals value individualism as the right and duty to act on the basis of one's own initiative, its corollary being responsibility for what one is and does; for the liberal, whatever the force of external factors, man is not a willess and mindless pawn. In this study, the ideological framework of the Bildungsroman will be taken within the above definition of liberalism so long as it held, whether as an illusion or a reality, and supported the Bildungsideal which formed both

the structure and the theme of the Bildungsromane of the nineteenth century.

Furthermore, Ian Watt and Bernard Bergonzi both argue that, parallel to the infinite potential of the individual to make choices and to "change", the novel, which after all is the story of this individual, is capable of taking a multitude of forms; if not formless, the novel can be said to be polymorphic(16).

Harry Levin, too, in the Gates of Horn, studies the works of French realists within the framework of liberal ideology and makes a most valuable and enlightening statement on the development of the novel as a product of sociological, cultural, philosophical, and ideological causes. Levin says, "the history of culture becomes a succession of unmasked ideologies and lost illusions, obsolete fables and corrected hypotheses, of which literature comprises the record and commentary", and he continues to demonstrate the specific mission the novel form has taken upon itself in the correcting of hypotheses and "unmasking ideologies" by ever confronting art with life(17). Recording society, the novel also records its flux: "Don Quixote was making a comic effort to maintain an old order which society had outgrown. The romantic individualist makes a tragic effort to the new order, that, in the meantime, has taken possession of the society"(18) And he emphasizes how these concerns found their most legitimate expression in the genre of the Bildungsroman: "More positively the novel of disillusionment thus becomes a novel of development, a Bildungsroman. Every great novelist since Cervantes has played his own variation on the theme that Balzac epitomized in Illusions perdues"(19).

Harry Levin's study which views the novel within an aesthetic problematic as well as a sociological framework

remains the pioneer work in balancing the formalist and historicist approaches, especially because Levin stresses the confrontation of art and life that became the task of every great novel, and the confrontation of illusion with reality in an everchanging flux of realities in the mobile society of nineteenth century France. In his discussion Levin seems to have the Bildungsroman in mind as the mature form of the classical novel. Like Lukacs, according to Levin, the novel is the burgher epic; its realism rests on the materialism, individualism, and empiricism of the bourgeois mind and reality.

When the private citizen had achieved wealth and a certain degree of power, literacy and a certain degree of taste, it was no longer seemly to represent him as a comic figure. The more advanced writers of the eighteenth century campaigned for a more serious treatment. Comedy, with Lessing, attempted to exalt the middle-class. In 1767 Beaumarchais published an essay on le genre dramatique serieux, protesting against the tragic decorum that sympathized exclusively with unfortunate kings, while citizens, overwhelmed by such catastrophes as fell to their lot were considered merely ridiculous. By 1866, if we may judge from an entry in the *Goncourt* journal, all that had been changed: 'Everything goes to the people and deserts the kings: the interest of novels shifts from royal misfortunes to private misfortunes, from Priam to Birotteau(20).

The most significant issue which Levin pioneered in stressing when he evaluated the form of the novel within its historical locus was to bring forth the unprecedented dynamics it attempted to capture by attempting to convey a changing historical perspective through the optics of a changing individual. This double progress, or the double development, required a strenuous task of confronting the flux of ideals of

individual development with the flux of realities of social change. The novel form, therefore, always suffered crises of form whenever it failed to relate the individual to society, when that individual would ever be a captive between personal illusion and social reality: "The lives and works of all poets, as Goethe had deduced from his own work and life, would seem to oscillate between the poles of Dichtung (poetry) and Wahrheit (truth)"(21). The tension was of course finally resolved by the tweintieth century conviction that reality is relative and personal. That, however, marked the end of the Bildungsroman as a genre. To this we shall return in our concluding chapter.

The latest study of the Bildungsroman within the general novel theory is by Martin Swales. Swales believes that the critical interpretation of the Bildungsroman has followed the split of the formalist and the historicist schools ever since Dilthey's Das Erlebnis und die Dichtung, the latter emphasizing the Erlebnis, or the protagonist's experience of growing up within a given social reality and the former accentuating the irreconcilable spiritual longings of the protagonist, in other words the Dichtung. The latter thus views the Bildungsroman as an historical document of its contemporary society while the former is concerned with its narrative structure, or "poetry" as informed by the trans-historical spiritual quest of the hero. By this division Swales seems to assume that two different kinds of approaches are relevant to the problem at hand; while a historicist approach would do sufficiently well with the Erlebnisroman, a formal approach is more in order with the second type.

Swales records that the term Bildungsroman was first used by Karl Morgenstern in the early 1820's.

It will justly bear the name of Bildungsroman firstly and primarily on account of its thematic material, because it portrays the Bildung of the hero in its beginnings and growth to a certain stage of completeness; and also secondly because it is by virtue of this portrayal that it furthers the reader's Bildung to a much greater extent than any other kind of novel(22). //

However, says Swales, the term has found wider circulation only after Dilthey's book despite the fact that the concept of Bildung was present both in the practice and theory of the German novel from Wieland's Agathon, either described as Erziehung (education) or Entwicklung (development). Swales himself prefers the term Bildung (formation, shaping) and defines the genre in the following terms:

I want to argue that the Bildungsroman genre was born in specific historical circumstances, that is, within the Humanitätsideal of late eighteenth-century Germany. It is a novel form that is animated by a concern for the whole man unfolding organically in all his complexity and richness. Bildung becomes, then, a total growth process; a diffused Werden, or becoming, involving something more intangible than the acquirement of a finite number of lessons. Such a concern is the expression of a particular kind of bourgeois humanism, one that retains a special (albeit problematic) hold over the German imagination. The centrality of the concept Bildung--of the self-realization of the individual in his wholeness, for such figures as Goethe, Schiller, and Wilhelm von Humboldt is well known. The urgency of their concern is a measure of the anguish with which they perceived the growing threat of narrowness and specialization in the society around them(23).

Swales stresses the characteristic of the Bildungsroman that

has fascinated so many critics; its existentialist concerns within a factual, historical context. In this process of becoming, the poetry of personal longings and aspirations is bound to be ever at odds with the prosaic reality of societal norms and values.

It has been stressed over and over again that the Bildungsroman is a novel form that is unremittingly concerned with the Werden of an individual hero. One needs to ask how this process is intimated narratively and how it embodies the dialectic of "poetry" and "prose". In terms of its portrayal of the hero, the Bildungsroman operates with a tension between a concern for the sheer complexity of individual potentiality on the one hand and a recognition on the other that practical reality--marriage, family, career--is a necessary dimension of the hero's self-realization, albeit one that by definition implies a delimitation, indeed, a constriction of the self. The tension is that between the Nebeneinander (the "one-alongside-another") of possible selves within the hero and the Nacheinander (the "one-after-another") of linear time and practical activity, that is, between potentiality and actuality... Practical reality continues to impinge on the cherished inwardness of the hero, and precisely this is the source of the irony, the obliqueness, the uncertainty which so many commentators have noticed(24).

According to Swales, French and English examples of the genre do not, in general, bear this tension between individual potentiality and practical reality. He is strangely silent on the work of Lukacs on Balzac and Stendhal, and of Harry Levin on Balzac, Flaubert, Zola, and Proust, both of whom based their studies on this very tension. As for the English novel, Swales thinks it "is essentially concerned to find a certain practical accommodation between the hero and the

social world around him", playing down the later examples of the genre from Butler to Joyce which display the tension between potentiality and actuality both in theme and structure(25).

The Marxist theory of the novel, too, focused on the relationship between the individual and society as depicted in the novel and took the Bildungsroman as the paradigm of its theoretical formulations. Lukacs' Theory of the Novel is the pioneering study which attempts an explanation of the emergence and development of the novel genre in historico-philosophical terms. The novel is seen, in this work, to emerge at the crossroads of aprioristic and empiricist epistemologies. It reflects the dialectic between the two, the aprioristic representing the novel hero's idealistic longings or his "potential", and the positivistic representing the practical reality that this aprioristic consciousness is in conflict with. Moreover, Lukacs considers the Bildungsroman the type of novel which brings the aprioristic and the empiricist epistemologies and worldviews to a synthesis. According to Lukacs' application of the Hegelian dialectic to the novel form, the novel of abstract idealism is the thesis, the novel of disillusionment is the antithesis, and the novel of development or the Bildungsroman is the synthesis. Despite Lukacs' repudiation of this work in his 1962 Preface, the book has not lost its hold for Marxist and liberal criticism alike, for the issues it brings into consideration are crucial to nineteenth century novel regardless of their having been expressed in Hegelian terminology. Lukacs, himself, does not seem to indulge in a whole-hearted rejection of this important work of youth when he says:

The Theory of the Novel is not conservative but subversive in nature, even if based on a highly naive and totally unfounded utopianism--the hope that a natural life worthy of man can spring from

the disintegration of capitalism and the destruction seen as identical with that disintegration, of the lifeless and life-denying social and economic categories. The fact that the book culminates in its analysis of Tolstoy, as well as the author's view of Dostoevsky, who, it is claimed, 'did not write novels', clearly indicate that the author was not looking for a new literary form but, quite explicitly, for a 'new world'. We have every right to smile at the primitive utopianism, but it expresses nonetheless an intellectual tendency which was part of the reality of that time(26).

In this defensive apology for The Theory of the Novel one senses that Lukacs would like to change the jargon rather than the argument, in other words to restate the same theory in Marxist terms instead of Hegelian.

In this respect, Hegel's perceptive statement on the Bildungsroman should not be overlooked:

This novelistic is born when the knightly existence is again taken seriously, is filled out with real substance. The contingency of outward, actual existence has been transformed into the firm, secure order of bourgeois society and the state, so that now the police, the law courts, the army occupy the position of those chimerical goals which the knight used to set himself. Thereby the knightly character of those heroes whose deeds fill recent novels is transformed. They stand as individuals with their subjective goals of love, honor, ambition, or with their ideals of improving the world, over against the existing order and prose of reality which from all sides places obstacles in their path... Especially young men are these new knights who have to make their way, and who regard it as a misfortune that there are in any shape or form such things as family bourgeois society... It is their aim to punch a

hole in this order of things, to change the world... These struggles are, however, in the modern world nothing but the apprenticeship, the education of the individual at the hands of the given reality... For the conclusion of such an apprenticeship usually amounts to the hero getting the corners knocked off him... In the last analysis he usually gets his girl and some kind of job, marries and becomes a philistine just like the others(27).

The above quotation from Hegel's Aesthetics will serve to demonstrate the close Hegelian affinities of Lukacs' Theory of the Novel which we shall summarize below with special emphasis on Lukacs' formulations concerning the Bildungsroman.

The novel is the epic of an age in which the extensive totality of life is no longer directly given, in which the immanence of meaning in life has become a problem, yet which still thinks in terms of totality(28).

Lukacs' above definition of the novel stresses the major gap or conflict within which this genre was born. The novel was born in the individuated society of eighteenth century bourgeois capitalism, but this was a society which made a wrong assumption: It misconceived itself by imagining itself to be still a community, therefore, still endeavored to think in terms of totality; that is, it believed that it could still formulate values and norms valid for the whole society. In other words, the eighteenth century failed to recognize that the values of a communitarian society could

not be imposed on an historically individuated one, that is why the immanence of meaning had become a problem.

The composition of the novel is the paradoxical fusion of heterogenous and discrete components into an organic whole which is then abolished over and over again. The relationships which create cohesion between the abstract components are abstractly pure and formal, and the ultimate unifying principle therefore has to be the ethic of the creative subjectivity, an ethic which the content reveals. But because this ethic must surmount itself so that the author's normative objectivity may be realised and because it cannot, when all is said and done, completely penetrate the objects of form-giving and therefore cannot completely rid itself of its subjectivity and so appear as the immanent meaning of the objective world-- because of this, it needs a new ethical self-correction, again determined by the work's content, in order to achieve the 'tact' which will create a proper balance. This interaction of two ethical complexes, their duality as to form and their unity in being given form, is the content of irony, which is the normative mentality of the novel(29).

To paraphrase, the novelist composes his novel according to the dictates of his subjective ethic. In other words, he tells a story according to his own norms and values. These are "abstractly pure and formal" because they rest on the author's subjectivity and are given form by the author. Now, if there were no outside reality to which this subjective complex of norms and values had to correspond, the novel would be an unproblematic form perfect in its unity. Or if there were an objective form to which the subjective creativity of the author corresponded perfectly, the novel would again be a cohesive, unproblematic form. But this is not the case. Because "the novel is the epic of an age in which the extensive totality of life" no longer exists, there is a rupture between the author's subjective norms and values, and the actuality. However, no author will be content with creating a work of art which has no reference whatsoever to the world of actuality. Therefore, the subjectivity of the author "must surmount itself" and find a correlative or a correspondence in the actual world. His meaning and values must find a way to be extended to the meaning and values of actual experience. The novel's author will now search for a way to breach this gap between life and art (which the epic poet did not because his subjectivity corresponded with the norms and values of lived experience), and in breaching this gap, must resort to the only means which is self-correction since he is unable to transform actual experience according to the dictates of his own subjectivity. Only this gesture will achieve the "tact" or balance between the subjectivity of the author and the objectivity of experience. Therefore the "composition of a novel" becomes a "paradoxical" activity in which the author must constantly assert, modify, negate, reassert, modify, negate. And according to Lukacs, the novel's irony emerges merely from this formal activity of assertion and self-correction, quite independent of the author's

volition; for this irony is embedded within the subjectivity of the author and the objectivity of the lived experience which are in a rupture ever since the totality of the epic world was lost.

When Lukacs talks about the composition of the novel as a "paradoxical" activity which requires the "fusion of heterogeneous and discrete components into an organic whole which is then abolished over and over again" he has the Bildungsroman in mind as we find out from a further reading of the Theory of the Novel. Two types of the novel that Lukacs formulates, the "novel of abstract idealism" and the "novel of romanticism or disillusionment", do not have to suffer from this paradoxical activity of self-assertion and self-correction, the former portraying a too narrow consciousness of the outside reality, therefore feeling no need to come to terms with it (like Don Quixote) and the latter portraying a too wide consciousness of the outside reality, therefore again capable of existence independent from the lived experience (like Oblomov). The Bildungsroman, however, which is the synthesis of these two types is also the most problematic and, therefore, the most ironic of the two, because it constantly strives to assert and correct through the depiction of the hero's development, learning, or education. No development or Bildung is involved in the other two.

The conception of Lukacsian irony has always troubled the present writer because it is formulated in purely formal terms. As I have pointed out, the novel's irony does not emerge, according to Lukacs, from its author's intentions, but from the state of things as given. It is not a policy but a given paradox from which the idealistic author is incapable of escaping in the dualistic world of rising capitalism. Later on Lukacs carries this same conception of "involuntary"

irony into the Studies in European Realism of his Marxist period. There, his conception of irony is even less convincing. Although in the Studies in European Realism Lukacs tries to eliminate the formalism of the Theory of the Novel, he still sees irony as an involuntary comment of the author on capitalist society. It could not have been a conscious commentary because how can an author who does not have Marxist consciousness penetrate the irony that is embedded in capitalist society. How, then, some authors like Balzac have done it? Lukacs' answer, later taken up by Goldman, is that they have done it quite unintentionally. Irony as defined in purely formal terms by Lukacs in the Theory of the Novel, later reformulated by Lukacs again in accidental terms in Studies in European Realism, and to be taken up again and described in mechanistic terms in Goldman's Towards a Sociology of the Novel, is conceived quite differently in this paper. It is simply seen as the conscious commentary of the novel's author upon the state of the world as he sees it from his own ethical standpoint.

Lukacs defines both the form and the content of the novel in relation with the novel's character's interaction with himself and the world:

The novel tells of the adventure of interiority; the content of the novel is the story of the soul that goes to find itself, that seeks adventures in order to be proved and tested by them, and by proving itself, to find its own essence. The inner security of the epic world excludes adventure in this essential sense; the heroes of the epic live through a whole variety of adventures, but the fact that they will pass the test, both inwardly and outwardly, is never in doubt; the world-dominating gods must always triumph over the demons ('the divinities of impediment' as Indian mythology calls them). Hence the passivity of the epic hero that Goethe and Schiller insisted on: the adventures

that fill and embellish his life are the form taken by the objective and extensive totality of the world; he himself is only the luminous centre around which this unfolded totality revolves, the inwardly most immobile point of the world's rhythmic movement. By contrast, the novel hero's passivity is not a necessity; it characterises the hero's relationship to his soul and to the outside world. The novel hero does not have to be passive: that is why his passivity has a specific psychological and sociological nature and represents a distinct type in the structural possibilities of the novel(30).

Lukacs's typology of the novel, accordingly, rests on the typology of its main character. Lukacs' basic assumption is that "the novel is the epic of a world that has been abandoned by God. The novel hero's psychology is demonic; the objectivity of the novel is the mature man's knowledge that meaning can never quite penetrate reality, but that, without meaning, reality would disintegrate in the nothingness of inessentiality"(31).

This means that we must understand it as given that the novel's world is problematic and the novel's psychology is demonic (rebellious or heretical). This demonism or heresy may take two forms according to Lukacs. One is absolute idealism:

In the first case, the demonic character of the problematic individual setting out on his adventurous course is more clearly visible than in the second case (disillusionment). ... The demonism of the mentality which chooses the direct, straight path toward the realisation of the ideal; which, dazzled by the demon, forgets the existence of any distance between ideal and idea, between psyche and soul; which, with the most authentic and unshakeable faith, concludes that the idea, because it should be, necessarily

must be, and, because reality does not satisfy this a priori demand, thinks that reality is bewitched by evil demons and that the spell can be broken and reality can be redeemed either by finding a magic password or by courageously fighting the evil forces(32).

When Lukacs is writing about this kind of hero, he has Don Quixote in mind. The kind of hero he describes, like Don Quixote, is rebellious before the rupture between his own idealistic longings and the reality, and structures his quest (and his adventures which form his quest) by completely denying the reality of the existing world. This type of hero has a too narrow consciousness, according to Lukacs, because the world he has created for himself is an ideal world that is narrower than the given reality, and in his frustration, he will quixotically attempt to transform the reality according to his ideal. The second is based on the romanticism of disillusionment:

In the nineteenth century novel, the other type of the necessarily inadequate relation between soul and reality became the more important one: the inadequacy that is due to the soul's being wider and larger than the destinies which life has to offer it. The decisive structural difference is that here we are not dealing with an abstract a priori condition on the face of life, a condition which seeks to realise itself in action and therefore provokes conflicts with the outside world which make the story of the novel; but rather a purely interior reality which is full of content and more or less complete in itself enters into competition with the reality of the outside world, leads a rich and animated life of its own, and with spontaneous self-confidence, regards itself as the only true reality, the essence of the world: and the failure of every attempt to realise this equality is the subject of the work(33).

In other words, the only difference between the novel of absolute idealism and the novel of romantic disillusionment stems from the difference between their respective heroes. The hero in the first has an apriori idea (like Don Quixote) about what the world should be, and struggles actively to make it so; while the hero of the latter has chosen to be completely negligent of the world and to live in his own self-sufficient idealistic universe. The irony, in both cases, stems from the failure to exact the distance between the real and the ideal, but the first produces active heroes, while the second structures itself around passive heroes (like Oblomov).

The third type of novel, the paradigm of which is Goethe's Wilhelm Meister's Years of Apprenticeship is the synthesis of the two.

Wilhelm Meister stands aesthetically and historico-philosophically between these two types of novel. Its theme is the reconciliation of the problematic individual, guided by his lived, experience of the ideal, with concrete reality(34).

Lukacs points out this is the type of novel which balances the individual against the social reality:

The type of personality and the structure of the plot are determined by the necessary condition that a reconciliation between interiority and reality, although problematic, is nevertheless possible; that it has to be sought in hard struggles and dangerous adventures, yet is ultimately possible to achieve. For this reason the interiority depicted in such a novel must also stand between the two previously analysed types: its relation to the transcendent world of ideas is neither subjectively nor

objectively very strong: the soul is not purely self-dependent, its world is not a reality which, or should be, complete in itself and can be opposed to the reality of the outside world as a postulate and a competing power; instead, the soul in such a novel carries within itself, as a sign of its tenuous, but not yet severed link with the transcendental order, a longing for an earthly home which may correspond to its ideal ... Such an interiority represents on the one hand a wider and consequently more adaptable, gentler, more concrete idealism, and, on the other hand, a widening of the soul which seeks fulfillment in action, in effective dealings with reality, and not merely in contemplation(35).

The distinguishing feature of this type of novel, aside from bringing its idealistic hero into contact with social reality, is to show the hero in the process of attaining maturity, as the result of his contact with the outside world:

It follows from this possibility, given by the theme itself, of effective action in social reality, that the organisation of the outside world into professions, classes, ranks, etc., is of decisive importance for this particular type of personality as the substratum of its social activity. The content and the goal of the ideal which animates the personality and determines his actions is to find responses to the innermost demands of his soul in the structures of society. This means, at least as a postulate, that the inherent loneliness of the soul is surmounted; and this in turn presupposes the possibility of human and interior community among men, of understanding and common action in respect of the essential. Such community is not the result of people being naively and naturally rooted in a specific social structure, not of any natural solidarity of kinship (as in the ancient epics), nor is it a mystical

experience of community, a sudden illumination which rejects the lonely individuality as something ephemeral, static and within their own selves, adapting and accustoming themselves to one another; it is the fruit of a rich and enriching resignation, the crowning of a process of education, a maturity attained by struggle and effort(36).

This type of novel is the novel of education or the Bildungsroman. According to the Hegelian Lukacs this is the most developed genre because it captures the essential stage of evolution in the historico-philosophical evolution of the novel; it is the expression of the dialectic between thesis, antithesis, and the synthesis in the evolution of the world-historical spirit.

Here we see that Lukacs has raised the status of the Bildungsroman to an even higher plane than Hegel had done. For Lukacs, the reconciliatory ending of the process of Bildung or growing up need not mean philistinism while for Hegel it does. Paradoxically enough, what the Hegelian Lukacs denies in Hegel, the Marxist Lukacs affirms. In Studies in European Realism, Lukacs views the maturity of the hero of the Bildungsroman as either a transcendental illusion, or a concession to philistinism. We shall now consider how Lukacs has translated the categories and the terms of the Hegelian Theory of the Novel into the Marxist outlook of the Studies in European Realism.

In Studies in European Realism Lukacs still maintained that the novel is a characteristic bourgeois form of art. He argued that capitalism and the rise of the bourgeoisie was a progressive period in history which nevertheless had its own contradictions; for, progressive as it was, it was not exempt from having its own sorrows and pains. The true bourgeois realist, no matter what his personal political

outlook, was a man who perceived the paradox of this progressive and problematic nature of bourgeois capitalism and reflected it in his novels. The peak of this bourgeois realism in Europe is represented by Balzac, after whom the tradition is taken over by the Russian realists and not by the European naturalists like Flaubert or formalists like Kafka.

In Lost Illusions the characters, and especially the main character Lucien de Rubempré, are types who, in Lukacs' opinion, make it possible for the author to expose the problems of the epoch without depriving them of the individuality that will make them credible characters.

With admirable daring and sensitivity Balzac created a new, specifically bourgeois type of poet: the poet as an Aeolian harp sounding to the veering winds and tempests of society, the poet as a rootless, aimlessly drifting, oversensitive bundle of nerves, -- a type of poet as yet very rare in this period, but most characteristic for the subsequent evolution of bourgeois poetry from Verlaine to Rilke. This type is diametrically opposed to what Balzac himself wanted the poet to be; he portrayed his ideal poet in the person of Daniel D'Arthez, a character in this novel who is intended for a self portrait(38).

Lukacs gives great credit to Balzac as a realist for not making his ideal character D'Arthez the hero of the novel, but Lucien, who certainly is not at all idealized by the author and yet put into high relief because it is through this character that the survival of the individual in Balzac's capitalist community could be most representatively told.

The characterization of Lucien is not only true to type, it also provides the opportunity for unfolding all the

contradictions engendered by the penetration of capitalism into literature. The intrinsic contradiction between Lucien's poetic talent and his human weakness and rootlessness makes him a plaything of the political and literary trends exploited by the capitalists. It is this mixture of instability and ambition, the combination of a hankering for a pure and honourable life with a boundless but erratic ambition, which make possible the brilliant rise of Lucien, his rapid prostitution, and his final ignominious disaster(39).

Therefore, we see that Lukacs, who had defined the novels' hero in the Theory of the Novel as a demonic individual, now, brings a new criterion: he should be a type as well as an individual. And again the definition of the world as "problematic" in the Theory, because it had become individuated and lost its totality, is reformulated here along sociological terms; the novel's world is not only problematic but one which subjects everything to the ruthless process of "capitalization".

Lost Illusions is a tragi-comic epic showing how, within this general process, the spirit of man is drawn into the orbit of capitalism. The theme of the novel is the transformation of literature (and with it of every ideology) into a commodity and this complete "capitalization" of every sphere of intellectual, literary, and artistic activity fits the general tragedy of the post-Napoleonic generation into a much more profoundly conceived social pattern than can be found in the writings even of Stendhal, Balzac's greatest contemporary(40).

In the Studies in European Realism, then, Lukacs redefines the relationship of the individual to the society. In the Theory of the Novel he had defined it as one of rupture, the

breaking apart of the individual from the society because there is no imminence of meaning in a society which no longer shares communitarian values, which no longer rests on a totality of outlook. In the later book, this rupture is reformulated in terms of the individual's estrangement from himself and the society, his being reduced to a mere commodity in the capitalist market.

The transformation of literature into a commodity is painted by Balzac in great detail. From the writer's ideas, emotions and convictions to the paper on which he writes them down, everything is turned into a commodity that can be bought and sold. Nor is Balzac content merely to register in general terms the ideological consequences of the rules of capitalism- he uncovers every stage in the concrete process of "capitalization" in every sphere (the periodical press, the theatre, the publishing business, etc.) together with all the factors governing the process(41).

In the Theory of the Novel Lukacs had maintained that, despite the rupture of the individual from the society, a possibility for coming to terms still existed (he calls this the attainment of "virile maturity") and that the novel that depicted this was the Bildungsroman. In the Studies, Lukacs still bases his analyses on the classical Bildungsromane of the nineteenth century, but he no longer views a happy ending possible. For a true realist of the nineteenth century, the only possible ending is a portrayal of the disillusionment of the hero. The quest of the hero in the capitalist society must perforce be a degraded quest, for this is inherent in the contradictory nature of capitalism, which is both progressive and problematic. Lukacs considers Lost Illusions to be the greatest novel of disillusionment written in the nineteenth century.

In Lost Illusions Balzac created a new type of novel of disillusionment, but his novel far outgrew the forms which this type of novel took later in the nineteenth century. The difference between the latter and the former, which makes this novel and Balzac's whole oeuvre unique in the literature of the world, is a historical difference. Balzac depicted the original accumulation of capital in the ideological sphere, while his successors, even Flaubert, the greatest of them, already accepted as an accomplished fact that all human values were included in the commodity structure of capitalism. In Balzac we see the tumultuous tragedy of birth; his successors give us the lifeless fact of consummation and lyrically or ironically mourn the dead. Balzac depicts the last great struggle against the capitalist degradation of man, while his successors paint an already degraded capitalist world(42).

With Balzac, according to Lukacs, the great tradition of nineteenth century realism has given its best examples of the Bildungsroman. After Balzac, the fortunes of the novel has followed the fortunes of capitalism, which Lukacs views as one of decline. Lukacs rejects the naturalist novel of Zola and the formalist novel of Kafka as being examples of pseudo-objectivism and mirage-subjectivism. Their realism is inferior to the realism of Balzac, because "realism", according to Lukacs, is the recognition of the fact that "a work of literature can rest neither on a lifeless average, as the naturalists suppose, nor on an individual principle which dissolves its own self into nothingness"(43). And he gives his full definition of realism as that achieved by the classical examples of the Bildungsroman:

True great realism thus depicts man and society as complete entities, instead of showing merely one or the other of their aspects. Measured by this criterion,

artistic trends determined by either explosive introspection or exclusive extraversion equally impoverish and distort reality...

Only if we accept the concept of the complete human personality as the social and historical task which humanity has to solve; only if we regard it as the vocation of art to depict the most important turning-points of this process with all the wealth of the factors affecting it; only if aesthetics assign to art the role of explorer and guide, can the content of life be systematically divided up into spheres of greater and lesser importance; into spheres that throw light on types and paths that remain in darkness(44).

In this almost rhetorical definition of and invitation to realism, we see that Lukacs has made the Bildungsroman the criterion of the novel and views any divergences from it, be it in the naturalist or formal-expressionist direction, as suspicious. The novels should explore the fortunes of man and society not as static entities but as unfolding, developing, dynamic ones. Lucien Goldmann who claims to rest his "genetic structuralism" on Lukacs' theory of the novel, has done great injustice to him by taking the concept of "reification" as the only criterion of realism in Lukacs' theory. This is because realism based on the depiction of reification may be truthful in reflecting an aspect of our contemporary culture, but it overlooks the concept and possibility of Bildung (development, education, formation) which Lukacs cherished so much in the nineteenth century novel, and for the lack of which he could never come to terms with the naturalist and expressionist novel. Any novel theory which precludes Bildung as a premise cannot claim to rest on Lukacs' theory of the novel.

Goldmann recognizes the value of Lukacs' work in elucidating the Bildungsroman, but finds it necessary to enlarge the theory to include Kafka, and the Nouveau Roman, both of which were inferior examples of the novel according to Lukacs.

In the liberal market societies, there was a set of values which, though not trans-individual, nevertheless, had a universal aim and, within these societies, a general validity. These were the values of liberal individualism that were bound up with the very existence of the competitive market (in France, liberty, equality, and property, in Germany, Bildungsideal, with their derivatives, tolerance, the rights of man, development of the personality, etc.) On the basis of these values, there developed the category of individual biography that became the constitutive element of the novel. Here, however, it assumed the form of the problematic individual, on the basis of the following: 1) the personal experience of the problematic individuals, and 2) the internal contradiction between individualism as a universal value produced by bourgeois society and the important and painful limitations that this society itself brought to the possibilities of the development of the individual(45).

In the twentieth century, says Goldmann, the values of liberalism weakened, and the novel of biography (Goldmann uses the term in lieu of Bildungsroman) had to be replaced with novels of a different content. As far as the Bildungsroman was concerned, this meant the end of the genre, for the novel of the twentieth century "is characterized by an abandonment of any attempt to replace the problematic hero and the individual biography by another reality and by the effort to write the novel of the absence of the subject, of the non-existence of any ongoing search"(46).

Goldmann's Towards A Sociology of the Novel can be taken as the study of the sociology of the end of the Bildungsroman more than as a continuation of Lukacs' novel theory which was centered around the Bildung of the individual in bourgeois liberal society. Goldmann's concern is structuration and destructuration, rather than Bildung. According to him, "human realities are presented as two-sided processes: destructuration of old structurations and structuration of new totalities capable of creating equilibria capable of satisfying the new demands of the social groups that are elaborating them"(47). For Goldman, then, who formulates social change in terms of a series of structurations and destructurations always working toward an equilibrium, the relation of the individual to the society is also one of structuration. If the novel concerns itself with deep psychological analysis, that is, not with the development of the main character, but how he came to be what he is; that is only to be expected in a society where individual choice and possibility of individual growth are recognized as illusions. Or, if the novel chooses to devote its content to a representation of objects and not people (like the Nouveau Roman) that again should be seen as homologous with a reified society in which "every authentic relation with the qualitative aspect of objects and persons tends to disappear-interhuman relations as well as those between men and things-and be replaced by a mediatized and degraded relation: the relation with purely quantitative exchange values"(44). Lukacs as a Marxist of Hegelian origins had taken quite an idealistic stand against the kind of post-humanist novel Goldman describes and had termed it second rate; Goldmann as a Marxist of positivist origins, takes the given as the only reality and tries to elucidate it.

Our concern in this paper, however, is the rise and decline of the Bildungsroman rather than an evaluation of it with respect to other types of novel. Our period is the nineteenth century, and our scope is the English novel.

The common type of novel in England is the socio-moral novel, or the novel of manners and morals, the prime theme of which is the ethical conduct of man in a relatively stable and secure society. The Bildungsroman, which is structured around the formation of the hero (Bildung we take as the shaping and formation of the personality) has always been considered to be a secondary preoccupation of the English novelist whose concerns were directed more toward social conformity than to individual quest. The theme, however, was embedded so strongly within the premises of the liberal ideology that the idea of Bildung became a serious concern of the whole European novel in the nineteenth century including England.

This study treats the theme from Dickens to Hardy and takes the concept of Bildung exactly as it was understood by the authors of the Bildungsromane themselves within the framework of the liberal Bildungsideal. According to this conception of Bildung, the Bildungsroman deals with the personal and moral quest of a character for self-actualization within the norms of his society. The quest is burdened with the tension between the potential and the actual, in other words, with the various tests and ordeals that the protagonist must go through to transcend the limitations of his actual situation and fulfill his self-potential. The quest is anchored on the liberal conviction that the individual is capable of making moral choices, and that he is able to defy the accepted norms of the society, like money and status, and that development of society in a better direction is also dependent upon the number of individuals who practice their

right and freedom of choice according to the dictates of a personal and higher ethic than simple social morality. In other words, the pre-condition of social Bildung is individual Bildungs. Choices and norms, of course, differ from age to age, and from writer to writer. So does the actual and the potential which form the poles of the tension. Therefore, in outlining the quest of young men of the Bildungsroman, this study also aims to outline the change of social climate in which our novels were written, as well as the effect of these changes on the theme of development or self-actualization.

The chronological structure in which Bildung is depicted will be presented in the following pattern: The childhood of the hero, his coming of age, the passage from innocence to experience, the identity crisis precipitated as the result of the passage, and the final self-actualization. The stages will be found to be complete in some novels but partly incomplete in others. The meaning and the potentialities of the form for the nineteenth century English novel will be presented in this study by a detailed analysis of five novels: Pendennis, David Copperfield, Great Expectations, The Way of All Flesh, and Jude the Obscure.

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## CHAPTER II

### TRANSITION FROM A FEUDAL TO A LIBERAL WORLDVIEW

#### 1. REPLACEMENT OF CHRISTIAN PATERNALISTIC ETHIC BY LIBERALISM

After the civil war of 1648-1660 and the Glorious Revolution of 1689, the English government was dominated by the gentry and middle-class capitalists. The medieval worldview that underlay the Christian paternalistic ethic was eclipsed. A fundamental change in the philosophy of the role of the state in society took place over the next hundred years. In 1776, with the publication of Adam Smith's Wealth of Nations a new individualistic philosophy, classical liberalism, replaced the medieval paternalistic ethic in England. The medieval paternalistic ethic had condemned greed and acquisitive behavior to accumulate wealth. Acquisitive behavior, however, was the motive force of the newly emerging mercantilistic and capitalistic activity. In this context new theories about human behavior emerged that aimed at justifying the new economic society. It was maintained by the philosophers and social thinkers of the eighteenth century that every human act was related to self-preservation and was egoistic in the most fundamental sense. The English nobleman and conservative Sir Robert Filmer was greatly alarmed by the large number of people who spoke of "the natural freedom of mankind, a new, plausible, and dangerous opinion" with anarchistic

implications(1). And yet whether Sir Robert Filmer liked it or not, the new philosophy speedily gained important adherents until Thomas Hobbes' Leviathan was published in 1651, which articulated a widely held opinion that all human motives stemmed from a desire for whatever promoted the self-interest of man. This new order, in strict contrast to the paternalistic view Europe had inherited from the feudal society, asserted that the human person ought to be independent, self-directing, autonomous, free, that is, an individual unit distinguished from the social mass.

One of the most important examples of this individualistic and middle-class philosophy was the Protestant ideology that emerged from the Reformation. The new middle-class capitalists wanted to be free not only from the economic restrictions that encumbered manufacturing and commerce but also from the moral disapproval of the Catholic church of acquisitive behavior. Protestantism not only freed them from religious condemnation but eventually made a virtue of the acquisitive motives that the medieval church had so despised(2). Moreover, the basic tenet of Protestantism was that man's soul would reach salvation through faith and subjective motives rather than specific rituals or ceremonies of the Catholic church. Protestantism preached the creed that each man had to search his own heart to discover if his acts stemmed from a pure heart and faith in God. Each man had to judge himself. This individualistic reliance on each person's private conscience not only appealed strongly to the middle-class but also focused speculations on the meaning of life on individual life courses rather than on communitarian concerns. The old distrust of riches was translated into a condemnation of extravagance, thriftiness was made a religion of virtue. Thus the Protestant ethic stressed the importance of asceticism and abstention from pleasure with a view to furthering the economic interests of the society.

## 2. THE NEW THEORY OF HUMAN NATURE

Eighteenth century England had an economy with a well-developed market where the traditional anti-capitalist biases were no longer valid. During the period of industrialization the individualistic worldview of classical liberalism became the dominant ideology of capitalism. Many of the ideals of classical liberalism had taken root and even gained wide acceptance in the mercantilist period which we summarized above, but it was in the late eighteenth and the nineteenth centuries that classical liberalism most completely dominated social, political, and economic thought in England.

It is important to understand the psychological theory of classical liberalism, for many of the views about the individual who figures as the hero of the Bildungsromane hinge upon it. Classical liberalism's psychological theory was based on certain basic assumptions about human nature. People were believed to be ego-centric, rational, inherently lazy in the absence of motivating factors such as money and power. The egoism argued by Hobbes furnished the basis for this view, and, in the works of later liberals, especially Jeremy Bentham, it was blended with psychological hedonism: the view that all actions are motivated by the desire to achieve pleasure and avoid pain(3). "Nature" Bentham wrote, "has placed mankind under the governance of two sovereign masters, pain and pleasure... They govern us in all we do, all we say, in all we think"(4). Pleasures differed in intensity, Bentham believed, but there were no qualitative differences. He argued that "quantity of pleasure being equal, push pin is as good as poetry"(5). This theory of human motivation as purely selfish is found in the writings of many of the eminent thinkers of the period, including John Locke, Bernard Mandeville, David Hartley, Abraham Tucker, and Adam Smith.

The classical liberal ideology placed great faith in man's intellect. Although all motives stemmed from pleasure or pain, the decisions people made about what pleasure or pains to seek or avoid were based on a cool, dispassionate, and rational assessment of the situation. Reason would dictate that all alternatives in a situation be weighed in order to choose that which would maximize pleasure or minimize pain. It is this emphasis on the importance of rational measurement of pleasures and pains (with a corresponding deemphasis of caprice, instinct, habit, custom, or convention) that forms the calculating, intellectual side of the classical liberal's theory of psychology(6).

In spite of the fact that men were essentially lazy, a man who could use his reason as described above and thus choose the more advantageous alternative for himself could overcome his essential sloth by rational choice. The logical consequence of this belief condemned poverty and failure as deserved results of laziness and reluctance to make rational choice. The poor, therefore, were not only considered lazy, but also irrational. The only way to force them to work would be a very large reward or the fear of starvation. Since to reward someone for being lazy was out of the question, to utilize the threat of starvation was the only remaining alternative according to the liberal utilitarians. This view differed radically from the paternalistic ethic of the previous centuries which saw charity as the religious duty of the rich towards the poor and which had led to the enactment of Elizabethan Poor Relief Act of 1601 and the Speenhamland system of 1795. The classical liberals made it their foremost principle to oppose the Speenhamland system which guaranteed everyone, able-bodied or not, working or not, a minimal subsistence to be paid by public taxes. The belief in man's reason, united with the conviction that man was essentially

lazy, gave way to the liberal elitism which held that only those who could not use their intelligence will be defeated by the instinct to inaction. Therefore, in order to save these irrational poor from themselves, the liberal utilitarians campaigned for the passing of the Poor Law Act and the establishment of the work-houses where the poor would be forced to live under subsistence level so that they would be ready and willing to rush to the first job that offered itself no matter what its terms were. The Poor Law Act of 1834 and the work-houses were founded upon these premises about man's nature which later attracted the indignant hostility of many writers of the nineteenth century, including Carlyle and Dickens.

Lastly, the view that considered man as isolated and atomistic marked the end of the medieval communitarian world view. The liberal view considered the individual a more fundamental reality than the group or the community. The belief that restrictions placed on the individual by the society or the state were generally evil, resulted in the democratic ideal of classical liberalism. This democratic ideal would be compromised only in cases where it was believed that a worse evil would result from lack of restrictions, as it was the case with the irrational behavior of the poor. This individualistic psychology is significantly different from a more socially oriented psychology that assumes that most of the characteristics, habits, ways of perceiving and thinking are influenced, if not determined, by social institutions and relationships of which man is a part. The individual's makeup was considered to be independent, and therefore, he was seen to be free to become what he chose by using his will and choice to break free from his particular socialization.

Criticism against liberal social policies took diverse forms. Paternalistic attempts to aid the poor were doomed to

failure while the inhuman conditions in the work-houses became the subject of strong condemnation. Hobsbawm states that the new Poor Law "was an engine of degradation and oppression more than a means of material relief. There have been few more inhuman statutes than the Poor Law Act of 1834, which made all relief 'less eligible' than the lowest wage outside, confined it to the jail-like workhouse, forcibly separated husbands, wives, and children in order to punish the poor for their destitution, and discouraged them from the dangerous temptation of procreating further paupers"(7).

Hobsbawm's attitude towards the political creed of utilitarian liberalism was shared by all our authors in this study from Carlyle to Hardy, who witnessed the social costs of the industrial revolution in England and who thought the liberal measures taken to alleviate them far from benevolent. The critics of the utilitarian liberal politics turned to the basic tenets of the Christian paternalistic ethic and admonished their countrymen to take a more charitable attitude to the poor. As diverse writers as Cobbett, Carlyle, Dickens, Kingsley, Macaulay, Gaskell questioned the psychological assumptions of utilitarian rational behavioralism and argued for that aspect of human nature which was not coldly calculating, which was not motivated by egoism seeking isolation in an atomistic existence, which was not inherently lazy, and which was not guided by the instincts of avarice and pleasure alone. A perfect utilitarian, from Gradgrind to Dombey, could only figure as the villain, the caricature, or at best the tragically mistaken individual of the Victorian novel. With Matthew Arnold, the rational-utilitarian assets of the middle-class liberal ideology had already become its liabilities. For Arnold made it his lifelong mission to expose the vices of "philistinism", to instill the belief that the greedy profit quest of the vulgar, unrefined, acquisitive middle-classes was responsible for the social ills of the Industrial Revolu-

tion as well as for the cultural sterility and crisis which he believed England to be going through.

The Bildungsroman was born precisely out of the tensions of a self-searching examination of the doctrines of liberalism by writers who believed in altruistic choices, in self-fulfillment rather than a materialistically motivated ideal of industry, in benevolent and integrated rather than atomistic and alienated individualism. For the idealist liberals of the nineteenth century, as opposed to the rational utilitarian liberals of the same era, it was possible to achieve a world-view in which the individual, by ethical rather than purely utilitarian or pragmatic choices, could reach moral integrity and maturity. Furthermore, they saw the improvement of society as strictly related to the number of individuals who used their freedom of choice in such ethical directions. This Bildungsideal was reached, however, only after a tortured inquiry and controversy that was inspired by confidence, crisis, and criticism.

### 3. ENGLAND IN 1850

The very complex atmosphere of confidence, crisis, and criticism has been studied by Victorian scholars such as Houghton, Williams, Buckley, Mellor, Chesterton, Burns, Miyoshi, and Marshall(8). The following discussion relies heavily on their work with a view to highlight those aspects of the Victorian temper that contributed to the structuring of the Victorian Bildungsideal.

Confidence, crisis, and criticism mark the character of the Victorian era in all aspects of social life. Whether worthy or not, the middle-class who rose to political power through the revolutionary legislation of 1828-1835, such as the repeal of the Test and Corporation Acts, the municipal

Reform Act, and above all the Reform Bill, owed their victory to the financial power they acquired during the Industrial Revolution. And once the middle-class attained political as well as financial importance, their social influence became decisive. The Victorian frame of mind was largely composed of their characteristic modes of thought and feeling. However, the great optimism and faith in the liberal economy and politics of the beginning of the nineteenth century was already cast with clouds of doubt and questioning by the 1850's. The dubious victory won by liberalism became a subject of controversy in all kinds of societies such as Bible societies, Tract societies, Puseyism, Socialism, Chartism, Benthamism, Tory radicalism, where vigorous debate on alternatives were undertaken. It was this atmosphere that Thomas Arnold meant to refer when he said "an atmosphere of unrest and paradox is hanging around many of our ablest young men of the present day," and "of questions as to great points in moral and intellectual matters; where things which have been settled for centuries seem to be again brought into discussion"(9). Carlyle lamented the spiritual sterility that he witnessed in his age in a similar manner:

Not the external and the physical alone is managed by machinery, but the internal and the spiritual also... The same habit regulates not our modes of action alone, but our modes of thought and feeling. Men are grown mechanical in head and heart, as well as in hand. They have lost faith in individualistic endeavor, and in natural force, of any kind. Not for internal perfection, but for external combinations and arrangements, for institutions, constitutions, for mechanism of one sort or other, do they hope and struggle. Their whole efforts, attachments, opinions, turn on mechanism, and are of a mechanical order(10).

While Carlyle thus revolted against the mechanism of his age,

another conservative, Edmund Burke, put his appeal into the popular economic terminology of the market when he criticized the new mode of thinking which did not revere the cultural inheritance of the past:

We are afraid to put men to live and trade each on his own private stock of reason; because we suspect that the stock in each man is small, and that the individuals would do better to avail themselves of the general bank and capital of nations and of ages(11).

The combination of crisis, confidence, and criticism is best seen in the following paragraph of Carlyle:

These dark features, we are aware, belong more or less to other ages as well as to ours. This faith in Mechanism, in the all-importance of physical things, is in every age the common refuge of Weakness and blind Discontent... We are aware also, that, as applied to ourselves in all their aggravation, they form but half of a picture... Neither, with all these evils more or less clearly before us, have we at any time despaired of the fortunes of the society. Despair, or even despondency, in that respect, appears to us, in all cases, a groundless feeling. We have faith in the imperishable dignity of man; in the high vocation to which, throughout this his early history, he has been appointed... This age also is advancing. Its very unrest, its ceaseless activity, its discontent contains matter of promise. Knowledge and education are opening the eyes of the humblest; are increasing the number of thinking minds without limit. This is as it should be, for not in turning back, not in resisting, but only in resolutely struggling forward, does our life consist... There is a deep lying struggle in the whole fabric of society; a boundless grinding collision of the New with the Old(12).

Carlyle's reserved criticism was only a starting point. A generation later, a greater rupture between the optimists and the pessimists could be easily detected. In the 1850's which saw the opening of the Crystal Palace, optimism seemed to have been reserved for the statesmen and politicians only:

Nobody who has paid any attention to the peculiar features of the present era will doubt for a moment that we are living at a period of most wonderful transition, which tends rapidly to accomplish that great end, to which, indeed, all history points- the realization of the unity of mankind(13).

Nevertheless, the mood of literature often differed from the official optimism of the 1850's. In 1850, the age is still one "of fusion and transition... Old formula, old opinions, hoary systems are being thrown into the smelting pan; they are fusing-- they must be cast anew: who can tell under what new shapes they will come from the moulds?"(14) Carlyle had grown much more pessimistic by the time he was writing the Latter Day Pamphlets: He was convinced that "in spite of our Statistics, Unshackled Presses, and Torches of Knowledge", the age revealed itself as "one of boundless misery and Sorrow"(15).

The deranged condition of our affairs is a universal topic among men at the present and the heavy miseries pressing in their rudest shape on the great dumb inarticulate class and from this by sure law spreading upwards in a less palpable but not less certain and perhaps still more fatal shape on all classes to the very highest, are admitted everywhere to be very great, increasing and now almost unendurable(16).

And again rejecting the premature self-congratulatory attitude of the official optimism on the defeat of the Chartist movement, Carlyle writes:

We are aware that according to newspapers. Chartism is extinct; that a Reform Ministry has 'put down the chimera of Chartism' in the most felicitous manner. So say the newspapers;- and yet alas, most readers of newspapers know withal that it is indeed the 'chimera' of Chartism, not the reality, which has been put down... The living essence of Chartism has not been put down. Chartism means the bitter discontent grown fierce and mad, the wrong condition therefore or the wrong disposition, of the Working Classes in England. It is a new name for a thing which has had many names, which will yet have many. The matter of Chartism is weighty, deep-rooted, far-extending; did not begin yesterday; will by no means end this day or tomorrow(17).

Sharing the above sentiments with Carlyle, Dickens will soon begin, in 1851, his unsparing anatomy of the English social institutions in novels such as Bleak House, Hard Times, and Little Dorritt.

One of the most interesting achievements of the nineteenth century writers is their extensive use of the autobiographical genre to unite most public concerns with the most personal questionings and reckonings. A deeply political involvement with social issues existed side by side with a rigorous existential questioning of man's predicament. As Houghton renders the range of such probings into man's ontological state, the inquiry of the Victorians seemed to recognize no limits. Is there a God or is there not? Is there a heaven and a hell? If there is a God, is he a personal or an impersonal force? If there is a true religion, is it theism or Christianity? If it is Christianity, is it Roman Catholicism or Protestantism? Have we free will or are we automata? And if we have the power of moral choice, what is its basis? Will God given voice of conscience or rational calculation promote the greatest happiness of the greatest number?

Is man a man or simply a higher ape?(18) All these questions were asked and answered over and over again by thinkers and writers representing the materialist or the idealist poles of liberalism, or by those, like John Stuart Mill, who tried to strike a compromising balance. Most of the novelists of the 1850's, however, whether conservative, liberal, populist, radical, or some combination of these, maintained an idealist position which held that man had free choice and was capable of employing it ethically, that he was not merely a higher form of an ape, and that he did have a God given conscience which did not conflict with the dictates of reason. The autobiographical tone which became the only vehicle for posing such questions and answering them dominated the mid-century writing, as exemplified by Matthew Arnold's collection of poems, The Strayed Traveller, John Henry Newman's Apologia pro Vita sua, Francis Newman's Phases of Faith, Wordsworth's posthumously published Prelude, Carlyle's Sartor Resartus, John Stuart Mill's Autobiography. The list can be extended if we include works of lesser novelists like Kingsley's Alton Locke, Eliot Warburton's Reginald Hastings, Francis Smedley's Frank Fairleigh, George Borrow's Lavengro, and Bulwer-Lytton's The Caxtons.

Thackeray's Pendennis, which is generally considered to be the first Bildungsroman in English literature, is in reality a mixed genre like Dickens' David Copperfield. These are the most personal and autobiographical novels of the two authors, exploiting at the same time the theme of growing up and pointing to the Bildungsideal of the mid-Victorian era. As such, they will be analyzed in the next chapter before we take up the first Bildungsroman proper in England, Great Expectations.

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- (7) E.J.Hobsbawm, Industry and Empire: An Economic History of Britain Since 1750 (London: Weidenfeld and Nicolson, 1968), pp.69-70.
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- (9) Walter E. Houghton, The Victorian Frame of Mind (New Haven: Yale Univ. Press, 1957), p.8.

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- (18) Houghton, p.11.

## CHAPTER III

### PENDENNIS AND DAVID COPPERFIELD

The imagination of a boy is healthy, and the mature imagination of a man is healthy; but there is a space of life in between, in which the soul is in ferment, the character undecided, the way of life uncertain, the ambition thick-sighted...

Keats, 1818 Preface to Endymion

#### 1. THACKERAY'S PENDENNIS

Pandennis and David Copperfield which were both serialized and completed within the same year (1849-50) were treated as twin achievements in the critical appraisal of their contemporaries(1). Critics evaluating these two autobiographical novels by the great rivals of the mid-century reiterated the cliché opinion that Thackeray was the more studied and sophisticated stylist in comparison to Dickens whose style was faulty but whose artistic genius was more original and captivating. As for Thackeray himself, he read the first number of David Copperfield with great enthusiasm and is reported to have said: "O, it is charming. Bravo Dickens. It has some of his very prettiest touches-- those inimitable Dickens touches which make such a great man of him."(2). He also added, "It is beautiful, it beats the yellow chap of this month hollow", expressing his estimate of David

Copperfield as being superior to that month's issue of Pendennis(3).

Although Pendennis is considered to be the first Bildungsroman in English fiction, it is more appropriate to classify it with the autobiographical novel than with the mature form of the genre, simply because this study limits the formal structure of the Bildungsroman to the depiction of childhood, adolescence, and maturity. The limitation has been imposed by considerations of space rather than of substance for it would be difficult to think of any nineteenth century novel that does not preoccupy itself with Bildung in one way or another, the Bildungsideal being so dominant a conviction of the century. Pendennis, however, which is described as "Thackeray's effort to evoke the spirit of his own youth-- though scarcely the letter, for the direct autobiography limited to memories of persons and places and occasional strokes of self portraiture, does not extend to decisive acts or crises of emotion," starts when Pendennis is an adolescent of seventeen and is experiencing his first love.

Pendennis is an orphan who is doted upon by two women, his mother Helen, and Laura whom his mother has adopted. Experiencing his first love, he is all passion and poetry, he sees in Miss Castigan a glamor and weaves a web of sublime art and poetry around her which are all products of his own infatuated heart and mind. She, however, has her feet firmly on the ground, as Thackeray shows by constantly associating her with down-to-earth ordinary things, often edible ones, such as brown stout, mutton chop, veal and ham pie, and beef-steak pudding. When the affair ends, she wraps up "Pen's letters, poems, passions, and fancies, and(ties) them together with a piece of string neatly, as she would a Parcel of sugar."(5) (Pendennis, I, 148). The affair, however, ends thanks to the labors of another worldly character, Major

Pendennis, who is Arthur's uncle and who has been summoned from London by Helen, to talk Arthur to reason. Knowing how difficult it would be to make a young man in first love see reason, Major Pendennis puts an end to the affair simply by explaining to Miss Castigan and her father that the young Pendennis is not an heir to as great a fortune as the two had assumed. Following this disillusionment Pendennis is first sent to Oxbridge to study law and then launched into London society by his uncle with the latter's hopes that he may manage a "good" marriage there.

Pendennis at Oxbridge is portrayed as a talented, but vain and selfish creature who the reader recognizes must go through quite an ordeal before he can attain the maturity that befits the hero of a novel. As such, Pendennis, too, at least until he reforms himself at the very end, is an anti-hero in the Thackerayan Manner. Even in misfortune, Pen is candidly described by Thackeray as a man who "when absorbed in grief, took no notice of events which befell persons less interesting to himself than Arthur Pendennis." (Pendennis, I, 251). At this point Arthur Pendennis falls in love again, this time with Blanche Amory, the stepdaughter of Sir Clavering about whose real father not much is known except that he had been a very rich ship's captain and had died in an accident at sea. Blanche is another vain person who is superficial and, only capable of sham emotion, Pen's love for her can be described as an intense flirtation rather than involving a serious emotion. All this takes place while Laura watches Pen with concerned eyes. Laura is Pen's guardian angel throughout the novel, with whom Pen's mother would like to see him united but who would not accept this arranged marriage unless Pen came to her motivated by love and not by the wish to comply with his mother's desire.

Laura and Blanche Amory are exact opposites: Laura,

serious, sacrificing, pleasing and honest; Blanche, frivolous, selfish, demanding, and intriguing. The moment these two types of women are set against each other, we know what Pen's education, or Bildung will involve: appreciation of Laura and all the authentic qualities she represents in a world of lies. In fact Martin Fido and Edgar Harder have pointed out that Pendennis is a novel about art and artifice(6). The hero falls in love first with an actress who has no real artistic ability but to mimic, and next with a flirt who is sham through and through and, he himself aspires to be a writer. Hence we are constantly alerted to look out for the difference between the natural and the artificial, the true and the false.

After the Oxbridge phase, London becomes the setting for Pen's real trial, education and maturity. Before Thackeray launches Pen into the life of journalism and book trade in London, he describes his lodgings at the Temple, and the lonely lives spent at the Inns of Court:

On the first floor, perhaps, you will have a venerable man whose name is famous, who has lived for half a century in the Inn, whose brains are full of books, and whose shelves are stored with classical and legal lore. He has lived alone all these fifty years, alone and for himself, amassing learning, and compiling a fortune. He comes home at night only from the club, where he has been dining freely, to the lonely chambers where he lives a godless old recluse. When he dies, his Inn will erect a tablet to his honour, and his heirs burn a part of his library. Would you like to have such a prospect for your old age, to store up learning and money, and end so?

(Pendennis, I, 376).

This is the price one has to pay for success in the ruthless metropolis: loneliness and futility. It is in one such Inn

that Pen starts his career as an urban bachelor. He shares his lodgings with George Warrington who will act as the voice of conscience and corrector for Pen, the mission Laura had carried in Fair Oaks. It is also in the city that Pen's talents as an artist will find inspiration among the many and varied scenes and people of London, which Thackeray calls "Babylon";

Elated with the idea of seeing life, Pen went into a hundred queer London haunts. He liked to think he was consorting with all sorts of men-- so he beheld coal-heavers in their taprooms; boxers in their innparlours: honest citizens disporting in the suburbs or on the river; and he would have liked to hob and nob with celebrated pickpockets, or drink a pot of ale with a company of burglars and cracksmen, had chance afforded him an opportunity of making the acquaintance of this class of society.

(Pendennis, I, 385).

For all this Bohemianism, the novel which Pen publishes is far from being a realistic city-novel, rather it is a historical romance, but this is just as it should be for romanticism is another trait of which Pen has to be cured before he reaches maturity.

Again it is in London that Pen is initiated into the life of journalism like Lucien of Lost Illusions. It must be admitted, however, that Thackeray's version lacks the color and vividness of Balzac's portrayal of the world of journalism in Paris:

'Look at that, Pen', Warrington said. 'There she is-- the great engine-- she never sleeps. She has her ambassadors in every quarter of the world-- her couriers upon every road. Her officers march along with armies, and her envoys walk into statesmen's cabinets. They are ubiquitous.'

Yonder journal has an agent, at this minute, giving bribes at Madrit; and another inspecting the price of potatoes in Covent Garden. Look! Here comes the Foreign Express galloping in. They will be able to give news to Downing Street tomorrow: funds will rise or fall, fortunes be made or lost; Lord B. will get up, and, holding the paper in his hand, and seeing the noble Marquis in his place, will make a great speech; and-- and Mr. Doolan will be called away from his supper at the Back Kitchen; for he is foreign sub-editor, and sees the mail on the newspaper sheet before he goes to his own.'

(Pendennis, I, 476).

The satire directed against journalism is never too keen in Thackeray, who was a successful journalist, but light and sparing, which even at times betrays an admiration as opposed to the unsparing criticism of Balzac in the Lost Illusions.

The book which wins Pen fame in London, Leaves from the Life-book of Walter Lorraine would never have been written but for Arthur Pendennis's own private griefs, passions, and follies." (Pendennis, II, 33). The book, like the hero, exhibits another phase of "youth" before maturity. We feel that Thackeray was not very approving of the autobiographical, or confessional literature of his times. In Pendennis's youthful book, Thackeray has occasion to satirize the romantic confessional literature of the century, English and German alike:

This book, written under the influence of his youthful embarrassments, amatory and pecuniary, was of a very fierce, gloomy, and passionate sort,--the Byronic despair, the Wertherian despondency, the mocking bitterness of Meshistopholes, of Faust, were all reproduced and developed in the character of the hero; for our youth had just been learning the German language,

and imitated, as almost all clever lads do, his favourite poets and writers.

(Pendennis, II, 29).

It is a known fact that Thackeray was a great enemy of sentimentality, and of the "romantic" as far as it encouraged sentimentality(7). The education of Pen will, therefore, involve the recognition of the inferiority of exaggerated emotion, and false sentimentality over a calm, critical, but still tolerant and loving appraisal of life, as practiced by Laura.

Pendennis in London is a conceited man who cloaks his opportunism under a cynical philosophy: When he realizes that his friend Foker is hopelessly in love with Blanche Amory, he joins the competitive courtship just for "sport", having no respect for the feelings of poor Foker:

'And so he wants her too, does he?' thought Pen as he marched along-and noted within himself with a fatal keenness of perception and almost infernal mischief, that the very pains and tortures which that honest heart of Foker's was suffering gave a zest and an impetus to his own pursuit of Blanche: if pursuit that might be called which had been no pursuit as yet, but mere sport and idle dallying.

(Pendennis, II, 100).

Pen claims he has outgrown love and sentimentality, he, therefore sees no reason why he should not court the vain and worthless Blanche Amory, if that will provide him with a good fortune and a seat in Parliament. That fortune and that seat, Pen does not know yet, have been procured by his uncle's blackmailing Sir Clavering. Major Pendennis, having discovered the secret that Clavering's rich wife's former husband and Blanche's father, who was supposed to have been dead, is really alive and in London as a convict in hiding, threatens

the pathetic Clavering into giving a good dowry to his step daughter and giving up his seat in the Parliament to her husband. Until Pen learns of Blanche's secret and his uncle's part in his future welfare, the adjectives with which Thackeray describes him to us are not at all complimentary. Thackeray uses phrases like "artful Lovelace," "dandified" (p.123) "confounded prig" (p.266) to set the reader at an ironic distance from Pen whose rise or fall will be determined by his choosing to accept the money and power that Blanche will bring to him (together with the shame that his acceptance must imply) or to give them up. George Warrington, who acts as the voice of conscience, reminds Pen -- and the reader-- of the critical decision Pen has to make:

'O Pen, you scoundrel! I know what you mean,' here Warrington broke out. 'This is the meaning of your scepticism, of your quiteism, of your atheism, my poor fellow. You're going to sell yourself, and Heaven help you. You are going to make a bargain which will degrade you and make you miserable for life, and there's no use talking of it. If you are once bent on it, the devil won't prevent you.'

(Pendennis, II, 318).

The devil perhaps won't, but an angel will. While Pen "was thus carrying on his selfish plans and parliamentary schemes" he learns that Lady Rockminster and Laura (the latter after the death of Pen's mother, accompanies Lady Rockminster as a governess) have arrived nearby (Pendennis, II, 370). We are now approaching Pen's crucial decision, and the author introduces Laura again, who represents the correct path from which Pen has long deviated, a deviation which he is vaguely aware of:

At the announcement that Laura... was near him, Pen felt rather guilty. His

wish was to stand higher in her esteem, perhaps, than in that of any other person in the world. She was his mother's legacy to him. He was to be her patron and protector in some sort. How would she brave the news which he had to tell her; and how should he explain the plans which he was meditating? He felt as if neither he nor Blanche could bear Laura's dazzling glance of calm scrutiny, and as if he would not dare to disclose his worldly hopes and ambitions to that spotless judge. At her arrival at Baymouth, he wrote a letter thither which contained a great number of fine phrases and protests of affection, and a great deal of easy satire and raillery; in the midst of all which Mr. Pen could not help feeling that he was in a panic, and that he was acting like a rogue and hypocrite.

(Pendennis, II, 370).

Teased by Lady Rockminster -- a typical Thackeray eccentric of harsh words but a good heart-- for his stupidity in choosing Blanche Avory when there was a gem of a woman like Laura whom he could marry, Pen realizes that he is in love with Laura and that there is nothing more in the world he wants to do than to retract his promise to marry Blanche. It is too late, however, to go back now and he continues his courtship of Blanche with a divided heart and mind. In the meantime Pen discovers that the only reason why Sir Clavering is bestowing upon them money and prestige, is because he is being blackmailed by Major Pendennis. When he finds out the Clavering secret, Pen wishes to leave Blanche but is reminded by Laura that it is the money and the seat he must give up and not Blanche, for Blanche cannot be held guilty of her birth. The only honest choice Pen can make under the circumstance is to continue with the match but refuse the fortune and the seat in the Parliament. With gentle inducement from Laura, Arthur Pendennis's *Bildung* is completed when he faces his uncle in a dramatic confrontation and accuses his uncle

of having misled him:

'See, that rather than trade upon this secret of Amory's,' Arthur cried out, 'I would go and join my father-in-law at the hulks. See, that rather than take a seat in Parliament as a bribe from Clavering for silence, I would take the spoons off the table. See, that you have given me a felon's daughter for a wife; doomed me to poverty and shame; cursed my career when it might have been-- when it might have been so different but for you. Don't you see that we have been playing a guilty game, and have been over-reached; -that in offering to marry this poor girl, for the sake of her money, and the advancement she would bring, I was degrading myself, and prostituting my honour?'

(Pendennis, II, 426).

After this confrontation with his uncle, we see Pen travelling towards his betrothed's house, in a mood of bitter self-searching:

'Here is the end of hopes and aspirations,' thought he, 'of romance and ambitions. Where I yield or where I am obstinate, I am alike unfortunate; my mother implores me and I refuse an angel. Say I had taken her; forced on me as she was, Laura would never have been an angel to me.... I yield to my uncle's solicitations, and accept on his guarantee Blanche, and a seat in Parliament, and wealth, and ambition and a career; and see.-- Fortune comes and leaves me the wife without the dowry, which I had taken in compensation of a heart.'

(Pendennis, II, 452).

Then Pen utters the indispensable philosophy of the Bildungsroman, the conviction on which the Bildungsideal stood in the nineteenth century:

'Ah me! you must bear your own burden, fashion your own faith, think your own thoughts, and pray your own prayer. To what mortal ear could I tell all, if I had a mind? or who could understand all? Who can tell another's shortcomings, lost opportunities, weigh the passions which overpower, the defects which incapacitate reason?-- what extent of truth and right his neighbour's mind is organised to perceive and to do?'. . . And his head fell on his breast, and the young man's heart prostrated itself humbly and sadly before that Throne where sits wisdom, and love, and pity for all and made its confession.

{Emphasis mine, Pendennis, II, 454}.

After Pen has made the correct decision and attained a self-awareness which inspires the above confession and regret, he is rewarded by a fast dénouement in which he finds out that Foker has replaced him in Blanche's affections. He asks Laura to marry him, and this time he is accepted. The novel closes on a happy tone of reconciliation through marriage.

The above discussion of Pendennis shows that this novel, although it carries many of the motifs of the Bildungsroman, does not have the greatest emphasis on the "formation" or the "Bildung" of the character. The novel's theme, which is the disciplining of the wayward youth, is the typical theme of the Bildungsroman, but this theme is dilated by plot which is too complicated, episodic, and unnecessarily long. It subordinates the interest in Pen's character and development to the intricacies of contrived plotting. The major motifs of the Bildungsroman, the authentic versus the sham, the misleading of youth and his misleader, great expectations and lost illusions, and the final achievement or self-awareness necessary for self actualization are all there, but the reader has to pick them up from two volumes of prolonged narrative which fails to sustain the focus on these themes. This

is why Pendennis is treated as an example that bridges between the autobiographical novel and the Bildungsroman; in its ironic distance from the hero, and its containing the many themes and concerns of Bildung, it is not a purely autobiographical novel; in its failure to bring the theme of development under clear focus, however, it is an imperfect example of the genre.

## 2. THE BILDUNGSIDEAL OF DAVID COPPERFIELD

Dickens always referred to this novel as the special child of his fancy. In the Preface he wrote to the second edition of David Copperfield, he reveals the special place it has among his books and his life:

I remarked in the original Preface to this Book, that I did not find it easy to get sufficiently far away from it, in the first sensations of having finished it, to refer to it with the composure which this formal heading would seem to require. My interest in it was so recent and strong, and my mind was so divided between pleasure and regret--pleasure in the achievement of a long design, regret in the separation from many companions-- that I was in danger of wearying the reader with personal confidences and private emotions. (8).

This emotional identification with David Copperfield (the very title reverses Dickens' initials) results from the novel's resembling closely Dickens' life. In fact, David Copperfield in a way replaced an Autobiography Dickens wrote but never published, the fragments of which were published after his death by his friend Forster(9). These fragments revealed close parallels between Dickens' life and David's. Forster's Life, disclosed for example, the secret that David's most traumatic experience in David Copperfield, namely his working at the Murdstone and Grinby's warehouse, sticking labels at

the empty bottles had its close parallel in the novelist's own wretched days when he was forced to work as a child at Warren's blacking-warehouse. That experience was recaptured in the unpublished autobiography in the following notes of despair:

The deep remembrance of the sense I had of being utterly neglected and hopeless; of the shame I felt in my position; of the misery it was to my young heart to believe that, day by day, what I had learnt, and thought and delighted in, and raised my fancy up by, was passing away from me, never to be brought back any more; cannot be written. That I suffered in secret and that I suffered exquisitely, no one ever knew but I. How much I suffered, it is, as I have said already, utterly beyond my power to tell. But I kept my own counsel, and I did my work. No man's imagination can overstep the reality.... For many years, when I came near to Robert Warren's in the Strand, I crossed over to the opposite side of the way, to avoid a certain smell of cement they put upon the blacking-corks, which reminded me of what I was once((10).

Dickens' despair finds its parallel in the following reminiscence of David:

That I suffered in secret, and that I suffered exquisitely, no one ever knew but I. How much I suffered, it is, as I have said, already, utterly beyond my power to tell. But I kept my own counsel, and I did my work. I knew from the first, that, if I could not do my work as well as any of the rest, I could not hold myself above slight and contempt.

{D.C., p.162}.

In the Preface referred to above, Dickens avows to the personal closeness he felt to the characters of David Copper-

field when he says that at the finishing of his novel he felt as though he were "dismissing some portion of himself into the shadowy world" and that "no one can ever believe this Narrative in the reading more than I believed it in the writing." {Preface, p.17}. Indeed, it is common knowledge on the part of Dickens specialists that Mr. Micawber was based on Dickens' own father, as the child-wife Dora was based on an early disappointed love-affair with Maria Beadnell. In a letter to John Forster, Dickens confessed how the novel's autobiographical ties still affected him, even when he had reached his forties: "No one can imagine in the most distant degree what pain the recollection gave me in Copperfield. And, just as I can never open that book as I open any other book, I cannot see the face, or hear the voice, without going wandering away over the ashes of all that youth and hope in the wildest manner."(11).

It is perhaps due to this strong autobiographical bearing of the novel that memory plays such an important part of the narrative; in fact, almost in a Proustian fashion, memory becomes the narrative in David Copperfield(12). Dickens uses the Present Tense rather than the Past Tense in revivifying the most vivid moments of David's childhood and youth. The suffering at Murdstone and Grinby's is described as it comes back to David in all its painful freshness: "I now approach a period of my life, which I can never lose the remembrance of, while I remember anything; and the recollection of which has often, without my invocation, come before me like a ghost, and haunted happier times." (D.C., p.151). He describes himself as a little boy in the Church and how his mind wandered through the sermon. The recollection is Joycean in recapturing the stream of consciousness of a boy instanced by the objects gathered before his wandering glance:

Here is our pew in the church....But though Peggotty's eye wanders, she is much offended if mine does, and frowns to me as I stand upon the seat, that I am to look at the clergyman.... I look at a boy in the aisle, and he makes a face at me. I look at the sunlight coming in at the open door through the porch, and there I see a stray sheep- I don't mean a sinner, but mutton- half making up his mind coming into the church....I look up at the monumental tablets on the wall, and try to think of Mr. Rodgers late of this parish, and what the feelings of Mrs. Rodgers must have been, when affliction sore, long time Mr. Rodgers bore, and physicians were in vain. I wonder whether they called in Mr. Chillip, and he was in vain,; and if so, how he likes to be reminded of it once a week. I look from Mr. Chillip...to the pulpit; and think what a good place it would be to play in, and what a castle it would make... (D.C., p.31).

The people and places are so vivid in this astonishing narrative, that we live the story of David in flashing reminiscences such as "He (Mr. Peggotty) stands before me again, his bluff hairy face irradiating with a joyful love and pride for which I can find no description" (D.C., p.109)or "As plainly as I behold what happened, I will try to write it down. I do not recall it, but see it done" (D.C., p.714, emphasis mine). It is not rarely, that in the evocation of all the senses as David remembers we get the Proustian recapturing of "lost times" together with a Joycean technique of association:

How well I recollect the kind of day it was! I smell the fog that hung about the place; I see the hoar frost, ghostly, through it; I feel my rimy hair fall clammy on my cheek; I look along the dim perspective of the schoolroom, with a sputtering candle here and there to light up the foggy morning, and the breath of the boys wreathing and smoking in the raw cold as they blow upon their fingers, and

tap their feet upon the floor.

(D.C., p.126).

Although David Copperfield does not display the structural and schematic characteristics of the Bildungsroman as defined by this study, that is, it does not easily fall into the structure of childhood, coming of age, identity crisis, and selfactualization, it is based on a very distinctly defined Bildungsideal, which perhaps is the most Victorian ideal of growing up that any Dickens novel illustrates. The reason why suffering takes the place of self-delusion in David Copperfield and thus shifts it somewhat from the major concern of the Bildungsroman is that David is too ideal and an idealized character. He is portrayed as a faultless child, and quite a faultless youth except for two rather misplaced affections he has bestowed upon Steerforth and Dora. The Good and the Bad are diametrically opposed in David Copperfield. The simple, pure, and honest life and devotion of low people (Peggotties) is opposed to the haughty, heartless and selfish pride of the aristocracy (Steerforths); the kind liberal minded Betsey Trotwood and the harmless lunatic Dick are opposed to the puritan sternness and cruelty of the Murdstones; the balanced calm and self-control of Agnes Wickfield, the ideal Victorian wife, is opposed to the romantic satanism of Steerforth and compared to the harmless and yet exasperating childishness of Dora, and the humble financial failures of the Micawbers are opposed to the calculating, cunning evil in the "umbleness" of Uriah Heep and his mother. David is placed among these characters and the virtues and vices they represent and he never fails to respond to the good and to shun the evil. The reader may sympathize with David when he suffers an injustice in the hands of the bad, but he certainly never worries about the salvation of David's soul, for David is always instinctively on the right side. This means that David is too idealized a character to confront any serious moral conflict from which

he has to emerge by applying his freedom of choice. He never suffers self-delusion although he may be deluded by others or by the circumstances. Consequently, he does not have to fight his way out of a deluded adolescence or an identity crisis, but has only to fight to fulfill the promises of his upright character despite adverse circumstances.

David is a child ever responsive to good feeling and kindness, no kindness will be wasted upon him: "God help me" he says as he remembers his feelings toward his stepfather Murdstone, "I might have been improved for my life, I might have been made another creature perhaps, for life, by a kind word at that season. A word of encouragement and explanation, of pity for my childish ignorance, of welcome home, of reassurance to me that it was home, might have made me dutiful to him in my heart henceforth, instead of in my hypocritical outside, and might have made me respect instead of hate him." {D.C., p.59}. He is sensitive, imaginative and displays a tendency for creative work in his early childhood as Dickens himself did: His only happy escape from the cruelty of Murdstones is to take refuge among the books left to him by his father. "From that blessed little room, Roderick Random, Peregrine Pickle, Humphrey Clinker, Tom Jones, the Vicar of Wakefield, Don Quixote, Gil Blas and Robinson Crusoe, came out, a glorious host, to keep me company. They kept alive my fancy, and my hope of something beyond that place and time, - they, and the Arabian Nights and the Tales of the Genii, - and did me no harm; for what ever harm was in some of them was not there for me; I knew nothing of it."(D.C., p.67). It is interesting to notice here, that David Copperfield, who will become an author and make his first novel an autobiographical one-- or perhaps a Bildungsroman-- has informed his earliest reading by the picaresque novel. In this connection, another parallel between Dickens and his hero inevitably comes to mind. Speaking of his romantic temperment, and his love of the

fairy tale, Dickens is known to have said:

I am the modern embodiment of the old Enchanters, whose familiars tore them to pieces, I weary of rest, and have no satisfaction but in fatigue. Realities and idealities are always comparing themselves before me, and I don't like the realities except when they are unattainable-then, I like them of all things. I wish I had been born in the days of Ogres and Dragon-guarded Castles...(13).

David's most trying experiences are confined to childhood when he suffers cruelty in the hands of the Murdstones under the helpless eyes of his child-mother, and the humility he suffers at the Murdstone-Grinby blacking warehouse. After he makes his escape from the warehouse, and takes shelter in his aunt's house, his fortunes improve, and his sufferings cease. Dickens himself describes David as the innocent victim of circumstance rather than the agent of his own misfortunes, when he says:

When I tread the old ground, I do not wonder that I seem to see and pity, going on before me an innocent romantic boy making his imaginative world of such strange experiences and sordid things.

{D.C., p.168}.

The passage from childhood to youth marks the end of unhappy times for David Copperfield. The eccentrics he has for guardians now, Mr. Dick and his aunt Betsey Trotwood, are, like all Dickens eccentrics, good and honest at heart. Dickens, relying on an old tradition of "praising folly", uses them to contradict the smug, self-complacent Victorian morality. Folly in Dickens is always superior to the pragmatic and unfeeling puritan Victorian wisdom as exemplified by the Murdstones.

David, by the good services of his aunt, is sent to school at Canterbury and lodges with Mr. Wickfield, his daughter Agnes and his assistant Uriah Heep. Dickens does not miss the chance of opposing the good educator to the bad one in this second schooling of David, the trusting and kind-hearted Dr. Strong is set as an example of the ideal tutor as opposed to the sadistic Mr. Creakle of the Creakle Boarding School where he had been sent as a child. From this point on, we see that David's aunt Betsey Trotwood assumes the authorial voice of Dickens in pronouncing the educational precepts for the formation of David's character, or the Bildungsideal of this novel: "Never be mean" she admonishes David as she takes her leave of him, "never be false, never be cruel." (D.C., p.217). It is at this stage that David meets Agnes Wickfield, who would be the true wife and companion for him, but does not recognize this yet. He loves her as a sister:

...I feel that there are goodness, peace, and truth wherever Agnes is, and that the soft light of the coloured window in the church, seen long ago, falls on her always, and on me when I am near her, and on everything around.

(D.C., p.224).

Always in the right, always inspiring David with good, Agnes is perhaps too idealized a character to be interesting, and yet she has an important role in defining the Bildungsideal of the novel. If Agnes is the reward for David's arrival at his Victorian journey's end, David's first wife Dora plays a role in the novel analogous to Steerforth's in showing the hero the excesses of a romantic way of life. The romanticism that David grows out of in the end, is Byronic romanticism and this does not mean that Dickens makes a statement against romanticism as a whole. Like Carlyle, Dickens favors a Goethean romanticism which balances reason and emotions, rather

than a Byronic romanticism which exalts the emotions and instincts at the expense of everything else.

The pure unmotivated evil is represented in this novel by the ghastly character Uriah Heep who obviously came right out of Dickens' childhood fancies of grim fairy tales. Uriah, apart from being physically repelling, is an emodiment of pettiness who makes a virtue of pretended servility to discover and play upon the weaknesses of others. His response to David's offer to teach him Latin, pleading humility, is the reverse of the liberal ideal of self-improvement:

"Learning ain't for me. A person like myself had better not aspire. If he is to get on in life, he must get on umbly, Master Copperfield.

(D.C., p.244).

This hypocritical stand of making a virtue of servility is at the root of the evil represented by Uriah Heep. Although Dickens does not make a great issue of the fact, we must keep in mind that one of the greatest virtues of David Copperfield is his strength of will in resisting the conditions of the Murdstone-Grinby warehouse, his determined effort to escape from it in the awareness that he has better potential than being assigned to a worker's positions in life. Just as David represents the will to self-help without bringing harm to anybody, Uriah Heep represents the will to material prosperity through the exploitation of the people around him. This will to self-improvement through honest work and determination is expressed by Betsey Trotwood who obviously represents Dickens in this aspect: It is to be firm and self-reliant.

But what I want you to be, Trot-I don't mean physically, but morally; you are very well physically-is, a firm fellow. A fine firm fellow, with a will of your

own. With resolution... With determination. With character, Trot. With strength of character that is not to be influenced, except on good reason, by anybody, or by anything. That's what I want you to be.

(D.C., p.261).

This admonition by Betsy Trotwood, when it is brought together with the earlier "never be mean in anything, never be false, never be cruel" is the Bildungsideal of the novel. And this is why, of all the people whom Uriah Heep wishes to destroy he hates David Copperfield the most, for David represents exactly what he is not.

David as a young man meets his childhood friend Steerforth again. Steerforth is depicted as the irresistible Byronic homme fatale and the tragedy he causes by disrupting the marriage of Ham and Little Emily is just another version of the Bürgerliches Trauerspiel, or the middle-class tragedy which was so popular in the eighteenth and the nineteenth centuries(14). Around Steerforth are clustered other Byronic characters, like Rosa Dartle who is the slave-maiden frustrated by unrequited love, and Emily, the defiled innocent. Like the self-tortured Byronic hero who cannot help his own wickedness and is haunted by secret destructive impulses that he must give vent to, Steerforth confesses: "I wish with all my soul I had been better guided!.. I wish with all my soul I could guide myself better" and at least once laments the lack of a judicious father who could have guided him: "If I had had a steadfast and judicious father!" (D.C., p.303). His Byronic second self is expressed in his own words when he says "What old women call the horrors, have been creeping over me from head to foot. I have been afraid of myself." (D.C., p.303). Here again Dickens follows Carlyle in his distrust of the self-dramatizing romantic sentimentality which Carlyle associated with Byron and the Byronic hero and uttered the

well known injunction, "Close thy Byrons, open thy Goethes"(15).

David's friendship with Steerforth is allegorical in that Steerforth represents David's willful, romantic angel which possesses considerable hold on David's personality and which must be purged before he recognizes his love for the good, self-denying Victorian angel, Agnes Wickfield. David will only gradually recognize his love for Agnes but, Agnes will always represent the ideal of discipline and calm to which David's education must lead in the end. She is the cherished Victorian wife of Ruskin's "Of Queen's Gardens" in her patience, submission, purity, charity and piety. The recognition that he has always loved Agnes will come to David at the very end, only after he has made a bad marriage and, has lost his child-bride, who David never blames for the mismatch.

That mismatch was born of David's giving free reign to his first impulses as a romantic youth. "All was over in a moment. I had fulfilled my destiny. I was a captive and a slave. I loved Dora Spenlow to distraction." {D.C. p.363}. It is love at first sight and David feels his fate sealed when he first beholds her. That David marries Dora is proof of his romantic nature; her childish impracticability is attractive because she is so unworldly and innocent. Dora duplicates David's childish mother and with Jip's Chinese house and its chiming bells, their household soon becomes a "Doll's House." {D.C. p.575}. David finds out he has to humor his child-wife, and as much as he enjoys humoring her, he cannot help being reminded of what he has heard Annie Strong had said in one of the dramatic scenes of the book: "There can be no disparity in marriage like unsuitability of mind and purpose." {D.C. p.575}. David will often be troubled by the remembrance of Annie's words;

'The first mistaken impulse of an undisciplined heart.' Those words of Mrs. Strong's were constantly recurring to me, at this time; were almost always present to my mind. I awoke with them, in dreams, inscribed upon the walls of houses. For I knew, now that my own heart was undisciplined when I first loved Dora; and that if it had been disciplined, it could never have felt, when we were married, what it had felt in its secret experience.

'There can be no disparity in marriage, like unsuitability of mind and purpose.' Those words I remembered too. I had endeavored to adapt Dora to myself, and found it impracticable. It remained for me to adapt myself to Dora; to share with what I could, and be happy; to bear on my own shoulders what I must, and be still happy.

(D.C. p.637).

After Dora dies, David goes on a continental journey, to recuperate from his sorrow, but instead he experiences a dark night of despair. He retraces the steps of the self-searching "I" of the other autobiographical novels of the nineteenth century from Carlyle's Sartor Resartus to such later accounts as Tennyson's In Memoriam or Mill's and Newman's autobiographies. He describes his night of despair: "For many months I travelled with this ever-darkening cloud upon my mind.... I had had no purpose, no sustaining soul within me, anywhere.. Listlessness to everything but brooding sorrow, was the night that fell on my undisciplined heart." (D.C. p.740). We see that such indulgences as these in despair are equally regarded as the vagaries of an undisciplined heart, as indeed, Carlyle had warned his contemporaries against unbridled Byronic despair. When David comes out of his despair, he resolves to drown his sorrow in redeeming work, another Carlylean lesson, and is reminded of Agnes by a letter from her and comes to the awareness of the love he always bore for her. Agnes' letter restores his perspective on the purposes of human life

and society and this corrected perspective includes the Victorian ideals with Agnes as the Goethean heroine of serene calm and purposefulness:

She gave me no advice; she urged no duty on me; she only told me in her own fervent manner, what her trust in me was. She knew (she said) how such a nature as mine would turn affliction to good. She knew how trial and emotion would exalt and strengthen it. She was sure that in my every purpose I should gain a firmer and a higher tendency, through the grief I had undergone. She, who so gloried in my fame, and so looked forward to its augmentation, well knew that I would labour on. She knew that in me, sorrow could not be weakness, but must be strength. As the endurance of my childish days had done its part to make me what I was, so greater calamities would nerve me on, to be yet better than I was; and so as they had taught me, would I teach others.

(D.C. p.741).

It would not be far fetched if one maintained that Agnes also represents the saving "eternal womanhood", a Victorian Beatrice who shows the way to the liberal ideal of personal salvation. David is now cured from the excesses of his romantic nature, and sees the light in the discovery of his life's work; he decides to become a novelist and start on his first novel, which if not a Bildungsroman, certainly is an autobiography:

I worked early and late, patiently and hard. I wrote a story, with a purpose growing, not remotely, out of my experience, and sent it to Traddles, and he arranged for its publication very advantageously for me; and the tidings of growing reputation began to reach me from travellers whom I encountered by chance. After some rest and change, I fell to work, in my old ardent way, on a new fancy,

which took strong possession of me.

{D.C. p.742}.

Having made this redeeming adjustment to self, society, and work, David has conquered his undisciplined self and by marrying Agnes has accomplished the self-integrity and self-actualization that completes his Bildung.

NOTES TO CHAPTER III

- 1) Philip Collins, ed. Dickens: The Critical Heritage (London: Routledge, Regan, Paul, 1971), pp.249-269.
- 2) Jerome H. Buckley, Season of Youth: The Bildungsroman from Dickens to Golding (Cambridge, Mass.: Harvard Univ. Press, 1974), p.28.
- 3) Ibid.
- 4) Ibid, pp.78-79.
- 5) William Makepiece Thackeray, Pendennis (Boston: Estes and Lauriat, 1888), I, 148. Hereafter will be referred within the text as Pendennis.
- 6) Martin Fido, "The History of Pendennis: A Reconsideration," Essays in Criticism, 14 (1964), 363-379; Edgar Harden, "Theatricality in Pendennis," Ariel, 4(1973), pp.74-75.
- 7) Geoffrey Tillotson, Thackeray the Novelist (Oxford: Oxford Univ.Press, 1955), p.87.
- 8) Charles Dickens, David Copperfield (London: Collins, 1952), p.17. Hereafter will be referred within the text as D.C.
- 9) John Forster! The Life of Charles Dickens (Philadelphia: Lippincott, 1873), 3 vols.
- 10) Cited in Buckley, p.32.
- 11) Cited in Buckley, p.33.

- 12) Carl Dawson, Victorian Noon: English Literature in 1850 (Baltimore: The Johns Hopkins Univ. Press, 1979), pp.123-153.
- 13) Cited in Donald Stone, The Romantic Impulse in Victorian Fiction (Cambridge, Mass.: Harvard Univ. Press, 1980), pp.261-62.
- 14) Wagner's Die Kindermörderin, Goethe's Gretchen tragedy in Faust I, Lessing's Emilia Galotti, Richardson's Clarissa Harlowe are some of the well-known examples of the genre.
- 15) Thomas Carlyle, Sartor Resartus (New York: Everyman, 1967), p.145.

## CHAPTER IV

### THE VICTORIAN BILDUNGSIDEAL AND GREAT EXPECTATIONS

Remember that everyday of your early life is ordaining irrevocably, for good or evil, the custom and practice of your soul. Now, therefore, see that no day passes in which you do not make yourself a somewhat better creature; and in order to do that, find out, first, what you are now. Do not think vaguely about it, take pen and paper and write down as accurate a description of yourself as you can, with the date on it(1).

Ruskin, Preface to Sesame and Lilies

#### 1. THE VICTORIAN BILDUNGSIDEAL

By the second half of the nineteenth century nothing seemed to be able to threaten the belief in man's capacity of self-perfection so long as he had seriousness of purpose and perseverance. As George Eliot put it, life when seen as a "task" and not a "sinecure" promised high rewards for the individual(2). This high seriousness and earnestness of moral purpose were the inspiration for many religious sects and movements of the age, as well as forming the background of its official intellectual world view. It also explained the

popularity of and, preoccupation with the moral and philosophical autobiography that we have discussed in the previous chapter. Carlyle, in Heroes and Hero-Worship praises Mohammed as a hero for incarnating the Victorian virtues of earnestness and high seriousness:

He was one of those who cannot but be in earnest; whom Nature herself has appointed to be sincere. While others walk in formulas and hearsay, contented enough to dwell there, this man could not screen himself in formulas; he was alone with his soul and the reality of things... From of old, a thousand thoughts in his pilgrimings and wanderings, had been in this man: What am I? What is this unfathomable thing I live in, which men name Universe? What is Life; What is Death? What am I to believe? What am I to do?(3)

This is a typical projection of the Carlylean yearning for one of the great men of the past who is also representative of the age.

It reflects the Victorian value placed on the quest of life's fundamental meaning. It rejects an easy life, a ready-made life lived upon ready-made formulas and exalts everyman's inquiring for himself into the basic questions of existence. Man's highest calling then, is to pave his moral and spiritual path from the very beginning, and build up his own beliefs and conscience through an individually achieved education with the utmost seriousness and singularity of purpose. All the different schools of thought, from the Utilitarians to the idealists, although their methods differed, agreed upon the educability of man and sanctified a moral dedication to that end. Thinkers as different as Carlyle and John Stuart Mill held the conviction that moral truth was attainable and that it was man's highest duty to attain it in this life. Refusal to always struggle to achieve that moral

truth was considered to be intellectual idleness or dilettantism. That is why the eighteenth century value placed upon wit and sarcasm was no longer considered a virtue in the nineteenth century; not the style but the subsistence, not the surface but the depth was seen worth striving for. It was this frame of mind which was hostile to any literature not seriously concerned with fundamental questions; from Tennyson to George Eliot, Victorians wrote the most earnest stories, novels, and poetry; if there is one major theme and one major convention underlying Victorian literature, that is the serious quest and its Holy Grail is moral and spiritual truth which was regarded as absolute but which had to be sought for by each individual for himself and which could not be spoon fed. This is why Carlyle criticized the Waverly Novels of Sir Walter Scott, they did not make their major concern man's education through a spiritual journey towards truth, they missed the Victorian Bildungsideal, for they contained nothing "profitable for doctrine, for reproof, for edification, for building up or elevating in any shape! The sick heart will find no healing here, the darkly struggling heart no guidance"(4). The language of the reproach describes the German word Bildung as closely as it can be described in English: A spiritual building or shaping. In fact shaping of the character was the major Victorian concern. A Benthamite Utilitarian aimed at shaping a character of usefulness and duty to the society, a Christian, whether Anglican or Catholic, aimed at shaping the character in the image of Christ, an idealist aimed at shaping the character after the precepts of nobility and generosity of the heart and mind, and a man of compromise like John Stuart Mill believed that all of these should go into the shaping of a well-rounded character.

## 2. DICKENS' GREAT EXPECTATIONS

We all feel tip-toe with hope and confidence. We are on the threshold of a great time, even if our time is not great itself. In science, in religion, in social organization, we all know what great things are in the air... It is not the age of money-bags and cant, soot, hubbub, and ugliness. It is the age of great expectation and unwearied striving after better things.

Frederick Harrison,  
"Words on the Nineteenth Century"(5)

Dickens' Great Expectations is the epitome of the Victorian Bildungsroman, if such a judgment can be made about literary traditions. The very title, which is ironic, strikes the reader with the grand theme of the nineteenth century novel, disillusionment. The novel's hero, Pip, is both deluded by society and deludes himself. His growing up, however, depends on his attaining self-knowledge by breaking free from his self-delusion through an internal struggle rather than an external one like David's. His illusions carry him up to ambitious dreams of prosperity and poetic flights of happiness with Estella, his disillusionment brings him down to face the harsh reality as a broken but better man. The existential dimension of his development, his becoming, rests on the achievement of an inner peace and harmony even though that may require the giving up of all his dreams. In Lukacs' terms, Great Expectations can be considered to be the typical novel of "the adventure of interiority", its content is "the story of the soul that goes to find itself" and its bitter - happy end "the virile maturity" as defined by the Dickensian Bildungsideal(6). Structurally, the novel is neatly divided into the phases of Pip's growth which also correspond to the major phases of the Bildungsroman; the first volume comprises Pip's childhood and adolescence, the second his identity crisis

as a young man in London, and the third, his self-actualization through enormous suffering and a spiritual rebirth. Symbolically, the novel economizes on the images of the marshes and the mist to represent delusion, those of the forge and fire to represent purity and purgation, on the London fog, to represent spiritual depravity and loss. The consistent use of these symbols as the structural leitmotifs of the narrative sustain the Manichean struggle in which Pip ultimately becomes involved with a unity that is seldom found in any other of Dickens' novels.

The following analysis will trace the novel's own pattern of childhood and adolescence, identity-crisis, and self-actualization.

Pip's Childhood and Adolescence: Pip's story which is narrated through the first person point of view of Pip himself opens with a direct introduction to the reader:

My father's family name being Pirrip, and my christian name Philip, my infant tongue could make of both names nothing longer or more explicit than Pip, So I called myself Pip, and came to be called Pip(7).

"So I called myself Pip, and came to be called Pip". This statement confronts us with the central concern of the Bildungsroman, identity. The Bildungsroman is the hero's search for establishing an authentic identity which nobody but himself can do for him. It is important, therefore, that Pip be recognized by his own christening. That, in fact, will later become one of the conditions of his benefactor; in order to enjoy Magwitch's fortune Pip will have to agree not to change his name. Pip's self-christening, therefore, is both prophetic and ironic. It is prophetic in that he has to

establish his own identity, it is ironic in that he will find out that self-actualization is not as simple and easy as self-naming and involves a great deal of confusion and pain.

Pip, like practically all of the heroes of the Bildungsroman is an orphan. He has never seen his parents, and the only idea he has of them is derived from the inscriptions on their tombstone. The convention of orphanhood is highly charged with social, cultural, and spiritual symbolism in the Victorian novel. Socially, it isolates the individual from the community and sets him all alone on a life course of lonely struggle, culturally it liberates the individual from the tyranny of the past, of accepted norms and values, spiritually it encourages each individual to seek his own father, or God. And so we find Pip, an orphan in all the three senses, pondering at his parents' tombstone, when suddenly he finds himself in the grip of the runaway convict, Magwitch.

A fearful man, all in coarse grey, with a great iron on his leg. A man with no hat, and with broken shoes, and with an old rag tied round his head. A man who had been soaked in water, and smothered in mud, and lamed by stones, and cut by flints, and stung by nettles, and torn by briars; who limped, and shivered, and glared and growled; and whose teeth chattered in his head as he seized me by the chin.

{G.E. p. 36.}

The rhythm is that of the Humpty Dumpty rhymes, the imagery of the grim tales of the nursery. Both aspects of the nursery tale are used to render this early experience of Pip to us in all its vividness and psychological reality for the frightened child. This parody of the nursery rhymes take us directly into Pip's childhood which was obviously beset by fears. We

know from the various accounts of Dickens critics and biographers that Dickens himself could never get rid of the early influence of the horror tales of the nursery.

I used, when I was at school, to take in the Terrific Register, making myself unspeakably miserable, and frightening my very wits out of my head, for the small charge of a penny weekly; which considering that there was an illustration to every number, in which there was always a pool of blood, and at least one body, cheap(8).

This periodical, in its gross vulgarity, exemplified a type of popular press which, exploiting sensationalism for commercial profit had a vast public throughout Dickens's career. Dickens competed with this press on its own ground and employed the popular horrors of the nursery tale to pointed artistic and thematic effect. John Reed, in Victorian Conventions, makes an excellent analysis of how Dickens achieves this in Great Expectations:

The fairy tale for Dickens is of structural importance, as the Cinderella fable for Great Expectations. Pip starts his career in a low state before a forge (if not a hearth), and, by the aid of a supposed fairy godmother, achieves a high station. Because Dickens means to convert the fable to Christian purpose, Pip must relinquish the glass slipper of pride (a showy, but impractical item), and return to ordinary, but ennobled circumstances, freed from the fairy-tale... The child's fairy tale has been merged with what Arnold described as the adult's fairy tale, and the models of Cinderella and Christ confused, until Christ emerges as an exalted Cinderella, with all the aesthetic fascination of a storybook figure, but also with the moral power of divinity. Biblical parable and child's tale become coequal in instructive power, secular and aesthetic purposes of the novel(9).

The early childhood encounter with Magwitch is indeed very symbolic of Pip's later development into maturity which is the subject of Great Expectations. In order to scare Pip, Magwitch turns him upside down and addresses him in this position:

The man, after looking at me for a moment, turned me upside down, and emptied my pockets. There was nothing in them but a piece of bread. When the church came to itself--for he was so sudden and strong that he made it go head over heels before me, and I saw the steeple under my feet--when the church came to itself, I say, I was seated on a high tombstone, trembling, while he ate the bread ravenously.

(G.E. p. 36.)

Pip's association with Magwitch, involuntary and unknowing as it is, will indeed turn his world upside down; it will be the cause of his estrangement from the two people he loved and who loved him, Joe and Biddy, his vanity in trying to be "uncommon" and his confusion as regards the values of true honor, true worth, and true knowledge. Pip's story, if we follow the picture of his hanging upside down in the grip of Magwitch, will involve his spiritual struggle to turn his tragically inverted values right side up.

Pip's encounter with Magwitch as his later encounter with Miss Havisham, is portrayed from a wealth of material of early childhood tales. However, as we have already pointed out, the horrific is more than a surface attraction in his novels and is always put to marvellous use for character portrayal. The frightened Pip, therefore, that we see in the marshes, will become more vulnerable, through fear, to the demands of the convict, and will accept to steal the food from his sister's kitchen and the file from Joe's forge, an

act which will plant the first seeds of guilt within him, and which will become the ironic occasion of his "great expectations". We must point out, however, that Pip's feelings of childhood guilt, which make him so vulnerable to the tortures of Estella do not originate from this act alone. They are even more deeply rooted in Pip's feeling of being an unwanted child, a trouble for everybody, a burden for his sister, a child who everybody besides Joe, seems to believe, and even wish, will go wrong.

The spiritual father of Pip's childhood is Joe Gargery, who has married his sister, and whose significance as representing pure good will last throughout Pip's growing up. The first chapters of Great Expectations introduce us to Joe, Pip's only ally in the world, after introducing Pip as a weak, timid, fearful but sensitive and well-meaning child persecuted in the hands of unforgiving suspicious, puritan adults who are responsible for planting deep guilt feelings in him. An innocent, a man-child, Joe is in his purity, common sense, honesty and uprightness as well as intuitive goodness the incarnation of Wordsworth's assertion that the child is the father of man. "A sort of Hercules in strength and also in weakness" he is the helpless protector of Pip, and as such a very appropriate protector for the hero of a Bildungsroman, for he has to represent goodness without imposing it, set an example without forcing it. Pip tells us that he has always treated Joe "as a larger species of child, and as no more than (his) equal" until he learns of Joe's childhood, his suffering in the hands of a drunken father and his charity in forgiving that father after he died, expressed in the naive epitaph: "Whatsume'er the failings on his part/Remember reader he were that good in his hart" (G.E., s.79). After he comes to know of this great magnanimity of Joe in forgiving a father who was responsible for Joe's lack of schooling among other things, Pip says:

Young as I was, I believe that I dated a new admiration of Joe from that night. We were equals afterwards, as we had been before, but, afterwards at quiet times when I sat looking at Joe and thinking about him, I had a new sensation of feeling conscious that I was looking up to Joe in my heart(G.E. p.80).

This very early realization on the part of Pip of Joe's inner worth is indispensable for the course of his Bildung because, later on Pip will be tested according to how he honors this realization, whether he values it before such superficialities as corrupt him in Satis House or London, and whether he finally learns to differentiate true worth from the one which is honored by society, namely money and status. And again, since it is Pip's ambition to become a gentleman the question of where true gentlemanliness lies needs to be answered by Pip with the full knowledge and realization of the two alternatives of gentlemanliness, Joe's and society's. We had pointed out in the introductory chapters that the whole structure of the novel of formation, of the Bildungsroman, rested on the belief that the individual was capable of using his freedom of choice, and that he will fall or rise in accordance with the direction which he practices this capacity. In order to imbue the individual with full responsibility in practicing this act of choice, the author of a Bildungsroman usually takes care to acquaint his hero first with right and wrong, to provide him with full information so as to heighten his consciousness and responsibility in the choices he makes. It is therefore exactly as it should be that Pip's realization of Joe's inner worth and goodness comes before the next stage of his Bildung, namely coming of age.

Coming of Age: Pip's coming of age takes place in the

bizarre atmosphere of Satis House where all clocks have stopped at the disastrous moment of Miss Havisham's abandonment by her fiancé, where all is decay and rot and aridity and cruelty. No more adverse an atmosphere could be imagined for a child growing into boyhood in deep feelings of guilt. It is in Satis House that Pip falls in love, almost at a first glance, with the beautiful but unfeeling Estella and reaches an awareness of his commonness. Pip is called to Satis House to play and it is his first parting from Joe:

I had never parted from (Joe) before, and what with my feelings and what with soap-suds, I could at first see no stars from the chaise-cart. But they twinkled out one by one, without throwing any light on the questions why on earth I was going to play at Miss Havisham's and what on earth I was expected to play at (G.E. p.83).

The reader, of course, soon finds out that Pip is called to Satis House to be played at rather than to play. Miss Havisham and Estella will play with his feelings, his dignity and pride, his weakness for Estella, his former loyalties, and not sufficing with that, Miss Havisham will lead him into believing that the fortune he inherits is coming from her, all to make the subsequent disillusionment more bitter and crushing.

Upon Miss Havisham's order that Estella and Pip play together, Estella says: "With this boy? Why, he is a common labouring-boy! (G.E. p.89). The card-game that they are supposed to play is called "beggar my neighbour" and Miss Havisham tells Estella to "beggar him", the pun foreshadowing all the good values and relationships of which Pip will be beggared as a result of his acquaintance with the bizarre pair. As Pip leaves Satis House that day, he has not only lost his innocence, but he is wounded to a degree that will

throw him into an utter confusion of values for a long time to come:

She gave me a triumphant glance in passing me, as if she rejoiced that my hands were so coarse and my boots were so thick, and she opened the gate, and stood holding it. I was passing out without looking at her, when she touched me with a taunting hand.

'Why don't you cry'?

'Because I don't want to'.

'You do', said she. You have been crying till you are half blind, and you are near crying again now'.

She laughed contemptuously, pushed me out, and locked the gate upon me. I went straight to Pumblechook's, and was immensely relieved to find him not at home. So leaving word with the shopman... I set off on the four-mile walk to our forge; pondering, as I went along, on all I had seen, and deeply revolting that I was a common labouring-boy; that my hands were coarse; that my boots were thick; that I had fallen into a despicable habit of calling knaves Jacks; that I was much more ignorant than I had considered myself that night, and generally that I was in a low-lived bad way{G.E. p.94}.

Thus Pip returns from Satis House a very different boy than he entered it. He is now displeased with his station in life, and with himself; he feels insulted and injured not because of what he has done but for what he is. The experience is so deep that he cannot talk about it to his sister and Pumblechook and consequently makes up a series of lies about Miss Havisham and Satis House for he thinks that a realistic account of what happened is bound to reveal his hurt self which is sure to be misunderstood by his sister and Pumblechook. Later, he confesses to Joe that he has lied and tries to explain the reason for his having done so. Such psychological intricacies being too complicated for the simple-minded

and straight-forward Joe, he tells Pip right away that "lies is lies" and Pip should not tell any more of them. Then he tells Pip that "That ain't the way to get out of being common, old chap"(G.E.p.100). Here again, the author gives Pip a chance to benefit from "true education" the education of a naive but intuitive philosopher whose teachings always point the way towards goodness, honesty, love, and magnanimity. Pip, however, has decided to improve at least his reading for which reason he starts to attend the Wopsle School, which, as most of such institutions in Dickens's novels, is a farcical place where everything but learning is practiced.

Schools, however, as the official institutions of education have a specific function in the structure of the Bildungsroman aside from Dickens' personal critical preoccupation with them. It is a characteristic of the young men of the Bildungsroman from Julien Sorel to Jude to seek education as a means of improving their social status and advancement in life. It is also a characteristic motif of the Bildungsroman from Dickens to Musil that official education given by school is always mocked by that more stern and unforgiving education called life. In a similar vein, the Bildung always vacillates between the guidance of a true educator (Joe) and a false one (Jaggers) between whom the youth vacillates until he establishes his own identity. Both of these Pip will find out later in life, but at this stage of his coming of age and the awakening of his ambitions he is resolved to go to school as a means of "becoming uncommon".

Pip continues to "play" at Satis House for about eight or nine months at the end of which he is dismissed as having been a good boy with twenty-five-pounds. The eight months, however, have accomplished their function in corrupting the child Pip into a discontent adolescent. Now that he is ready

to be apprenticed to Joe, he feels that he doesn't like Joe's trade:

Home had never been a very pleasant place to me because of my sister's temper. But, Joe had sanctified it, and I had believed in it. I had believed in the best parlour as a most elegant saloon; I had believed in the front door, as a mysterious portal of the Temple of State whose solemn opening was attended with a sacrifice of roast fowls; I had believed in the kitchen as a chaste though not magnificent apartment; I had believed in the forge as the glowing road to manhood and independence. Within a single year, all this was changed. Now, it was all coarse and common, and I would not have had Miss Havisham and Estella see it on any account {G.E. p.134 Emphasis mine}.

The devil of ambition and discontent has entered into Pip's soul. And it soon appears incarnate in the person of Jaggers who comes to bring the news of Pip's having inherited an immense fortune from a very secret source and which will be used to turn Pip into a gentleman.

Identity Crisis Just as the evil influence of Miss Havisham and Estella were being counteracted by the good influence of Biddy and Joe, Jaggers, as the representative of a secret benefactor, arrives from London to tell Pip he must follow him to that city in order to be properly brought up as a gentleman. Upon hearing this news, Pip's vacillations between the honest work of the forge and the corrupt glamor of Satis House are resolved in favor of the latter. Not knowing that by so eagerly plunging into the preparations of becoming a London gentleman he is acting against Joe and Biddy who represent an inner self of goodness and authenticity for him, Pip enters the third stage of his journey to maturity; identity crisis. But before we follow the course of this

stage, we must digress on what Jaggery and London represent in the structure of this Bildungsroman.

Jaggery is the cool, calculating lawyer, whose logic never fails at the expense of his total repression of emotions. He is pragmatic, and measures everything in terms of its gain value. He antagonizes Joe by asking him if he would like money compensation for giving up Pip and when Joe refuses, treats him as a rather stupid, naive man who cannot pursue his own interests. Jaggery is a very articulate man who can argue anything in the direction he wants to argue it and that is where his fame and success lies as a lawyer. When this articulate and sophisticated lawyer confronts the simple Joe, however, Dickens demonstrates that a lesson in humanity has no need of eloquence or erudition:

'Now, Joseph Gargery, I warn you this is your last chance. No half measures with me. If you mean to take a present that I have it in charge to make you, speak out, and you shall have it. If on the contrary you mean to say --' Here, to his great amazement, he was stopped by Joe's suddenly working round him with every demonstration of a fell pugilistic purpose.

'Which I meantsay', cried Joe, 'that if you come into my place bull-baiting and badgering me, come out! Which I meantsay as sech if you're a man, come on. Which I meantsay that what I say, I meantsay and stand or fall by! {G.E. p.169}.

A deep sense of resentment of measuring love and loyalty with money is what inspires the angelic and lamb-like Joe to act this ferocious pantomime. It is, of course, significant that this struggle between Joe and Jaggery will turn into a struggle of two different world views, Joe's representing an idealistic humanism, and Jaggery's representing a materialistic pragmatism. Since from this point on we shall see Jaggery

in the capacity of Pip's appointed guardian, the struggle will be projected onto the plane of Pip's Bildung or maturity and will rest on the question of which of the two guardians he will finally abide by; Joe or Jaggers?

The metropolis, London, can be seen as an extension of what Jaggers represents. It means sophistication as opposed to simplicity and naivety, an anonymous and individualistic life style as opposed to the personal and sharing community from which Pip comes. The setting where Pip will go through the most severe confusion and pains of his identity crisis is, therefore, appropriately London and has great significance and symbolism in the Dickensian novel. Its discovery was signalled as early as the Sketches by Boz, the metropolis where, for Dickens, is hidden the variety and fears of the Arabian Nights and to the cold, wet, shelterless midnight streets of which many a child protagonist will come from Oliver Twist to David Copperfield. Raymond Williams even argues London to be the tempering influence of Dickens's otherwise inconsistent artistic achievement:

For what London had to show, more fundamentally, even to modern experience, than the uniform cities of the early Industrial Revolution, was a contradiction, a paradox: the coexistence of variation and apparent randomness with what had in the end to be seen as a determining system: the visible individual facts, but beyond them, often hidden, the common condition and destiny. Dickens's creation of a new kind of novel - a creative achievement which had many false starts, many lapses, but in the end was decisive - can be directly related to what we must see as this double condition: the random and the systematic, the visible and the obscured, which is the true significance of the city, as a dominant social form(10).

Once we move to London, we are indeed, in the realm of money and materialism. Herbert Pocket, who is the first and perhaps only friend that Pip makes in London has his own "great expectations", his is to make a lot of money, to build up capital, and to buy a fleet for colonial trade. However, as both Fanger and Williams have pointed out, there is no direct relationship between the city and materialism in Dickens. The worship of the Golden Calf, rather, is quite a universal phenomenon and can be practiced in the country as well as the city. It is this new religion that Pip is initiated into as soon as he comes into great expectations. The very first day he puts on his new clothes and walks through the town announcing his change of fortune he notices that old enemies have turned friends. The most radical and abrupt transformation he witnesses in Pumblechook, the Pumblechook who never missed an opportunity to degrade him, to side with his sister to insult him, who gave him only water and crumbs for breakfast at their first visit to town, now shakes hands with him for over a hundred times within a short conversation and stuffs him with choice food. What is most extraordinary, is the change in Pip. He thoroughly enjoys the flatterings of this man in whose hands he had suffered as a child and who he knows to be scoundrel. With Pip's coming into this fortune the course of his confusion is even faster than it had been when he was exposed to Satis House, he hails his future in the manner of all the ambitious young men of provinces who went to the city for fame and fortune:

Farewell, monotonous acquaintances of my childhood, henceforth I was for London and greatness: not for smith's work in general and for you! (G.E. p.174).

And yet Pip cannot overcome a taste of bitterness and sadness:

When I got into my little room, I sat down and took a long look at it, as a mean little room that I should soon be parted from and raised above, forever. It was furnished with fresh young remembrances too, and even at the same moment I fell into much the same confused division of mind between it and the better room to which I was going, as I had been in so often between the forge and Miss Havisham's, Biddy and Estella.

Looking towards the open window, I saw light wreaths from Joe's pipe floating there, and I fancied it was like a blessing from Joe-- not obtruded on me or paraded before me, but pervading the air we shared together. I put my light out, and crept into bed; and it was an uneasy bed now, and I never slept the old sound sleep in it any more (G.E. p.175).

Pip's division of mind between his modest room and the one he will have in London, between the forge and Satis House, between Biddy and Estella was in fact the confusion and the division of mind of his age between modest content and will to power and ambition, between the traditional human values and the new conception of man as an acquisitive animal, between human affection and status, between companionship and isolation. It is from this confusion that Pip's identity crisis emerges and Dickens who was influenced by Carlyle puts the confusion, as Carlyle did, as the destruction of the binding obligations and loyalties of the feudal past by the present philosophy of liberalism. The society, too, into which Pip is soon to move, is a kind of society which is denounced by Carlyle in Sartor Resartus:

Call ye that a Society where there is no longer any Social Idea extant; not so much as the Idea of a Common Home, but only of a common overcrowded Lodging - House? Where each, isolated, regardless of his neighbour, turned against his neighbour, clutches what he can get, and cries 'Mine' (11).

Pip is quite eager to leave his home now to join that society described by Carlyle's Teufeldröckh and his identity crisis will continue until, he too, will learn to denounce that society and humble himself to appreciate the virtuous Joe Gargery.

In London Pip makes new acquaintances all of whom represent a very different mode of existence. Mr. Wemmick, Jaggers' clerk has found the means of survival by separating totally his public life from his private life. The castle he has built to isolate himself from London in the midst of London is an anachrony, and yet that is the only place where Wemmick can be happy and make happy, the only place where he can show his humanity. In the office he is the cold, stern, unfeeling clerk with a great taste for "portable property". Jaggers himself, who has never been involved in any human contact but the contractual, neurotically washes his hands with scented soap, as though trying to wash off a contagious disease. For a man like Jaggers, who is a man of surfaces and not of deep feelings, the constant washing of his hands has representative as well as obsessive significance. We soon find out that the means of survival of Jaggers and Wemmick in the city has required a neurotic reaction from the one, and a schizophrenic reaction from the other. Herbert Pocket who will become Pip's only friend while in London is a positive character, of course, but then, despite his dreams of fortune, he is bound to fail.

In London, Pip's quest for self-knowledge will require a series of confusions and bitter trials. Dickens alerts the reader to the significance of this phase for Pip's self-actualization by turning back to the name again. Herbert says he doesn't like the name Philip, and would like to call Pip Handel if Pip agrees. This is because they are so "harmonious" as friends and Pip has been a blacksmith before which reminds

Herbert a piece of music by Handel called the "Harmonious Blacksmith". Pip consents, but there is a high tone of irony in the conversation for we, as readers, know that Pip, in his new situation, is anything but harmonious. He is not in harmony with London, he is not in harmony with the town of his growing up, he is not in harmony with himself. Pip's "disharmony" rises to the surface when Joe comes to London and visits him. The interview is a very tense one because Pip is ashamed of Joe's provinciality and Joe knows it. As they part, Joe articulates Pip's confusion of mind, nobly taking the blame upon himself:

Pip, dear old chap, life is made of ever so many partings welded together, as I may say, and one man's a blacksmith, and one's a whitesmith, and one's a goldsmith, and one's a coppersmith. Divisions among such must come, and must be met as they come. If there's been any fault at all to-day, it's mine. You and me is not two figures to be together in London; nor yet anywheres else but what is private, and bekknown, and understood among friends. It ain't that I am proud, but that I want to be right, as you shall never see me no more in these clothes. I'm wrong in these clothes. I'm wrong out of the forge, the kitchen, or off th'meshes. You won't find half so much fault in me if you think of me in my forge dress, with my hammer in my hand, or even my pipe. You won't find half so much fault in me ... there, at the old anvil, in the old burnt apron, sticking to the old work. I'm awful dull, but I hope I've beat out something nigh the rights of this at last. And so GOD bless you, dear old Pip, old chap, GOD bless you"(G.E. p.246).

The Harmonious Blacksmith is, of course, Joe and not Pip. As for Pip, he commits the cardinal sin by not visiting Joe when he next goes to the Marshes upon Miss Havisham's orders, because he believes that his associating with Joe will not be

approved by Estella and Miss Havisham. Pip's identity crisis is more aggravated by his delusion that his secret benefactress is Miss Havisham. To this Pip adds his wishful thinking that it is Miss Havisham's design to give Estella to him if he can prove to be a proper gentleman. This mistake is encouraged both by Jaggers and Miss Havisham for it gives a chance to the eccentric Miss Havisham to enjoy the envy and anger that the illusion of Pip's being her heir creates upon her relatives who are all waiting for her death and trying to win her favor for a share in her inheritance. As the theme of this grand illusion progresses, Dickens takes care to sustain a high tone of irony by unexpected hints as to the real source of the money. During his journey to the marsh country, during which Pip is struggling with his conscience as to whether to visit or avoid Joe, he has to travel with a much more unpleasant companion, a convict who is a friend of Magwitch and who had brought Pip two-pounds earlier in the story as a token of the gratitude of Magwitch. Pip spends uneasy hours in the fear that the convict might remember his face which is unlikely in his changed condition, and after so many years, but his name, Pip, will be a sure reminder if the convict heard it. Pip thanks his stars that Herbert had the fancy of calling him Handel instead of Pip, and takes the first chance to change coaches in order to avoid an acquaintance who might call him by his real name and ring a bell in the memory of the convict, Magwitch. Angus Calder maintains that "for Great Expectations (Dickens) unconsciously chose a very old model. Like Sophocles' Oedipus Rex, Great Expectations is the story of the discovery, by a man risen from orphaned infancy to good fortune, that the basis of his prosperity is not what he thought it was, and that a strange Fate has loaded him with guilt. Like Oedipus, Pip grows in moral stature as he reacts to the unravelling of his own position. Of course, the moral framework of the classic story is very different, and the events vary enormously in kind and degree, but there is

something to be gained from recognizing that the outline stands in both cases, and that Pip's snobbery is a nineteenth century counterpart to Oedipus' hubris" (12). The comparison is very suggestive indeed, with the condition that one should keep in mind the fact that Pip is given the right choices as well as the wrong, that he is quite conscious of making the wrong choices, but that in his snobbery and infatuation with Estella he chooses to close his eye to his moral failings:

It was clear that I must repair to our town next day, and in the first flow of my repentance it was equally clear that I must stay at Joe's. But, when I had secured my box-place by to-morrow's coach and had been down to Mr. Pocket's and back, I was not by any means convinced on the last point, and began to invent reasons and make excuses for putting up at the Blue Boar. I should be an inconvenience at Joe's; I was not expected, and my bed would not be ready; I should be too far from Miss Havisham's, and she was exacting and mightn't like it. All other swindlers upon earth are nothing to the selfswindlers, and with such pretences did I cheat myself {G.E. p.247}.

Pip's deluded life in London progresses in leading an expensive life (into which he drags Herbert), in suffering for Estella and hoping against hope, eating and drinking and spending his time and money at fashionable young gentlemen's clubs. Whether this is what is meant by becoming a gentleman is a question that disturbs Pip as well as the reader. He makes two long lasting friendships, though, that of Wemmick of Walworth (and not of Little Britain) and Herbert. And he commits a single act of unselfishness, that of his sharing his fortune of five hundred pounds when he comes of age with Herbert (without Herbert's knowing) and setting Herbert in the overseas trading business. In the meantime, we witness the completion and fruition of Estella's Bildung, she has

become the heartless, unfeeling creature that Miss Havisham has wanted her to be but had never imagined that her heartlessness will determine her attitude toward her adopted mother as well. This is the first time that the eccentric Miss Havisham realizes that she may have made a mistake: by not planting a feeling of love, sympathy and compassion in her adopted daughter's bosom, she has deprived herself of the love of the only person who might feel any affection for her.

Pip reaches the age of twenty-three and on a stormy night, discovers the real source of the money which had been spent to make him a gentleman. Magwitch returns under the name of Provis (all these change of names point to the central theme of the novel, identity quest, as well as heightening the suspense of its plot) and reveals himself to Pip. He has returned, from exile, to witness and enjoy "the gentleman" he created, and although he knows that he will immediately be sentenced to death if he is caught, he is willing to risk his life to be near Pip whom he has supported as an adopted son. As for Pip, another father is imposed upon him in the place of Joe whom he had rejected because of Joe's commonness and coarseness. This new father, is not only far more common than Joe, but he is associated with the world of crime from which Pip had endeavored to stay away, even during his wanderings around Newgate, with a strange presentiment. The appearance of Magwitch is executed with all the familiar suspense, sensation, irony, paradox of the Dickensian drama, but the theme of identity is immediately picked up when Magwitch reveals his purpose, his one obsession in life, as well as himself:

Yes, Pip, dear boy, I've made a gentleman on you! It's me wot had done it. I swore that time, sure as ever I earned a guinea, that guinea should go to you. I swore afterwards, sure as ever I spec'lated and

got rich, you should get rich. I lived rough that you should live smooth; I worked hard, that you should be above work. What odds, dear boy? Do I tell it, fur you to feel a obligation? Not a bit. I tell it, fur you to know as that there hunted dunghill dog wot you kep life in, got his head so high that he could make a gentleman-- and, Pip, you're him!

...  
Look'ee here, Pip. I'm your second father. You're may son-- more to me nor any son (G.E. p.337).

And yet all the "son" feels toward this unwanted father is a strong sense of physical aversion: "He laid his hand on my shoulder. I shuddered at the thought that for anything I knew, his hand might be stained with blood" (G.E. p.338). Upon his discovering that Magwitch has come to see him and to be near to him at the peril of his life, Pip says:

Nothing was needed but this; the wretched man, after loading wretched me with his gold and silver chains for yeasers, had risked his life to come to me, and I held it there in my keeping! If I had loved him instead of abhorring him; if I had been attracted to him by the strongest admiration and affection, instead of shrinking from him with the strongest repugnance; it could have been no worse. On the contrary it would have been better, for his preservation would then have naturally and tenderly addressed my heart (G.E. p.340).

This is the end of the second part of Great Expectations which also marks the passage from Pip's identity crisis to his self-actualization. Before we go on with that phase in Pip's life, however, it will be well to stop and say a few words about the convention of "the convict's return" in Victorian fiction in general, and Magwitch's return in particular.

As John Reed points out in his study of the Victorian conventions, "convicts' or outcasts' return is a familiar convention of the Victorian novel. Dickens utilized this typical figure as early as the Pickwick Papers in the "Story of the Convict's Return" and "exploited the return convention to very good purpose by making a familiar situation rich through amplification" (13).

Ordinarily, the return convention employs the arrival of a good and benevolent character having made a great fortune, while the convict's homecoming is a miserable one of repentance and sorrow. In Abel Magwitch, the two motifs unite, with his criminal past, Magwitch is a convict and therefore his return involves nothing less than death to expiate his past guilt. However, as a reformed man with loyal intentions, he also brings fortune, which he wants Pip to inherit, as a father would his son. As such Magwitch represents a man who is more sinned against than sinning, a victim of the social order which has exploited his weaknesses for criminal ends.

Even after he is reformed, however, and wins a fortune through honest work in the colonies, he is still too naive to question the order that has destroyed him, rather, he blames Compeyson, for what he suffered. Especially when he decides to make a "gentleman" out of Pip, he reveals a secret longing to conform to the ideal of gentlemanliness that rests on money and status only, thus in a way, unknowingly promoting the initial wrong done him, rather than challenging it. It is in this well-meaning but still mistaken way that Magwitch is inseparable from Pip's ambitions and delusion and that is why Pip's final redemption must also involve losing the fortune that he had inherited from Magwitch.

Pip's Self-Actualization and Redemption: This last part of Pip's Bildung, is perhaps the weakest part of the novel for here the series of revelations, the intricate web of coincidences which relate Miss Havisham, Estella, Magwitch, and Compeyson are too dense and fast and so distract the attention of the reader disproportionately from the novel's central theme which is Pip's growing up. At an almost exhilarating pace one revelation after another exposes Estella as the daughter of Magwitch, and Compeyson as the criminal fiancé of Miss Havisham, and Orlick as the murderer of Pip's sister and Compeyson's man. The episodic structure of this third part, however, has also a symbolic significance in forming

the backdrop of Pip's self-realization. With Orlick and Compeyson against Pip and Magwitch we witness the final concentration of forces of evil in Pip's spiritual journey. Every Bildung has a spiritual as well as a social aspect, the social elements that delude the youth in his growing up are finally seen within the more heightened plane of a Manichean struggle between good and evil. Compeyson and Orlick, as they function in this last phase of Pip's development, seem to represent the forces of pure evil, evil for evil's sake. Considered from this symbolic angle the revelation of close relationships between Miss Havisham, Estella, Magwitch, and Compeyson perhaps bear more value than merely heightening the suspense of the story, they point to the intricate web of human destinies the threads of which are woven out of the influence of evil and of good. Furthermore, this part of the story aligns with the general concern of the novel, Bildung, in portraying the minor self realisations of its other characters: that of Miss Havisham, Estella, Wemmick, and even Jaggers, alongside the central self-realization which is Pip's.

This last part of Great Expectations is not only fixed with sudden recognition scenes, but also self-revelations that the novel's minor characters experience. As such, these self-revelations are the minor "developments" that support the major "developmental" theme of the novel, Pip's Bildung.

Upon learning that Estella has consented to marry Drummle, Pip begs her, in the presence of Miss Havisham, not to sacrifice herself to the brutalities which are meritable in a marriage, with someone like Drummle. Estella's answer is that this is the only honest union she can conceive for herself, for she is incapable of loving, therefore, better Drummle than someone to whose emotional demands and gifts she might be asked to respond. Miss Havisham, who is watching

Pip's helpless agony as he pleads Estella not to marry Drummle, in "a ghastly stare of pity and remorse" realizes the mistake she has made (p.378). Later, when she calls Pip to Satis House to make amends (which is their last meeting) she expresses her self-revelation in the following way:

Until you spoke to her the other day, and until I saw in you a looking-glass that showed me what I once felt myself, I did not know what I had done. What I have done! What have I done! {G.E. p.411}.

And in a desperate effort to purge herself of a life-long mistake and guilt, Miss Havisham sets herself in flames.

Wemmick and Jaggers, partners in business but in nothing else come to a new awareness of each other and of themselves when Pip, reproaching Jaggers for deluding him into believing that his expectations came from Miss Havisham, reveals Wemmick's secret of the idyllic life in Walworth, to the "personal and private" capacity of which Wemmick had isolated and restricted his whole humanity. This is the first time that we see the plastic-face Jaggers taken by any surprise. He reveals for the first time a tenderness that he had felt for the three-year old Estella when she was deserted in his hands. Wemmick is as surprised in witnessing this temporary escape of emotion from Jaggers as Jaggers is astonished at finding out about Wemmick's home and the Aged. And Pip notices that, even if for a temporary moment, the two men regard each other in a different, more human light:

Standing by for a little, while they were at work, I observed the odd looks they had cast at one another were repeated several times; with this difference now, that each of them seemed suspicious, not to say conscious, of having shown himself in a weak and unprofessional light to the other {G.E. p.426}.

Pip's development into self-knowledge thus takes place under double support for he is both the observer of other people's self-revelations and gradually experiencing one himself.

The attempts to conceal Magwitch prove to be quite unsuccessful, and psychologically deeply threatening to Pip. Pip who was once ashamed of the provincial clothing of the honest Joe, now has to suffer a very close relationship with Magwitch who seems to defeat all efforts at a disguise: "The more I dressed him and the better I dressed him, the more he looked like the slouching fugitive on the marches" (G.E. p.352). However, he can't help a growing sense of responsibility for his convict and a concern for his fate. When it is decided that Magwitch has to leave England, Pip decides to go with him. Pip's eyes are now quickly opening to the bitter difference between true loyalty and hypocritical love, for he is learning to feel such a loyalty to the convict. "I had never been struck at so keenly, for my thanklessness to Joe as through the brazen impostor Pumblechook, The falser he, the truer Joe; the meaner he, the nobler Joe" (G.E. p.432).

After the abortive attempt of getting Magwitch out of the country and during Magwitch's trial and sentencing to death, Pip does not leave the convict's side for a moment. Pip has accepted and forgiven Magwitch all his coarseness, and even of his criminal past. As he takes care of the convict in the latter's illness, he grows to love him:

For now my repugnance to him had all melted away, and in the hunted wounded shackled creature who held my hand in his, I only saw a man who had meant to be my benefactor, and who had felt affectionately, gratefully, and generously toward me with great constancy through a series of years. I only saw in him a much better man than I had been to Joe (G.E. p.457).

With this realization, Pip's moral education is completed. He has learned to accept the tie that connected him to Magwitch which is nothing less than recognizing his own mistaken self and illusions. Moreover, he has learned to forgive and love him and, it is this albatross love and penitence for the insulted and the injured that brings about his redemption. With self-redemption comes also self-realization and self-actualization. Being deprived of his fortune now, Pip is ready to earn his living as a clerk in Herbert's business, the only unselfish investment he had made during his deluded youth and therefore, his only act that bears fruit.

This dimension of work is an integral part of both the Victorian and Dickensian ideal of self-actualization. The glorification of work as a supreme virtue was a landmark of the Victorian *Bildungsideal*, and it is duly incorporated into the *Bildung* of Pip. The theme of work, in fact, is parallel to the theme of Pip's growing up throughout the novel; Miss Havisham does not work, and is therefore a prey to the self-centered obsession that feeds upon her, Joe is always associated with honest work at the forge and even the convict is redeemed because he has later earned his fortune by work. Herbert's mother of aristocratic pretensions gets her share of Dickens' most bitter satire, for her stupidity is aggravated by her idleness; the Victorians believed that aristocratic idleness had to be exorcized if society were to be saved. Having left his snobbery for good and bowed before Joe and Biddy in true humility and repentance, Pip loses the chance of living as a polished gentleman of leisure after Magwitch's death and the confiscation of the convict's property, but he becomes a man.

NOTES TO CHAPTER IV

- (1) Cited in Walter Houghton, The Victorian Frame of Mind (New Haven: Yale Univ. Press, 1957), p.237.
- (2) George Eliot, Adam Bede (London: Everyman, 1977), p.493.
- (3) Thomas Carlyle, Sartor Resartus, On Heroes and Hero Worship (New York: Everman, 1967), p.289.
- (4) Cited in Houghton, p.243.
- (5) Cited in Houghton, p.32.
- (6) Supra, pp.28-30.
- (7) Charles Dickens, Great Expectations (Middlesex: Penguin, 1965), p.7. Hereafter will be referred within the text as G.E.
- (8) Cited in Juliet and Rowland McMaster, The Novel from Sterne to James (London: MacMillan, 1981), p.37.
- (9) John Reed, Victorian Conventions (Ohio: Ohio Univ. Press, 1975), p.30. Other studies on this subject: Harry Stone, "Fire, Hand, and Gate: Dickens's Great Expectations", Kenyon Review, 24, No. 4 (1962), pp.662-91; Harry Stone, "Dickens's Artistry and the Haunted Man", South Atlantic Quarterly, 61 (1962), pp.492-505; Harry Stone, "The Novel as Fairy Tale: Dickens's Dombey and Son", English Studies, 47 (1966), pp.1-27; Michael Kotzin, Dickens and the Fairy Tale (Ohio: Bowling Green, 1972).

- (10) Raymond Williams, The Country and the City (London: Cox and Wyman, 1973), pp.190-191.
- (11) Thomas Carlyle, Sartor Resartus, On Heroes and Hero Worship, Sartor, Resartus, p.174.
- (12) Angus Calder, "Introduction", Great Expectations, pp.17-18.
- (13) Reed, p.223.

## CHAPTER V

### THE COLLAPSE OF THE LIBERAL BILDUNGSIDEAL

The old faith is now impossible to sincere and intelligent minds, and we must courageously face the difficulty of following entirely different ideals in moving towards the higher life.

Edmund Gosse, Letter of January  
15, 1980(1)

Il faut toujours tuer son père.  
Oscar Wilde

If the mid-Victorians lived in a relative atmosphere of security, stability and prosperity, they certainly cannot be said to have answered and solved all the questions raised by the early Victorians like Carlyle, Dickens, Kingsley, Gaskell, and Disraeli, all of whom survived to this second and seemingly less problematic period. When G.M.Young said that "of all decades in our history, a wise man would choose the eighteen fifties to be young in" he forgot to point out the period of turbulence and doubt to which such a young man would age, namely, the last three decades of the nineteenth century(2).

The optimism and the sense of the Victorians were threatened beginning with the eighteen seventies by factors grounded upon unpleasant economic and political realities.

The "workshop of the world" had to face competition from the growing economic power of Germany, newly united in 1870 and her threats to England's superior naval and military position, so far unchallenged by any continental power. England had to face serious economic competition from another quarter, from the United States, which had recovered from the Civil War. In 1873 and 1874, two very serious economic depressions introduced the workers as a much more conscious political and economic force compared to the Chartist movement of the forties. The second Reform Bill passed in 1869 enfranchised the workers and resulted in the development of organized trade unions with political programs and, already by 1882, a third party, a Labour Party was added to the English parliament which was then composed of the Liberals (Whigs) and the Conservatives (Tories). The formation of the new party took place in an atmosphere dense with a variety of shades of socialism, all of which, however, agreed that the classical liberal era was over, and was not sufficiently equipped to smooth out the flaws that its institutions and ideology were marked with. The criticism which was there from the beginning and which came from the Tory radicals and which maintained the idealistic conviction that the middle-class political and economic system, with its distrust of state intervention with its statistical conception of happiness was irresponsible and immoral, found unprecedented support. The new conservatism found popular expression in the works of William Hurrell Mallock in such books as The New Republic and the Limits of Pure Democracy, the basic arguments of which were that only through an elitist oligarchy could civilized democracy be achieved. The Tory radicals attacked the shortcomings of classical liberalism with renewed zeal. The other extreme,

the labor leaders, chose to adopt the revolutionary theories of Karl Marx and Friedrich Engels as expounded in their Communist Manifesto of 1847 and in Marx's Capital of 1867. The poet and painter William Morris attacked the basic premises of the classical liberal ideology from the point of view of Marxism, while influential writers and writer-statesmen like Ruskin and Disraeli employed their pens for the support of Tory radicalism. A third group, who disengaged themselves from the social and political questions, decided that the striving of their fathers for "truth" was ultimately pointless, that the answers to man's problems are not to be found, and that the best way man can occupy and educate himself is by enjoying the fleeting moments of beauty, better captured in a lasting work of art. This was the underlying motivation of the "New Aesthetics" led by Walter Pater and the Pre-Raphaelites. The new aesthetics from Pater to Wilde, were, according to Raymond Williams "a little more than a restatement of an attitude which properly belongs to the first generations of the romantics"(3). Be that as it may, the new aesthetic creed of "art for art's sake" emerged as a deliberate response to social decadence and produced significant consequences for the Bildungsroman.

The Darwinian theory of evolution, together with a host of other biological theories, undoubtedly had their share in the collapse of the Victorian optimism in free and unhindered growth of the individual. Although Darwin seems to have encountered the greatest opposition from his fellow scientists, the element of chance or randomness that the factor of variation introduced into the evolution of species inspired the loosening of the liberal belief in man's ability to order and design his life, to shape his own existential path by the right use of reason and freedom of choice.

The end of the century saw two significant Bildungsromane both of which, in their own way, exposed the

decay of Victorian values and the collapse of the liberal Bildungsideal. In The Way of All Flesh, much of which was written in 1870's, completed in 1884, and published posthumously in 1903, Butler attacked Darwin, Tennyson, and the Prime Minister Gladstone, all of whom he regarded as despotic father figures of a self-complacent age. In 1896, Thomas Hardy joined the chorus of those questioning Victorian assumptions with Jude the Obscure, savagely attacking the Victorian conceptions of marriage, family, religion, education, and above all the hypocrisy underlying liberal egalitarianism. The Way of All Flesh and Jude the Obscure are companion accounts attacking the Victorian Bildungsideal from the viewpoint of two protagonists who represent the two most important strata of the society; an established middle-class youth and a worker. Different though their life courses may be, their judgments are equally unsparing on the collapse of the faith in the possibility of personal growth by classical Victorian standards. We turn to those novels now.

## 1. THE WAY OF ALL FLESH

The autobiographical connections between The Way of All Flesh and Samuel Butler's life are outlined in Hoppe's introduction to the Everyman edition of the novel(4). Hoppe points out that the birth dates of Ernest and Butler are the same, that both had clergyman fathers, and that Langar Rectory, Butler's birthplace and home as a boy, is Battersbv Rectory in the book. The Reverend Theobald Pontifex, Ernest's father in the novel, is modeled on Butler's own father and his Aunt Alethea on Butler's friend Miss Savage. "Theobald's mannerisms, his sententiousness, his professional and parental egotism, his selfishness, his worldliness, his be-cruel-to-be-kind code, his cant; these characteristics of Theobald, like the all-too-sufficiently compensating fact that he was

loved by his wife, his servants and his parishioners, are recorded from the writer's observations of his own father"(5).

Although the basic theme of the novel looks as though it is Ernest Pontifex's conversion from the Low and the High Church (paralleling Butler's own conversion) the novel's general concern is really a series of revolts; revolt against the father, revolt against the family and marriage and revolt against the Victorian idea of status and propriety. The novel's protagonist, Ernest Pontifex, achieves self-actualization as a novelist only after he has rejected all these. It is a witness to the collapsing of the Victorian Bildungsideal. The collapse of the Bildungsideal, however, did not yet mean the decline of the Bildungsroman. The genre was now employed in its established formal structure of childhood-adolescence-maturity with a view to questioning the basic premises of the Victorian values. This questioning led to the criticism of the past which seems to have inspired a series of novels on the theme of fathers and sons. Among these are Meredith's The Ordeal of Richard Feverel and The Adventures of Harry Richmond, and Edmund Gosse's Father and Son.

Childhood: Before we get to the childhood of the novel's hero, Ernest Pontifex, we are introduced to three generations of Pontifexes by the narrator, Overton, who is the persona of Samuel Butler himself. From 1807 to 1835, the year of the hero's birth, the narrator gives us a summary account of the Pontifexes which may be described as a fast upward mobility from lower-middle class to upper middle-class Evangelicalism. The fast rise brings about a high degree of prudence, priggery, and thrift which marks the family morality but which the author obviously wishes to generalize to the whole mid-century Victorian philistinism. The little boy who is born as the male heir to the third generation of

the Pontifexes, is christened by the grandfather as Ernest. "The word "earnest" was just beginning to come into fashion and he thought the possession of such a name might ... have a permanent effect upon the boy's character, and influence him for good during the more critical period of his life"(6). Both the intention and the name itself are loaded with irony. The whole story is narrated as an argument against Victorian earnestness, and according to Butler, a boy christened Ernest (Wilde will soon mock the tradition in his version) has greater chances of failure than of success. Indeed, for a long period of his life the herò's efforts to be earnest only reward him with a lot of misery and Ernest Pontifex fulfills his self-actualization only when he stops being earnest and enlists in the cult of aesthetic pleasure. This new Bildungsideal which is a far cry from the previous Bildungsideal of the century that rested upon serious and solemn work, is uttered almost in heretical terms by the narrator:

Being in this world is it not our most obvious business to make the most of it- to observe what things do bona fide tend to long life and comfort, and to act accordingly? All animals, except man, know that the principal business of life is to enjoy it- and they do enjoy it as much as man and other circumstances will allow. He has spent his life best who has enjoyed it most; God will take care that we do not enjoy it any more than is good for us.

(The Way of All Flesh, p.112)

And,

Pleasure after all, is a safer guide than either right or duty. For hard as it is to know what gives us pleasure, right and duty are often still harder to distinguish and, if we go wrong with them, will lead us into just as sorry a plight

as a mistaken opinion concerning pleasure.

(The Way of All Flesh, p.117)

Ernest Pontifex's childhood is spent under the most oppressive discipline from self-righteous parents who compensated for their insecurity and frustration by subjecting their children to the same upbringing that had been inflicted on them:

Before Ernest could crawl he was taught to kneel; before he could well speak he was taught to lisp the Lord's prayer, and the general confession. How was it possible that these things could be taught too early? If his attention flagged or his memory failed him, here was an ill weed which would grow apace, unless it were plucked out immediately, and the only way to pluck it out was to whip him, or shut him up in a cupboard, or dock him of some of the small pleasures of childhood. Before he was three years old he could read and, after a fashion, write. Before he was four he was learning Latin, and could do rule of three sums.

(The Way of All Flesh, p.122)

The authorial verdict upon this understanding of human discipline is: "All was done in love, anxiety, timidity, stupidity, and impatience".

So Ernest is brought up, a meek, submissive child who has learnt fear but not love, whose idea of religion is strict abstinence and self-punishment, and whose filial duty is to ever remember not to vex "dear Papa" and be in constant gratitude towards his parents.

When Ernest is twelve years old, already an accomplished child who "knew his Latin and Greek Grammars by heart, (who) has read "the greater part of Virgil, Horace, and Livy and had a fair knowledge of French" he is sent to

the school of the "famous Dr. Skinner of Roughborough". (The Way of All Flesh, p.151). Skinner's is one of those schools where the sons of wealthy middle-class and nobility are sent as a preparation for Cambridge or Oxford, and where all enthusiasm for learning is successfully destroyed in the child, if he had any to begin with. The author's judgment on the Victorian education is unsparing:

Could it be expected to enter into the head of such a man as this that in reality he was making his money by corrupting youth, that it was his paid profession to make the worse appear the better reason in the eyes of those who were to young and inexperienced to be able to find him out; that he kept out of the sight of those whom he professed to teach material points of argument, for the production of which they had a right to rely upon the honour of anyone who made professions of sincerity; that he was a passionate, half-turkey-cock, half-gander of a man whose sallow, bilious face and hobble-gobble voice could scare the timid, but who would take to his heels readily enough if he were met firmly...

(The Way of All Flesh, p.158)

The judgement turns into bitter warning by the end of the same chapter which describes Ernest's entry into Dr. Skinner's school:

O schoolmasters- if any of you read this book- bear in mind when any particularly timid, drivelling urchin is brought by his papa into your study, and you treat him with the contempt which he deserves, and afterwards make his life a burden to him for years- bear in mind that it is exactly in the disguise of such a boy as this that your future chronicler will appear.

(The Way of All Flesh, p.165)

As Ernest's parents leave for Battersby after having left the boy at school, the narrator gives us a glimpse of the father's mind through interior monologue:

I have done my share towards starting him well. Skinner said he had been well grounded and was very forward. I suppose he will presume upon it now and do nothing, for his nature is an idle one. He is not fond of me, I'm sure he is not. He ought to be after all the trouble I have taken with him, but he is ungrateful and selfish... He shrinks out of my way whenever he sees me coming near him. He will not stay five minutes in the same room with me if he can help it. He is deceitful. He would not want to hide himself so much if he were not deceitful. That is a bad sign and one which makes me fear he will grow up extravagant. I am sure he will grow up extravagant. I should have given him more pocket money if I had not known this- but what is the good of giving him pocket-money?

(The Way of All Flesh, p.168)

The father's thoughts develop in a non-sequitur from sensing the lack of love between himself and the child into self-righteousness and rationalization of his stinginess. The flow of his thoughts are just the reflection of his bad faith and suspicion, his pettiness of mind and purpose. Theobald Pontifex's thoughts set the principal theme of The Way of All Flesh which is the secret struggle and distrust between fathers and sons, or in the more modern terminology, the generation gap. The gap is indeed tragic for neither the father nor the son wish their relationship to be one of resentment on the father's side and hatred on the child's but that they cannot help. It is the unbridgeable gap between old values that have degenerated into rigidity and the impulse of the new to break free from them. In this respect, The Way of All Flesh is an outright rejection of the Victorian Bildungs-

ideal because Samuel Butler thinks it an ideal never really fulfilled, an ideal deteriorated into complacency and hypocrisy, an ideal turned into fixed rules of outward behavior, that inhibits, rather than promotes personal growth.

At school Ernest develops as one would expect him to develop; he runs after petty satisfactions and vanities, is easily won over by flattery wherever it comes from, is susceptible to sudden changes of judgment, and the narrator disapprovingly tells us that "his heroes were strong and vigorous, and the less they inclined toward him the more he worshipped them". (The Way of All Flesh, p.177)

Ernest Pontifex, however, is not a typical Pontifex. He has inherited a tinge of rebellion, a streak of love, affection and sincerity from his eccentric aunt Alethea which may be his salvation provided these traits find an opportunity to develop. He has, in other words, another self, which, though yet hidden, may one day speak in the following way:

Growing is not the easy, plain sailing business that it is commonly supposed to be; it is hard work- harder than any but a growing boy could understand; it requires attention, and you are not strong enough to attend to your bodily growth and to your lessons too. Besides Latin and Greek are great humbugs; the more people know of them the more odious they generally are; the nice people whom you delight in either never knew any at all or forgot what they had learned as soon as they could; they never turned to the classics after they were no longer forced to read them; therefore they are nonsense, all very well in their own time and country, but out of place here...

You are surrounded on every side by lies which would deceive even the elect, if the elect were not generally so uncommonly wide awake; the self of which you are conscious, your reasoning and reflecting self, will believe these lies and bid you

act in accordance with them. This conscious self of yours, Ernest, is a prig begotten of prigs and trained in priggishness; I will not allow it to shape your actions, though it will doubtless shape your words for many a year to come. Your papa is not here to beat you now; this is a change in the conditions of your existence, and should be followed by changed actions. Obey me, your true self, and things will go tolerably well with you, but only listen to that outward and visible old husk of yours which is called father, I will rend you in pieces even unto the third and fourth generation as one who has hated God; for I, Ernest, am the God who made you.

(The Way of All Flesh, 180.)

The only two people who suspect the existence of such a hidden self in Ernest are his aunt Alethea and the narrator Overton, who is the author's persona, and within the novel's autobiographical bearings, Ernest himself. Alatheia decides to make Ernest her heir with the condition that he fulfill the demands of his second self, in other words, gradually rebel against his father. To put it in another way, Ernest will inherit his aunt's fortune if he breaks free from the rigid Victorian Bildungsideal and achieve a self-actualization as different as it can possibly be from that ideal.

Adolescence and Identity Crisis: Two events mark Ernest's adolescent break from his parents. A pretty maid, Ellen, is turned out of the house upon the discovery of her illegitimate pregnancy and Ernest secretly helps her by giving her his watch and telling his parents he had lost it. The discovery of his lie occasions a long and tortuous inquisition where he is forced to betray his schoolmates' small escapades of drinking and debt. The moral Theobald Pontifex considers it his duty to report this information to Skinner and Ernest never forgives his parents for causing him

to suffer this trauma of being marked as a traitor at school. He does recover, however, and upon graduation from Roughborough, he goes to Cambridge. The years he spends at Cambridge are comparatively the most peaceful time he has ever had. When he graduates from Cambridge, Ernest finds himself ready to be ordained as a churchman following the family tradition. The year of Ernest's ordaining is given as 1856 when the Anglican Church was divided into High and Low (the High Church tending to Catholicism while the Low Church upheld Calvinism) and the publication of Charles Darwin's Origin of Species. Ernest plunges headlong into being ordained into the clergy not questioning whether he should indeed follow his father's course not giving heed to the crises in which the Anglican church has recently been thrown. He is ordained as a curate in one of the central parts of London, London being the now familiar urban course of the heroes of the Bildungsroman. Only now does he begin to think he may perhaps have taken a too hasty step and finds himself obliged to maintain a very unstable equilibrium.

During his curacy, he comes under the influence of the impostor Pryer, and Ernest, who has always lacked stability of judgment, becomes a fanatic Low Church advocate. The narrator apologizes for this sudden conversion, saying "Embryo minds, like embryo bodies, pass through a number of strange metamorphoses before they adopt their final shape". (The Way of All Flesh, p.325). There follows a period of enthusiastic prophetship of the slums of London together with the strictest abstinence from pleasure. In his zeal to convert the poor people of London to the Low Church Ernest begins to pay visits to their houses, and almost besides himself, in a sudden sexual impulse that he cannot control, or rather, that gets the better of him because he has tried to suppress it too much, he assaults a young girl during a visit, and is imprisoned for six months. The judge's justification of the

sentence is one of the high points of Butler's humor as well as a poignant satire against the Victorian suppression of the id:

Ernest Pontifex, yours is one of the most painful cases that I have ever had to deal with. You have been singularly favoured in your parentage and education. You have had before you the example of blameless parents... You were sent to one of the best public schools in England. It is not likely that in the healthy atmosphere of Roughborough you can have come across contaminating influences... At Cambridge you were shielded from impurity by every obstacle which virtuous and vigilant authorities could devise ... At night proctors patrolled the street and dogged your steps if you tried to go into any haunt where the presence of vice was suspected. By day the females who were admitted within the college walls were selected mainly on the score of age and ugliness. It is hard to see what more can be done for any young man than this.

(The Way of All Flesh, pp.373-374)

Indeed it is hard to see what more could be done for any young man than this to throw him off his balance by an unnatural suppression of his sexual impulses.

Self-actualization: The road that leads to Ernest's self-actualization has to pass through prison where he falls from the grace of middle-class respectability. In prison Ernest is both orphaned and outcast. The convention of orphanhood again plays the role of liberation, belatedly as it comes to Ernest. For it is in prison that Ernest decides to renounce his parents forever, comes to a full awareness of his hatred of the clergy as well as of his father and for the first time in his life attains a personal judgment from which he will not waver. This symbolic orphanhood is

also the initiating step of Ernest's quest for a personal God:

"Why", he exclaimed, with all the arrogance of youth, "they put a gypsy or fortune-teller into prison for getting money out of silly people who think they have supernatural power; why should they not put a clergyman in prison for pretending that he can absolve sins, or turn bread and wine into the flesh and blood of One who died two thousand years ago?"

(The Way of All Flesh, p.390)

The rebellion against the dogmas of the church is accompanied by a rebellion against the oppression of the family:

'There are orphanages', he exclaimed to himself, 'for children who have lost their parents- oh! why, why, why, are there no harbours of refuge for grown men who have not yet lost them?'

(The Way of All Flesh, p.405)

Like Pip of Great Expectations, Ernest of The Way of All Flesh goes through a long illness of brain fever, from which he recovers reborn. He refuses to accept any assistance from his father, financial or otherwise. He decides to start again from the dregs of society and work his way up as he pleases. The Way of All Flesh, is thus the first novel in our survey, which makes a virtue of the fall from the middle-class status rather than the rise to it.

Butler's use of the two major Bildungsroman conventions, orphanhood and self-help, is rather atypical. Since the reader already knows that Ernest will eventually inherit a huge fortune, the phase of struggle for daily bread is superfluous from the point of the plot. It is, however, necessary from the point of an already stylized convention of Bildung.

Bildungsroman hero must first be orphaned and then struggle from rags to riches before he achieves self-actualization. Butler rejects the values that go into the shaping of ideal characters, even the struggle from poverty to property has no inherent value for him, he only uses the framework to fill it with a content of different values.

As Ernest goes through his period of poverty, he becomes a tailor, marries the now alcoholic Ellen, has two children from her, all in an effort to experience and live the worst, to reject all kinds and degrees of status, to cut himself totally and uncompromisingly from middle-class respectability:

Ernest resolved at once, as he had fallen so far, to fall still lower- promptly, gracefully and with the idea of rising again, rather than cling to the skirts of a respectability which would permit him to exist on sufferance only, and make him pay an utterly extortionate price for an article which he could do better without.

{The Way of All Flesh, p.400}

As he follows the fortunes of Ernest Pontifex, the narrator Butler-Overton brings a new twist to the Bildungsideal that the hero Ernest-Butler is striving for: The new Bildungsideal is an inner light or revelation yet undefined by any social law, it will only reveal itself by time and experience:

Rightly or wrongly, in a quiet way he believed he possessed a strength which, if he were only free to use it in his own way, might do great things some day. He did not know when, nor where, nor how his opportunity was to come, but he never doubted it would come in spite of all that had happened, and above all else he cherished the hope that he might know how to seize it when it came, for whatever it

was it would be something that no one else could do so well as he could.

(The Way of All Flesh, p.401)

We who are now so familiar with the sequel to the Bildungsroman, the Künstlerroman, know what that sudden strength will be that Ernest will one day discover in himself: it is what Stephen Dedalus discovers in a sudden aesthetic epiphany and expresses as "I will not serve that in which I no longer believe whether it call itself my home, my fatherland or my church; and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defence the only arms I allow myself to use—silence, exile, and cunning"(7).

Ernest's new religion after he comes out of prison becomes freedom, a freedom jealously guarded against all social impositions and interference. His decision to start life as a tailor is perhaps an allusion to Carlyle's Sartor Resartus. Carlyle's title, as is well known, meant tailor re-tailored and called for discarding old garments, facing life anew with a naked self, and fitting new clothes only after such a radical questioning was finalized.

In his new life Ernest cherishes pleasure as much as freedom. Getting pleasure out of life coupled with uncompromising freedom from social convention becomes the new direction of the Bildungsideal. This new direction indicates that Bildung is no longer possible for any man, but for that superior species of the artist who is more sensitive, and therefore more worthy of self-actualization than the man on the street. In fact a strong tone of artistic élitism underlies Overton's narrative, he is very cynical of Ernest's efforts of mixing with the crowd, of marrying Ellen, of depriving himself of refined pleasures like music and reading. He regards all these as wayward fancies of youth and

awaits the day of Ernest's realization of the futility of such populist enthusiasm. In fact the appointed time for Ernest's joining the aesthetic cult comes when he inherits his aunt's fortune, cuts himself from all society, divorces his wife, gives away his two children, and takes up writing:

So he fell away from all old friends except myself and three or four old intimates of my own, who were as sure to take to him as he to them, and who like myself enjoyed getting hold of a young fresh mind wherever there was anything which could possibly be attended to, which there seldom was, and spent the greater part of the rest of his time adding to the many notes and tentative essays which had already accumulated in his portfolios. Anyone who was used to writing could see at a glance that literature was his natural development, and I was pleased at seeing him settle down to it so spontaneously.

(The Way of All Flesh, pp.495-96)

The reward for aspiring for and joining the ivory tower comes to Ernest in the amount of 70,000 pounds. Thus Ernest Pontifex completes his Bildung, as an artist of the leisured class, neither caring for nor needing the attention and the benefits of the philistine culture from which he is lucky enough to break himself through a deus-ex-machina which Butler no doubt conceives of as poetic justice.

It is interesting to note that by the time of Samuel Butler's The Way of All Flesh scientism and aestheticism have replaced the liberal humanism of the Bildungsroman. The Way of All Flesh is a scientific Bildungsroman aside from the aesthetic concerns which connects it with the Künstlerroman, such as Pater's Marius The Epicurean, Joyce's A Portrait of the Artist as a Young Man, Lawrence's Sons and Lovers, the novels which "convey the claustal sense of a young intelligence

swaddled in convention and constricted by poverty, and the intensity of its first responses to aesthetic experience and life at large"(8). Butler's novel is strongly based on his theory of evolution. After an early enthusiasm for Darwin's Origin of Species, Butler left Darwin's theory because it left no place for the individual will in the course of organic evolution but instead explained evolution by random variations that enabled survival of the species. The Way of All Flesh reflects Butler's modified version of the biological theories of his time. Ernest is handicapped with prenatal self or selves that he has inherited from his family, but he also has a post-natal self, which, though it may be deformed by wrong socialization, can be corrected by the right use of reason. This scientific, or at least presumably scientific sub-theme of the Way of All Flesh connects it with the later vogue of the scientific novel of development which depicts the development of the hero as scientist, like H.C.Wells' Tono-Bungay.

Finally, The Way of All Flesh, as a Bildungsroman, looks forward to the twentieth century executions of the genre; its indebtedness to the nineteenth century examples indeed remain on the level of formal structure rather than of substance. It celebrates the fall from the middle-class status and respectability rather than an honest rise to it, it exalts a symbolic orphanhood that negates the heritage of the whole Victorian culture, it bases individual growth on the unexpected explosions of the instincts and the assertion of the id rather than on the use of reason to discipline undisciplined youth, it replaces the benevolent humanists of the nineteenth century Bildungsroman with the cynic eccentrics who attack convention and sacred codes with an irreverent Wildean or Shavian wit ("Tis better to have loved and lost/Than never to have lost at all", is one example), it sets an empathic distance between the narrator and the hero and frees the narrative

from imposing identification with the hero which anticipates the creation of passive heroes in the twentieth century novel, and most important, it raises the tension between the actual and the potential to a totally ontological plane thus anticipating the existential Bildungsromane of Camus, Sartre, Musil, Mann, and Hesse in the twentieth century.

## 2. JUDE THE OBSCURE

Perhaps the world is not illuminated  
enough for such experiments as ours! Who  
are we, to think we could act as pioneers!

Sue Bridehead, Jude the Obscure

Jude the Obscure which shocked its contemporaries by its unsparring damnation of social convention and uncathartic pessimism regarding individual fulfillment, was Hardy's last novel, after which he chose to write poetry only(9). Notes Hardy had made about the suicide of a young man who failed in his efforts to go to Oxford in 1888 comprised the germ of Jude the Obscure which was published in 1895(9). In the novel, the Oxford theme is overtaken by the rigidity of marriage laws and social prejudices about class and status. We are again confronted with an orphaned hero, like David and Pip, who has intellectual capacity and aspirations, and who makes the tragic mistake of imagining that he may achieve his ideal of education if he has a chance to go to the town and support himself by honest and hard work.

Jude's Childhood and Adolescence: The setting of Jude's childhood and adolescence is Marygreen, a rural village only a few hours from Christminster (Christminster stands for Oxford in the novel), where Jude lives with his great aunt and, in his spare time, tries to educate himself

with the help of the village schoolmaster, Phillitson. Jude is eleven years old when Phillitson decides to leave Marygreen in pursuit of higher education at Christminster and Jude is left totally alone to follow his course of self education in a setting neither very congenial nor too appreciative of such pursuits. It is a rural setting where people live in tune with the cyclical changes of the year and occupy themselves accordingly:

Every inch of ground had been the site, first or last, of energy, gaiety, horse play, bickerings, weariness. Groups of gleaners had squatted in the sun on every square yard. Love-matches that had populated the adjoining hamlet had been made up there between reaping and carrying. Under the hedge which divided the field from a distant plantation girls had given themselves to lovers who would not turn their heads to look at them by the next harvest, and in that ancient cornfield many a man had made love-promises to a woman at whose voice he had trembled by the next seed-time after fulfilling them in the church adjoining(10).

Jude's comment upon this scene is "How ugly it is here". unmindful yet that he will be snared by the same demands of nature when he becomes an adolescent. As a child, Jude identifies with nature in the old pantheistic way; when he is given the job of scaring the birds away from the crops, he lets them eat it thinking there is plenty for all. "A magic thread of fellow-feeling united his own life with theirs". (Jude the Obscure, p.55). The consequence of this feeling of fellowship is the good beating he gets from the farmer Troutham and the loss of his job. Already in his birth place Jude is an outcast:

Jude leaped out of arm's reach, and walked along the trackway weeping not from the pain, though that was keen enough; but

from the perception of the flaw in the terrestrial schemes, by which what was good for God's birds was bad for God's gardener.

(Jude the Obscure, p.55)

Jude is now craving for Christminster, where he thinks he can be happy, the Eldorado of knowledge and happiness. He makes it his habit to walk to a distant hill from which Christminster can be seen on clear days, almost as a mirage, he tells his longing to the winds that blow from that direction and imagines that the breeze brings him tidings of a future happiness that he can only attain in Christminster (Jude the Obscure, p.63). He likes to talk to people who come from Christminster, and is told that it is a city of metamorphoses that can work miracles with all kinds of men from all kinds of places:

"And though it do take- how many years, Bob?- five years to turn a lirrumping hobble-de-hoy chap into a solemn preaching man with no corrupt passions, they'll do it, if it can be done, and polish un like the workmen they be, and turn un out wi' a long face, and a long black coat and waist-coat, and a religious collar and hat, same as they used to wear in the Scriptures, so that his own mother wouldn't know un sometimes ...There, 'this their business, like anybody else's".

(Jude the Obscure, p.64)

According to this report, Christminster is the haven of Bildung, the place which presents the opportunity to anyone who works for it, to become what he wishes to become. So Jude decides to go there, and he continues his self-education, slowly but resolutely, with the two old Greek and Latin grammars that he had acquired from Phillitson and grows into adolescence with very little experience of women.

Jude meets Arabella Donn when he is about twenty-two. Arabella is described by Hardy as "a complete and substantial female animal- no more, no less" (Jude the Obscure, p.81). Their meeting is occasioned by an episode that is overwrought in its symbolism- as are most of Hardy's symbols- such as Arabella's throwing a lump of pork at Jude's head to attract his attention. But she does attract him and their courtship is rendered in deterministic tones of the impossibility of an escape from the callings of the flesh:

The unvoiced call of woman to man, which was uttered very distinctly by Arabella's personality, held Jude to the spot against his intention-almost against his will, and in a way new to his experience. It is scarcely an exaggeration to say that till this moment Jude had never looked at a woman to consider her as such but had vaguely regarded her sex as being outside his life and purposes. He gazed from her eyes to her mouth, thence to her bosom, and to her full round naked arms, wet, mottled with the chill of the water, and firm as marble.

{Jude the Obscure, p.83}

It does not take Jude a long time to fall to the snares of Arabella, who is not, as some critics believe, the natural embodiment of sexuality. She is a sham, pragmatic rustic, with false hair and false dimples, quite experienced in dealing with men from her former occupation as a barmaid. She is artificial and experienced as opposed to the natural and inexperienced Jude. She fools Jude into marrying her by claiming a false pregnancy, and the short time they spend together as a married couple is beset with disappointment and unhappiness for Jude. His disappointment in marriage is not lessened by his guilt feeling for having left his studies; fortunately, Arabella grows tired of him after a short time and leaves him to go to Australia with her parents.

Growing up in Christminster and Elsewhere: Once rid of Arabella, Jude is determined to make up for lost time, and moves to Christminster to be employed there in monumental stone cutting and gothic free-stone work for the restoration of churches, which he has taught himself with the sole purpose of supporting himself in Christminster while he pursues his primary aim of attending the university there. The first day he spends in Christminster, he walks around, in a trance of joy and veneration for this town of learning and culture where he thinks he hears a whole century of optimism and great expectations pulsate:

Beautiful City! So venerable, so lovely, so unravaged by the fierce intellectual life of our century, so serene!... Her ineffable charm keeps calling us to the true goal of all of us, to the ideal, to perfection.

(Jude the Obscure, p.128)

It is not until then, when he finds himself actually on the very spot of his longing, that Jude perceives how far away from the object of that longing he really is. Only a wall divides him from the happy young men who study at Christminster, but Jude realizes that wall is quite impossible to walk through.

Every day, every hour, as he went in search of labour, he saw them going and coming also, rubbed shoulders with them, heard their voices, marked their movements. The conversation of some of the more thoughtful among them seemed oftentimes, owing to his long and persistent preparation for this place, to be peculiarly akin to his own thoughts. Yet he was as far from them as if he had been at the antipodes. Of course he was. He was a young workman in a white blouse and with stone-dust in the creases of his clothes; and in passing him they did not even see him, or hear him, rather saw through him as through a pane of glass at their familiars beyond.

Whatever they were to him, he to them was not on the spot at all; and yet he had fancied he would be close to their lives by coming here.

(Jude the Obscure, p.133)

In the meantime, Jude discovers that his cousin, Sue Bridehead, is also in Christminster but is too shy to reveal himself to her yet because he thinks himself far below her in his poor living conditions and worker's attire. Sue Bridehead is often described as the first modern heroine in nineteenth century English fiction. This is how the author describes her:

There was nothing statuesque in her; all was nervous motion. She was mobile, living, yet a painter might not have called her handsome or beautiful. But much that she was surprised him. She was quite a long way removed from the rusticity that was his. How could one of his cross-grained, unfortunate almost accursed stock, have contrived to reach this pitch of niceness? London had done it, he supposed.

(Jude the Obscure, p.137)

Jude decides to think of Sue only a cousin, firstly because he is still married and, secondly because he has often been told by his aunt that marriage never brought happiness to his family. However, despite this determination, Sue interests and attracts Jude more and more, for they are very akin in their sensibilities, in their inclination to beauty, and in their isolation in Christminster.

As Jude follows Sue in the city without revealing himself to her, he observes her as she illustrates religious books with miniature sketches and as she visits old churches and leads him into believing that they share the same enthusiasm for religion. "To an impressionable and lonely young man the

consciousness of having at last found anchorage for his thoughts, which promised to supply both social and spiritual possibilities, was like the dew of Hermon, and he remained throughout the service in a sustaining atmosphere of ecstasy" (Jude the Obscure, p.139). We soon find out that however similar their sensibilities are, Jude is wrong in attributing religious faith to Sue. As we watch Sue buying two little statues of Venus and Apollo, smuggling them into her lodgings, and lying to her exacting landlady that they are the statues of St. Peter and St. Mary Magdalen, we know that we are in the presence of a liberated female with rather unconventional tastes.

Sue finds out that Jude is in Christminster, searches him out, and they meet. Sue informs Jude that Mr. Phillitson did not succeed in entering Christminster College and is now the director of a school nearby. They go to visit Phillitson, but Jude's idol of childhood does not even remember him.

An unfortunate event in Sue's life suddenly brings Jude's so far controlled emotions toward Sue to the surface. Sue loses her job because her little statues have been discovered by her partner, and she decides to go to London. In order to prevent her from going away, Jude suggests that she takes a job with the schoolmaster Phillitson. Phillitson, however, falls in love with Sue, and Jude finds himself very pained when he notices that Sue does not altogether discourage Phillitson. An even greater disappointment comes in the form of a letter from Biblioll College where Jude had applied for admission:

Sir,- I have read your letter with interest, and, judging from your description of yourself as a working-man, I venture to think that you will have a much better chance of success in life by remaining in your own sphere and sticking to your trade than by adopting any other course. That,

therefore, is what I advise you to do.

(Jude the Obscure, p.167)

This letter from T.Tetuphenay, advising Jude to keep to his position in life marks the end of his dreams for education. In despair he drinks and goes to Sue. The disappointment brings them together in a new emotion; nevertheless, Sue tells Jude that she has allowed herself to be engaged to Phillitson to marry him after she finishes the teachers' training school which she has been attending since she lost her job.

Rejected by Christminster, Jude now aspires to become a clergyman: "The ecclesiastical and altruistic life as distinct from the intellectual and emulative life". The thought sustains him until he recognizes the ties and the desire that unites him to Sue. The disciplined life they strive to lead, Sue at the boarding school, Jude in preparation for the church, is disrupted more and more by the undisciplined meetings that they carry on which results in Sue's expulsion from school. During one such meeting, Sue tells Jude that she has no respect for Christminster, mainly because it has failed in the mission it was intended for:

'It is an ignorant place, except as to the townspeople, artizans, drunkards and paupers', she said... 'They see life as it is, of course; but few of the people in the colleges do. You prove it in your own person. You are one of the very men Christminster was intended for when the colleges were founded; a man with a passion for learning, but no money, or opportunities, or friends. But you were elbowed off the pavement by the millionaires' sons.

{Jude the Obscure, p.205}

With these words Sue starts Jude's radical education. They enter a new phase in their relationship when Jude has to

confront Sue's religious heresies; she offers to make him a new New Testament by rearranging the pages and criticizes Jude for taking "so much tradition on trust". These influences, together with his growing passion for Sue, only serve to contradict Jude's new resolution to join the Church and throws him into an even greater confusion than before. Sue, who is falling in love with Jude, decides to marry Phillitson right away, after having found out that Jude is married. It is an impulsive decision, almost a self-punishment she inflicts upon herself for her dissatisfaction. Her revulsion from marriage is stated clearly even in the letter in which she announces it to Jude. She alludes to the hastiness of her decision by the word "accelerated" and adds "as the railway companies say of their trains", obviously trying to suffocate her unrest with an estranged expression belonging to mechanical modernity. We must point out, however, that in this novel we have two "problematic" heroes instead of one. Sue is as "problematic" as Jude in her quest for self-actualization. As she says of herself, "(she)hasn't the courage of (her) views", she is usually too afraid at the last moment to practice what she preaches, and, Hardy says of her "she would go on inflicting such pains again and again, and, grieving for the sufferer again and again, in all her colossal inconsistency". (Jude the Obscure, p.231). Sue Bridehead, however, is easily forgiven for the inconsistencies of her revolt, which though not successful, is genuine and heroic. For all her faults of inconsistency and weakness, Hardy does not depict her as a cold and heartless female but as a very loving woman. Her peculiarities are the outcome of an oversensitive and nervous temperament which are easy to understand given the conditions in which she is struggling for an authentic, liberated survival as a woman. She cannot accept any kind of restraint or any dominance. Her mind and body must be free. She believes that marriage is a despotic restriction of freedom. Her intellect promises Jude the

freedom and instruction which Christminster had denied him. Because they are both lonely and rootless, they cling together, as the educators of each other, and as rebelling companions against inhibiting social conventions.

Jude soon finds out that Victorian "earnestness" does not keep him in the path he has chosen for himself, despite the fact that he forces himself to "return with feverish desperation to his study for the priesthood" (Jude the Obscure, p.251). There are such things in life, like coincidences, weaknesses of the flesh, depressive moods, that no "earnestness" is able to overcome. Moreover, where ever he turns, he finds greed and opportunism, as his meeting with the composer of a very moving hymn demonstrates. The Golden Calf, he finds, has even invaded the realm of the spirit, and the discovery of this marks the beginning of his doubts whether a religious vocation is the one best suited to him. His doubts are strengthened by his awareness of his growing passion for Sue and by learning that she is not happy in her marriage with Phillitson. Sue, ever the preacher of what she cannot practice, preaches him on the inhumanity of conventional laws:

"I have been thinking", She continued, ...  
"that the social moulds civilization fits us into have no more relation to our actual shapes than the conventional shapes of the constellations have to the real star-patterns. I am called Mrs. Richard Phillitson, living a calm wedded life with my counterpart of that name. But I am not really Mrs. Richard Phillitson, but a woman tossed about, all alone, with aberrant passions, and unaccountable antipathies..."

(Jude the Obscure, p.266)

As Jude leaves Shaston for Melchester, his determination to become a man of religion is almost blown to the winds, for he realizes the lack of earnestness in himself that has enabled other men to achieve:

Those earnest men he read of, the saints, whom Sue, with gentle irreverence, called his demi-gods, would have shunned such encounters if they doubted their own strength. But he could not. He might fast and pray during the whole interval, but the human was more powerful in him than the Divine.

(Jude the Obscure, p.267)

When Jude next meets Sue at their aunt's funeral, he is told by her that a marriage ceremony is "only a sordid contract". Upon hearing this and perceiving that Sue is really very unhappy in her marriage, Jude admits that his "doctrines and (he) begin to part company". In an outburst of emotion he tells Sue that he will never care about religion or his doctrines again if only he is allowed to love her. (Jude the Obscure, p.276). As they part, Sue to go to her husband at Shaston and Jude to his lonely dwelling at Melchester, they kiss with an uncontrollable impulse.

The kiss was a turning point in Jude's career. Back again in the cottage, and left to reflection, he saw one thing: that though his kiss of that aerial being had seemed the purest moment of his faultful life, as long as he nourished his unlicensed tenderness it was glaringly inconsistent for him to pursue the idea of becoming the soldier and servant of a religion in which sexual love was regarded at its best a frailty, and at its worst damnation.

(Jude the Obscure, p.278)

Thus we find Jude defeated in both of the vocations he so much longed for, and both times because of a woman. First he thinks that he cannot persevere because he is too weak towards women, but then another explanation presents itself to his mind, which no doubt is the authorial one: " 'Is it' he said, 'that the women are to blame; or is it the artificial system of things, under which the normal sex impulses are turned into devilish domestic gins and springes to noose and hold back those who want to progress?' " (Jude the Obscure, p.279). The same evening Jude burns all the religious books he has, a symbolic gesture of his honesty to himself as well as that of turning his hopes to ashes.

Just as the incident of the kiss makes Jude resolve to give up his religious vocation, it brings Sue to a point where she cannot force herself to share the same room with Phillitson. Phillitson acquiesces to release her from her matrimonial bonds in full knowledge of the fact that she is going to live with Jude. Phillitson's friend, Gillingham, who represents the voice of the society, severely disapproves of the former's decision. For it is the religious duty of the husband to train the wayward wife, even if that requires torture and punishment. Phillitson, however, feels compelled to make a choice between what social censure and what his conscience demand; he chooses the latter. This is Phillitson's education in his middle-age, and he owes it to Sue. It is a tragic paradox of Jude the Obscure that Sue, who becomes the means of liberating both Jude and Phillitson from their normative illusions, is defeated most pathetically by "creed" in the end.

If Jude The Obscure were a Bildungsroman that honoured the Bildungsideal tradition of the genre, one would expect the point of Sue's parting from Phillitson to be united with Jude as the happy resolution of the mistakes and misdeeds for all the parties concerned, and the novel to end happily

there. We are told that Jude has learned to discipline his ambitions to what he can achieve in his status, Sue makes amends for a wrong decision, and Phillitson, although ostracized, emerges a better man of right reason and conscience. However, no Bildung in this sense was possible in Hardy's outlook. The real tragedy starts with the union of Sue and Jude. From this point on, Jude becomes involved in Sue's continuing confusion between theory and practice, to witness and suffer by her ambivalence between social revolt and fear. Their life together is described in a chapter entitled "At Aldbrickham and Elsewhere" to emphasize their being homeless outcasts from society.

This part of Jude the Obscure describes Sue's growing uneasiness as she gropes for a state of mind that will bring her peace. Both she and Jude are divorced now and therefore free to marry each other, but Sue has "the same dread lest an iron contract should extinguish (Jude's) tenderness for (her) and (hers) for (him)" (Jude the Obscure, p.323). To complicate the matter, she would like them to go on living as lovers, only meeting by day. Her shying away from a sexual relationship with Jude is not because she is the "phantasmal, bodiless creature" that Jude thinks she is, but because she does not dare put her ideal of free-love into practice. Nevertheless, just as any other loving and jealous woman, Sue will bow down to the necessity of giving herself completely to Jude when Arabella returns. Arabella returns, not to disrupt Jude's and Sue's relationship but to bring her son by Jude to them. The little boy, called Father Time for his precocious dignity and sadness, is really a symbol and not a character. He symbolizes the intrusion of ancient law and custom into Sue's and Jude's life. Sue and Jude realize that, now that they have the responsibility of a child they must marry but, although they try to do so several times, they cannot bring themselves to marrying. That ceremony, as Hardy depicts it

both in the Church and the civil quarters, only reveals pettiness, opportunism, hypocrisy and stands as a slander to their deep love and attachment. So they go on, trying to fool people that they are married, happy in their union, and blessed with two other children. People, however, will not be fooled, for their happiness together, and their love and respect for each other betray them. They are happy, people think, so they must be lovers. The suspicion and gossip that clusters around them as their family grows, forces them to migrate from town to town, jobless, without money, excommunicated. When little Father Time wishes to learn the reason for their wanderings from place to place; Jude quotes the Scriptures, saying "because of a cloud that has gathered over us, though we have wronged no man, corrupted no man, defrauded no man! Though perhaps we have done that which was right in our own eyes". (Jude the Obscure, p.378). One hardship follows another, and Father Time, believing that they are a burden and the cause of their parents' sufferings hangs himself and the other two children, leaving a note "Done because we were too menny" the childish misspelling being an obvious pun for "human". Sue interprets the tragedy as a Providential punishment for her defying religious and social law and returns to Phillitson in an agony of self-punishment, and the novel closes with the dying words of Jude, lying ill, prostrate, and abandoned: "Let the day perish wherein I was born, and the night in which it was said, there is a man child conceived". His whisper is only accompanied by a "hurrah" coming from the Remembrance Games outside his window (Jude the Obscure, p.485). As for the peace Sue hoped to get from her self-inflicted punishment, the judgment on that is passed by the worldly Arabella: " 'She may swear that (that she has found peace) on her knees to the holy cross upon her necklace till she's hoarse, but it won't be true! She's never found peace since she left his arms, and never will again till she's as he is now" (Jude the Obscure, p.491).

Self-Actualization?: The story of Jude the Obscure is the story of the defeat of the individual before oppressive social and religious law. The novel negates a whole century of optimistic belief in individual redemption by the correct use of freedom and will. Sue's final relenting before convention is the utmost degradation of a rebel, an act resorted to because she became "creed-drunk" as Jude was "gin-drunk" when he was forced to remarry Arabella. Phillitson, by accepting Sue back, although he knows very well that she has not returned to him out of love, only proves the defeat he suffers by sticking to the dictates of his conscience in spite of an unforgiving, ostracizing society. Both Sue's and Phillitson's Bildungs are warped by their final giving in to, and self prostration, before custom and creed. The only character who holds to his personal convictions to the very end is Jude, and he does achieve a tragic self-actualization at the cost of all; love and life. This is a kind of actualization, however, which carries with it defeat and death. As such it departs radically from the proposed self-actualization of the earlier Bildungsromane of the nineteenth century.

Jude the Obscure "initiates the modern novel with its ambitious working-class hero, Jude, and its neurotic heroine, Sue, city life in the back streets, the problems of adaptation to a rapidly changing world, of commercial and material values, of sexual and social maladjustment of the abnormal variation from the species," says Brooks. It is true that Jude foreshadows the modern themes of failure, frustration, futility, disharmony, isolation, rootlessness and absurdity, but what makes it really modern is its defeatist vision that cannot prescribe any way out of such a dark predicament.

NOTES TO CHAPTER V

- (1) Cited in Buckley, Season of Youth: The Bildungsroman from Dickens to Golding (Cambridge, Mass., Harvard Univ. Press, 1974), p.116.
- (2) G.M.Young, Victorian England: Portrait of an Age (London and New York: 1937), p.5.
- (3) Raymond Williams, Culture and Society (Middlesex: Penguin 1961), p.169.
- (4) Samuel Butler, The Way of All Flesh (London: J.M.Deut, 1949), pp.XII-XXI.
- (5) Ibid., p.IX.
- (6) Samuel Butler, The Way of All Flesh (New York: Random House, 1950), p.106. Hereafter will be referred in the text as the Way of All Flesh.
- (7) James Joyce, A Portrait of the Artist As a Young Man (Frogmore: Panther, 1977), p.222.
- (8) Harry Levin, James Joyce (Norfolk: New Directions, 1960), p.42.
- (9) Laurence Lerner ed. Thomas Hardy and His Readers: A Selection of Contemporary Reviews (New York: Barnes and Noble, 1968).
- (10) Thomas Hardy, Jude The Obscure (Middlesex: Penguin, 1980), p.53. Hereafter will be referred in the text as Jude the Obscure.
- (11) W.L.Burns, The Age of Equipoise: A Study of the Mid-Victorian Generation (New York: Grove Press, 1965), p.254.

## CHAPTER VI

### WHAT AFTER POST-HUMANISM?

Harry Levin once mentioned the year 1922 as the annus mirabilis of modernism in English fiction(1). The year saw the translation of Proust, the publication of Joyce's Ulysses, T.S.Eliot's Waste Land, Lawrence's Aaron's Rod, Woolf's Jacob's Room, Katherine Mansfield's The Garden Party, to follow Levin's list of modern works. Alan Friedman confirms a "turn of the novel" toward new directions which we call modernism(2). "It is a turn", writes Bradbury, "which distinguishes, say, the later work of Henry James from that of George Eliot, or separates the work of Lawrence from the work of Hardy"(3). Ever since, novel criticism has been groping for new formulations and new critical tools to understand the new conception of character, space, time, and structure in the modern novel(4). The more it has sharpened its tools for analyzing the psycho-linguistic intricacies of the narrative, the less it has concerned itself with the narrator or the narrated. This transition has followed a slow but a steady course since the Bildungsroman gave way to the Künstlerroman.

With Joyce's A Portrait of the Artist as a Young Man the novel of the development of the artist gained a new narrative style. Joyce reversed the accustomed procedure of

applying the methods of art to reality and experimented with Wilde's notion that "life should imitate art". Objectivity of narrative was thus redefined from the point of view of a remarkably heightened subjectivity. The new style was intimate and used the language of perceptions and sensations. In Harry Levin's words, it "refracted sensations and impressions through the author's mind- to facilitate the transition from photographic realism to esthetic impresionism"(5). This is the narrative "that confers upon language a magical potency. It exalts the habit of verbal association into a principle for the arrangement of experience. You gain power over a thing by naming it; you become master of a situation by putting it into words. It is psychological need and not hyperfastidious taste that goads the writer on to search for the mot juste, to loot the thesaurus"(6). This transformation in style brought about a transformation in novel criticism: The poetics of the novel.

The new kind of self-awareness reversed the perspective of the Bildungsroman from a linear projection into the future of the hero to a retrospective analysis of what he is and how he has become what he is. The reversal employed psychological analysis to an unprecedented degree in the novel. Novels after James, Lawrence, and Woolf told stories of arrested development rather than ongoing growth, their subject matter became the dissection and exposition of the conditions that fixed man in a certain psychological stage from which the possibility to break free was rarely seen as in the novels of Kafka. Freudian theories as well as Jungian archetypes encouraged this quest into the past of the hero rather than his future development. The existential novel as practiced by Camus and Sartre made a last effort to scrape whatever was left from the Bildungsideal by prescribing constant negation for an unarrested becoming. Parallel to these developments in the novel, novel-theory readjusted itself to focusing on formal considerations.

The earliest theoretical novel criticism, that of the eighteenth century, preoccupied itself with the moral implications of the content and the form. This was why Dr. Johnson had objected to the fiction of Fielding; it did not edify the reader, it did not adequately distinguish between virtue and vice. This moral concern continued to the end of the nineteenth century, from Dickens to George Eliot. The achievement of sympathetic identification for the purpose of moral enlightenment was the main objective of the novelist and to respond to this sensitively, was the mission of the critic. As for the relationship between the reader and the text, that was prescribed as one of moral edification, the moral writer considered it his mission to produce a sufficiently realistic text to teach the reader to be good. A serious blow to this technique and purpose came from France and found resonance in the new concerns of the *Künstlerroman* in England. Flaubert put the emphasis on style rather than on subject, on art rather than on life, on the flux of consciousness rather than character. The ideal artistic situation was expressed by Flaubert in his letter of 16 January 1852 to Louise Colet: "...what I should like to do is to write a book about nothing, a book with no reference to anything outside itself, which would stand on its own by the inner strength of its style just as the earth holds itself without support in space, a book which would have hardly any subject..."(7).

Flaubert's theory of fiction which found close resonance in Henry James' ideas on the novel, initiated the departure from the tone and substance of the earlier nineteenth-century novel theory. Rather than the moral function of the story, the relationships of the component parts of the artistic creation to each other and to the work as a whole became the object of the novelist's craft. James popularized this theory in England by his unwearying speculation about the aesthetic bases of the art of narrative. Flaubert and

Henry James form the major bridge to the twentieth-century theory and practice of the novel which is concerned less with the relationship between the reader and text than with the relationship among the various structural elements of the text. Alain Robbe-Grillet based his New Novel on the rejection of such moral-mimetic prejudices which he thought were responsible for establishing a false relationship between the reader and the text:

all the technical elements of the narrative-systematic use of the past tense and the third person, unconditional adoption of chronological development, linear plots regular trajectory of the passions, impulse of each episode toward a conclusion etc.-everything tended to impose the image of a stable, coherent, continuous, unequivocal, entirely decipherable universe. Since the intelligibility of the world was not even questioned, to tell a story did not raise a problem. The style of the novel could be innocent(8).

Robbe-Grillet maintains that it is no longer possible for the novelist to return to that innocence:

But then, with Flaubert, everything begins to vacillate. A hundred years later, the whole system is no more than a memory; and it is to that memory, to that dead system, that some seek with all their might to keep the novel fettered. Yet here, too, it is enough to read the great novels of the beginning of our century to realize that while disintegration of the plot has become insistently clearer in the course of the last few years, the plot itself had long since ceased to constitute the armature of the narrative... To tell a story has become strictly impossible... In short, it is not the anecdote that is lacking, it is only its character of certainty, its tranquillity, its innocence(9).

With the plot having become obsolete, so too has the character:

How much we've heard about the "character"! Moreover, I fear we haven't heard the last. Fifty years of disease, the death notice signed many times over by the most serious essayists, yet nothing has yet managed to knock it off the pedestal on which the nineteenth century had placed it. It is a mummy now, but one still enthroned with the same phony-majesty, among the values revered by traditional criticism. In fact, that is how this criticism recognizes the "true" novelist: "he creates characters"(10).

Robbe-Grillet's observations on character encouraged the minimal space and attention accorded to character in the structuralist poetics of the novel. The structuralists, following Robbe-Grillet, rejected the notion of individuality and psychological coherence. They put the stress, as in fact the post-modern novel itself did, on the societal system that traversed or minimized the individual or on the labyrinthine poetry that depended on the word and not on the deed. When the word post-humanism was coined to describe the novel of the 1970's as a furtherance of the expression post-modernism which referred to the novel between 1940 and 1960, the latter epithet betrayed the lack of human presence- or is it the lack of human interest- in the novel. From an autistic reading of texts as prescribed by Roland Barthes, we have arrived at autistic novels, which more tolerant critics call the supra-novel or the meta-novel. Jonathan Culler, in an apology for the failure of structuralist criticism to deal with character successfully, says:

If, as Foucault says, man is simply a fold in our knowledge, who will disappear in his present form as soon as the configuration of knowledge changes, it is

scarcely surprising that a movement which claims to have participated in this change should view the notion of the rich and autonomous character as the recuperative strategy of another age. Characters in Virginia Woolf, in Faulkner, in Nathalie Sarraute, and Robbe-Grillet, cannot be treated according to nineteenth century models; they are nodes in the verbal structure of the work, whose identity is relatively precarious"(11).

Is this a verdict uttered by the critics, by the novelists, or by both? Or is it still possible to reinstate the character in the novel replete with a name, with a temper, with a choice? Granted Foucault's equation of man with our knowledge of him is valid, what is it that we know if man is no longer a part of our knowledge? The questions are not posed with a superficial nostalgia for nineteenth century realism; rather, they are asked with a deeply personal concern about art as well as life: What after posthumanism?

NOTES TO CONCLUSION

- (1) Harry Levin, Refractions: Essays in Comparative Literature (Oxford: Oxford Univ. Press, 1966), p.283.
- (2) Alan Friedman, The Turn of the Novel: The Transition to Modern Fiction (New York and London, 1966), pp.14-15.
- (3) Malcolm Bradbury, Possibilities: Essays on the State of the Novel (Oxford: Oxford Univ. Press, 1973), p.81.
- (4) Sharon Spencer, Space, Time, and Structure in the Modern Novel (Chicago: The Swallow Press, 1974).
- (5) Harry Levin, James Joyce (Norfolk: New Directions, 1941).
- (6) Ibid., p.51.
- (7) Cited in Miriam Allott, ed. Novelists on the Novel (London: Routledge and Kegan Paul, 1959), p.242.
- (8) Alain Robbe-Grillet, For a New Novel: Essays on Fiction, trans. Richard Howard (New York: Grove Press, 1965), p.32.
- (9) Ibid., p.33.
- (10) Ibid., p.27.
- (11) Jonathan Culler, Structuralist Poetics: Structuralism, Linguistics, and The Study of Literature (Ithaca: Cornell Univ. Press, 1976), p.231. Emphasis mine.

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