**HENRY JAMES'S NOVELS WITHIN AND BEYOND
THE TRADITION OF THE VICTORIAN BILDUNGSROMAN**

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**Yüksek Lisans Tezi
İngiliz Dili ve Edebiyatı Anabilim Dalı
Danışman: Doç. Dr. Petru GOLBAN**

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TEKİRDAĞ NAMIK KEMAL ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI
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Sinan ALTAŞ tarafından hazırlanan *"HENRY JAMES'S NOVELS WITHIN AND BEYOND THE TRADITION OF THE VICTORIAN BILDUNGSROMAN"* konulu YÜKSEK LİSANS Tezinin Sınavı, Namık Kemal Üniversitesi Lisansüstü Eğitim Öğretim Yönetmeliği uyarınca …………… günü saat ………….'da yapılmış olup, tezin …………………………. OYBİRLİĞİ / OYÇOKLUĞU ile karar verilmiştir.

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ABSTRACT

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This study aims at discussing Victorian artist Henry James's literary practice within and beyond the framework of the Victorian Bildungsroman tradition in order to reveal the ways in which James's novels follow and at the same time depart from this literary phenomenon. *The Art of Fiction* by Henry James is the subject matter of this study alongside his famous novels *Roderick Hudson* and *The Portrait of a Lady*. The subject matter is discussed and elaborated first by introducing the adopted critical approaches in relation to the literary timeline in which fiction embarked on a long process of maturation. In this context, while asserting its distinguishing features from other types of fiction, it is analysed how the Victorian Bildungsroman flourished as a genre. Henry James's novels are approached through a comparative analysis in relation to the texts from the realist school (Charles Dickens's *Great Expectations* and Charlotte Brontë's *Jane Eyre*) *and* from the non-realist school (Walter Pater's *Marius the Epicurean*).

Keywords: Victorian Age, Bildungsroman, realism, romanticism, impressionism, aestheticism, thematology, narratology

ÖZ

Kurum, Enstitü	: Tekirdağ Namık Kemal Üniversitesi, Sosyal Bilimler Enstitüsü
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Bu çalışma Viktorya Dönemi sanatçısı Henry James'in edebi çalışmalarını, Viktorya Dönemi Oluşum Romanı geleneği çerçevesinde ve bu çerçevenin ötesinde tartışmayı amaçlamaktadır. Henry James'in *Roman Sanatı* isimli edebi eleştiri yazısı, *Roderick Hudson* ve *Bir Kadının Portresi* isimli eserleri ile birlikte bu çalışmanın konusunu oluşturmaktadır. Konu öncelikle, kullanılan eleştirel yaklaşımların, roman sanatının uzun bir olgunlaşma süreci yaşadığı edebi zaman çizelgesiyle ilişkilendirilerek tanıtılmasıyla tartışılmış ve detaylandırılmıştır. Bu bağlamda, kendisinden önceki roman ekollerine kıyasla sahip olduğu ayırt edici özellikler açıklanarak, Viktorya Dönemi Oluşum Romanının edebi sistemde nasıl ortaya çıktığı analiz edilmektedir. Henry James'in romanları, realist ekolden (Charles Dickens'ten *Büyük Umutlar* ve Charlotte Brontë'den *Jane Eyre*) ve realist olmayan ekolden romanlarla (Walter Pater'den *Marius the Epicurean*) karşılaştırmalı olarak analiz edilerek ele alınmıştır.

Anahtar Kelimeler: Viktorya Dönemi, oluşum romanı, realizm, romantizm, izlenimcilik, estetizm, tema bilimi, anlatı bilimi

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INTRODUCTION

A man of art, who can boast one of the most fruitful literary careers ornamented by 20 novels, 12 plays, 112 tales, several travel accounts and critical texts, which represent guidelines by means of writing fiction for both his contemporaries and next generation writers, Henry James has employed numerous narrative techniques and thematic elements in his lifelong experimentation in writing fiction. The aim of this thesis is neither studying literary developments nor analysing the ways literary forms emerge but discussing Henry James's literary practice and theories within and beyond the Victorian Bildungsroman tradition. It would be incongruous to give too much space to the long journey of fiction. However, in order to understand what is meant by **Victorian Bildungsroman** better, and how Henry James contributed to, and operated in and out of the borders of this literary phenomenon, it seemed relevant and convenient, to briefly discuss adopted critical approaches to literature and fiction's evolution in this context. Therefore, the first chapter will provide the reader with information regarding the adopted approach and methodology from Yuri Tynyanov and Petru Golban. Then, utilizing the mentioned critical doctrine, evolution of fiction through time will be briefly discussed until the dawn of Victorian Bildungsroman.

Bearing in mind that the basis of this study is Henry James and bildungsroman, it would be proper to analyse the phenomenon through a delicately and smartly chosen anthology, which consists of the most valuable literary works from Victorian period. Thus, we could draw accurate conclusions about the primary concern of this study. In this study work, following the chapter where development phases of fiction are presented, Henry James's well-known critical manifesto *Art of Fiction* (1884), famous novels *Roderick Hudson* (1875) and *The Portrait of a Lady* (1881), will have been brought into discussion and compared with three of the major representative texts of Victorian Bildungsroman tradition: Charles Dickens's *Great Expectations* (1861), Charlotte Brontë's *Jane Eyre* (1847) and Walter

Pater's *Marius the Epicurean* (1885). Discussing and classifying Henry James's literary work in comparison to the mentioned representative novels, is to reveal the thematic and narrative features that his novels follow and/or reject in the Victorian Bildungsroman tradition. In this sense, theoretician Henry James and writer Henry James will have been discussed and classified on the basis of common characteristics of the Victorian novel of formation.

1. DEVELOPMENT OF LITERATURE WITH RELATION TO CRITICAL APPROACHES

Literature as a whole, has been constantly going through the phases of metamorphosis, attuned to humanity's everlasting and everchanging intellectual and aesthetical needs since its beginnings. Thus, it has come to resemble a living organism consisting of different systems of countless interrelated and interdependent elements. Emergence or disappearance of various genres, schools, trends, movements and periods throughout the literary history stem from the collective mind of humanity functioning in manner akin to the natural selection mechanism. The survival of literature is thus ensured by this supreme art's tendency to degenerate and evolve. As a result of this very tendency and of its consequences, various forms of narratives have evolved to the current status of fiction. From another hand, the aforementioned process of evolution has sometimes been an instinctual collective attempt from the producers of literature, by which they aimed at adapting their art to the contemporary world shaped by historical, technological, linguistic, cultural, economic and societal factors. At the service of consumers of literature, this adaptation is sometimes achieved by imitating the past, sometimes by following contemporaries, and sometimes by struggling to be a beacon of innovation.

1.1. Approaches to literature

Although referencing the circular movement among **literary theory**, **literary criticism** and **literary history** with the intention of explaining the development of literature as a system has become a cliché, this evidently valid perspective still requires to be brought into discussion since it provides the best angle at understanding the becoming of fiction. Mentioned disciplines, literary theory, literary criticism and literary history are interrelated and interdependent coexisting entities. The perspective through which, this study approaches the phenomena is previously hypothesized by Petru Golban who was stating that literary criticism, literary theory and literary history are

"interconnected, having obvious points of identification and separation" (Golban & Ciobanu, 2008, p. 4). These main approaches establish a network among them, where they process literary materials in a circular relationship.

To begin with, while literary criticism is analysing literary texts or other critical texts synchronically, it manifests critical ideas, in which other writers can then find a pattern to follow or reject, in part or as a whole. Additionally, literary theory, using the data from literary criticism, literary history and various other disciplines such as psychoanalysis, structuralism, formalism, deconstruction and narratology, approaches the subject matter both diachronically and synchronically. Hence, literary theory, interrelatedly, investigates both current status of literature and the evolution through time within the light of biographical reflections, intertextual relations, literary or extra-literary connections for the purpose of forming theories. It requires the analysis of the origin and the variants with relation to other past or contemporary movements, schools and/or trends. Following this phase, subsequent theoretical output becomes available to be used both in producing and in criticizing works of literature; thus, preceding literary doctrine becomes obsolete and claims its place in the history of literature with the possibility of a revival in future.

Besides all this, it is essential to underline that the conventional function, which has been assigned to Literary Theory since its establishment, seems to be abandoned nowadays. Literary Theory was expected either to set rules for criticism and form theories, or to bring a new perspective to old literary works by reading them in the circumstances of the contemporary conjuncture. Instead of fulfilling this expectancy, it has diverged from its purpose of existence. Literary theory converted into a type of metacritic practice, where theoreticians focus on criticizing other critical texts and critical discourse, therefore breaking the cycle, in which all three approaches, namely Literary Criticism, Literary Theory and Literary History exhibit a sustainable interaction.

Literary history is characterized to utilize a diachronic approach towards literature because it investigates "the development of a national and world literature" through time (Golban & Ciobanu, 2008, p. 4). Therefore, literary history, as scientific domain, can be regarded as a black box, where literary criticism's and literary theory's synthesized material is stored, interpreted and categorized. In addition to these features, although history of literature has always been identified with adoption of diachronicity as the principle discipline, and it is inclined to interpret and understand literature in terms of its progression over time, when it comes to other historical series, it also requires evaluating the subject matter by moment-by-moment significance. History of literature is synchronic only with relation to other historical series since they share "an involved complex of specific structural law" (Jakobson & Tynyanov, 1928, pp. 29-31). These structural laws require elucidation, for the purpose of revealing interrelations between the history of literature and other historical series. The revelation of the interrelations regarding aforementioned units, has the potential to clarify, how they reflect on the product line of literature. In other words, the idea suggests a recipe, by which critics will be able to attain a clear perspective towards development of literature. This would be made possible only by deciphering the correlation between the historical series and literary series. Yet, vast number of variants with a great complexity, prevent people from literary circles from disclosing a flawless, one hundred percent valid pattern of formation.

Figure 1: Circular relationship among Literary Criticism, Literary Theory, and Literary History
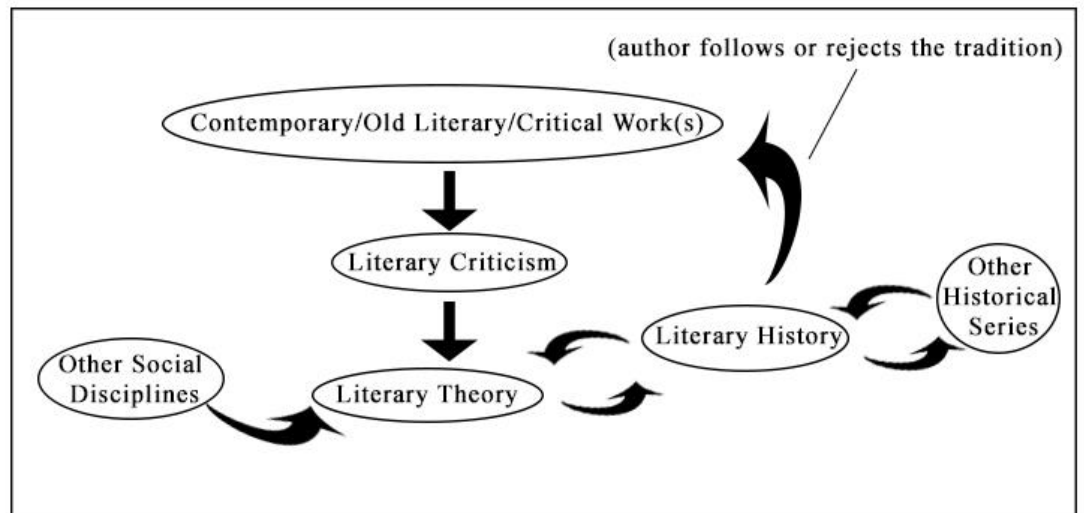
The debate on the methodology of analysis was one of the main subjects of the 20th century Russian formalists. The overwhelmingly diachronic approach, by which literature had been criticized, was a degrading trend, since, it required employing other disciplines with their own terminologies and identities (For example sociology, psychoanalysis etc.). Evidently, this case of overuse, resulted in the absence of disciplinary identity, in literary theory and criticism. The intellectual conjuncture, in general, and contemporary critics' attitude towards literary theory, criticism and history, in particular, obstructed the institutionalization of literary criticism as a standalone scientific domain. Representatives of aesthetic school and formalist school, who were rigidly in favour of synchronic approach, insistently rejected the diachronic approach. Specifically, the formalists regarded literature as a genuine and pure form of social discipline, which can only be identified and evaluated in its own circumstances. Formalist reading therefore, isolated poem, novel and short story from the historical, social, biographical milieu.

Literature, nevertheless, as a system, which is in a constant interaction with other social systems, might always require different interpretations according to changeable facts within the temporal boundaries. In this wise,

Mikhail Bakhtin comments on the idea about the isolation of literature and emphasizes the importance of the unity among the products of human culture: "Literature is an inseparable part of culture and it cannot be understood outside the total context of the entire culture of a given epoch." (1979/1986, p. 2) While Bakhtin defends that the literature must not be separated from the rest of the cultural products, Roman Jakobson, on the other hand, in *Language in Literature*, suggests establishing equilibrium boundaries between synchrony and diachrony in literature, as literature has an essentially changeable and systemic nature of evolution which contradicts with expectancy of immobility and isolation (1987).

Every synchronic system has entangled connections with other synchronic systems in past and present. In the case of literature, for instance, **tradition** (represents diachronic approach) and **innovation** (represents synchronic approach) continuously reject and replace each other, in a mostly linear progress in the literary timeline; yet, one cannot exist without its counterpart. The former and the latter are clearly standing for a **binary opposition**. In this wise, these facts suggest that neither diachronic nor synchronic approach is negligible. Due to temporal changeability and endless circular relationship emphasized here, it is vital, mutatis mutandis, to adjust the balance between the two approaches. Accordingly, despite their formalist identities, in *Problems in Study of Language and Literature*, Yuri Tynyanov and Roman Jakobson mutually declare the significance of the change in governing principles of study of literature and language by describing the phenomena as a vast system with complexities. They underline that the notion of mechanical agglomeration does not apply with literature and it is overpowered by the notion of systemic existence:

> At the present time, the achievements of the synchronic concept force us to reconsider the principles of diachrony as well. The idea of a mechanical agglomeration of material, having been replaced by the concept of a system or structure in the realm of synchronic study, underwent a corresponding replacement in the realm of diachronic

study as well. The history of a system is in turn a system. Pure synchronism now proves to be an illusion: every synchronic system has its past and its future as inseparable structural elements of the system: (a) archaism as a fact of style; the linguistic and literary background recognized as the rejected old-fashioned style; (b) the tendency toward innovation in language and literature recognized as a renewal of the system. (1928, pp. 36-37)

In a search of identity, literary criticism was, eventually, realized in synthetic use of synchronic and diachronic approaches, by critics such as Tynyanov and Jakobson. As the cited passage immediately above, is concerned, both theoreticians mutually declare their thought about strict synchronism and emphasise that it is nothing but an illusion.

In summary, diachrony represents tradition, and its counterpart synchrony represents innovation in literature. It is widely accepted that literature has been evolving since its first specimens in oral tradition came to exist. Even this general opinion leads us to the inevitability of diachrony; hence the reason the notion of evolution cannot be segregated from systemic existence. A well-established eclecticism, by which the subjects of literature are approached, is the best possible method to be used.

1.2. Literature as a system of elements

Leaving aside the interdisciplinary relations of literature and other aspects of human culture, literature itself is a "system of elements" (Golban, 2007, p. 9), constituting of other subsystems. When an element becomes obsolete it does not seize to exist in the system in the aftermath of decline or rejection. The rejected literary phenomenon undergoes a **deformation process**, where its dominant elements are remapped. As Yuri Tynyanov suggests in his *Archaists and Innovators*, it is an essential movement among constituting elements of a literary genre within a periphery resulting in **degeneration** and **reformation**:

…what is at stake here is the very 'center' itself: it is not that in the center of literature one originary, dominant line moves and evolves, and that there are some new phenomena only on its sides, rather, these new phenomena take the central place themselves, and the center moves to the periphery. In the epoch of the dissolution of a genre, it flows from the center to the periphery, and its place…is taken by a new phenomenon. (as cited in Kujundzic, 1959/1997, p. 99)

The literary system consisting of thematic and structural elements, demonstrates complex relationships in different forms, among its components. These forms are identifiable as extensions, binary oppositions, collocations or enhancements. Moreover, some elements assume the dominant role in the system and designate other elements in different positions, while providing general characterization of a type of literature as well. **Constructive principle** suggests assignation of the elements in the literary system to different functions embodying different qualities. Tynyanov's main focus is not on the properties of the elements in a literary system, but rather on how they function in the system with relation to others. For instance, verse form, which also entitles the type of literature, is definitely the poetry's dominant element. In addition to this, metrical organization, as an element in the literary system, might be evaluated to be an enhancement and collocation of verse form. Rhyme, on the other hand, is a collocation of meter. Rhyme scheme can be regarded to be an extension of rhyme. Finally, free verse and metrical (or rhyming) verse can be identified as binary oppositions.

In consequence, hierarchy and positioning of the elements in the main system and subsystems, define literary facts such as genres, trends, movements and even periods. Thematic and structural elements designate each other in a constant interaction. In order to clarify how this developmental phenomenon works, considering possible historical variants, it seems convenient, therefore, to introduce a discussion offering a model of this dynamic transitional chain of processes, which will eventually take us to the Bildungsroman tradition. As a side note, the approach outlined here thus far represents qualities of a

method, where both diachronic and synchronic analysis are synthesized into a hybrid one.

1.2.1.Singularities in the literary system

It is also necessary to mention the possibility of singularities in such an enormous system. Owing to their unorthodox nature, **metrical prose** and **free verse** represent singularities in the literary system. They are also binary oppositions of their counterparts. Carol Sanders hypothesizes the possibility of such a change as follows:

> … the parameters differentiating literary prose as a system from poetry shift according to shifts in poetry's verse function – those features which function to define a text as a verse rather than a prose. The shift may be from metre, to rhythm, or use of a particular lexicon or syntax, opening up to the possibility of metrical prose or prose poems. (2004, p. 143)

Considering the concrete functional relationships among the elements exemplified in the previous chapters, evidently, the purpose of achieving a deeper understanding of literature is attainable by regarding the phenomenon as an interactive dynamic discipline, which is constantly being redefined by shifting power balances in its componental assets.

2. THE BILDUNG PROCESS OF THE BILDUNGSROMAN TRADITION

2.1. From the progenitor genre: epic to the knight literature

Retrospectively, **epic** as a genre was formed by some thematic elements such as physical action, heroic deeds, supernatural elements, sacrifice, good vs evil, protection of citadel, bravery, power of fate, vanitas vanitatum, tempus edax, joy in the hall, vengeance, hero of status, comitatus, and of course glory back in the Old-English Period. In addition to the features listed above, from the linguistic perspective, it is important to note that Old-English is among the oldest vernacular languages to be written down. Old-English began, in written form, as a practical necessity in the aftermath of the Danish invasion. Correspondingly, the church was concerned that due to the decrease in literacy of Latin, no one could eventually read their work. This concern related to transcription of the oral products such as Beowulf has resulted in works where pagan elements are intermingled with Christian elements.

Anglo-Saxon Literature (450-1066 A.D.), which was, as mentioned before, originated as an oral tradition, has very often depicted unearthly affairs as its main focus with a gloomy, melancholic tone; by the same token, the narrative device in this period was usually set to inflict the feel of isolation, loneliness, melancholy and desperation. Although the unearthliness of epic is emphasised due to unrealistic character representation and overshadowed social imagery, none of the descendent genres could depict the unity among men and nature as successful as epic had done. In like manner, above-mentioned state of equilibrium demonstrated by epic, has always been a strong mark of unity which is depicting a harmonious picture among fundamental matters of human existence.

Alleged **periodic table of thematic literary elements** thus far, might seem adequate in richness and diversity; however, **periodic table of structural elements** and the list of dominant genres, also stand for utmost importance on account of the need for seeing the whole picture in analysis of this unitary mechanism. The major structural elements in Anglo-Saxon literature, were verse form, prose form, alliteration, ubi-sunt, kenning, caesura, rhythm, meter and use of vernacular language; major genres were epic poem, lyric poem, chronicles, hagiographies, charms and riddles. In the first place, it is a must to mention some significant literary products in which we could find Anglo-Saxon literature pattern so that a picture of the period can be taken for the purpose of presenting a well-organized discussion. The pattern is possibly best shown by the following representative works: *Beowulf*, *The Wanderer*, *The Seafarer*, *Deor's Lament*, *Husband's Letter*, *Battle of Brunanburh*, and *Battle of Maldon*. While all the works listed above are encompassing all the major genres existed in Anglo-Saxon literature, the focus in this discussion will remain on **epic** to establish intertextual connections with its descendants. Accordingly, *Beowulf*, for instance, is a long narrative poem including a hero from high status with greatness and a fierce nature. Involvement of supernatural, sacrifice, pursuing great deeds and glory, physical action, brutality in the battlefield, protection of the lord and citadel, transitory nature of human existence motifs and themes over and above desperately dark and gloomy tone of *Beowulf*, are standing for the most proper portrayal of Anglo-Saxon epic and the protagonist archetype of this type of fiction.

The elements hitherto outlined here for epic, therefore suggest an acceptable, rejectable or alterable pattern for Medieval Literature (1100/1200-1500 A.D.) and other subsequent periods. Following the commencement of the transition from Anglo-Saxon Literature to Medieval Literature, while becoming subject of a serious thematic change, **Epic Narrative Poem** has eventually preserved and even developed certain structural attributes due to French influence. Its verse form was enriched by more systematic metrical

organization and rhyme schemes. Meanwhile on the thematic level, political, societal and cultural alterations induced by Norman invasion, introduced English Literature with some new elements such as code of chivalry, courtly love and intrigue. Central elements of **Epic Narrative Poem** either moved to the periphery to be deformed or shared their dominant roles with new central elements which counterbalance their influence. For example, English Medieval Romance, which is dominated by Arthurian Legend, unlike its extremely sentimental French precursor, still favoured physical action, yet it shared its seat at the centre of literary system with courtly love. Heroic deeds were not to be performed for citadel or lord at the first place anymore; only code of "comitatus" was for the purpose of pleasing an idealized lady. Glory still mattered; however, it did not matter more than contentment of the lady or security of the damsel in distress. Supernatural elements maintained their existence, whereas the notion of exile moved to the periphery, leaving its position to the journey of the hero, the quest, where the qualities of a knight, such as friendship, braveness, self-denial, godliness, generosity and courtesy are tested. Medieval romances are formed around stereotypical heroes and similar situations. In light of these features, it would be accurate to share a general definition for romance that previously offered by Clara Reeve, by which the type of literature was identified as "a heroic fable, which treats fabulous people and things" (1785, p. 1). On the other hand, Petru Golban puts forward a more comprehensive definition of the features of romance with all possible variants in the broadest sense. According to Golban "romances are extended narratives concerning the adventure, usually quest or test, of a noble knight, frequently idealized, sometimes accompanied by his squire or a lady, and who, with the clear demarcation of good and evil, displays knightly honour and ethical principles and in whose action the supernatural is often involved" (2007, p. 59).

In the light of provided information with regard to the transition from epic to romance, it is now possible to clarify the issue with naming the progenitor genre in this discussion. Some scholars take form of the text as a

prior and crucial criterion while assessing novel's origin and development. In this context, Sir Thomas Malory's diegetic prose work *Le Morte d'Arthur* (1485) is accepted to be the first novel in the history of English Literature by critics who assume form-based assessment. However, many other critics who adopt different perspectives, put forward a wide range of hypotheses on the problematic of identifying the first representative text of novel writing tradition. Most-mentioned books for the position of the first English novel are (excluding *Don Quixote* as a property of Spanish Literature), Geoffrey Chaucer's *Canterbury Tales* (1476), Daniel Defoe's *Robinson Crusoe* (1719), Jonathan Swift's *Gulliver's Travels* (1726), Samuel Richardson's *Pamela* (1740) and Henry Fielding's *Joseph Andrews* (1742).

Another argument to discuss the origin of fiction is probably religious writings. Human strive for divine, regardless of which god is actually real, have been introducing mankind with myths, revelations and holy scriptures for thousands of years. People keep worshipping and retelling, for instance biblical stories to each other. In order to extend this example, one can question the fact that there are many versions of bible and all cannot be real. In case we assume all bibles are correct, considering parts in opposition among them, this will result in countless paradoxes. This situation raises another question mark in minds: if one of them is real, what are the rest of them? Religious entities which belong to the same domain of belief, and yet displaying contradictory components, are mutually exclusive. Thus, some of the religious writings are possibly products of fiction, and even if they are products of imaginative faculty, they successfully achieve making reader believe.

In his preface to *Joseph Andrews*, Henry Fielding explains his style, presents his motivation and work with an attempt at persuading the reader. (The decision is necessary should one take into account the fact that the writers, who believe the safest hands are their own, write their own critical manifestos. Thus, the criticism is sometimes accomplished in form of a preface by writer-critics, in a mostly subjective manner, with the aim of validating a

new approach or an experiment.) He analyses his work with regard to other writers' works through a comparative approach. He claims that he imitated Cervantes, the father of novel genre, and comments on burlesque[1]. Fielding's aim at bringing his work into discussion in the preface is mainly for proving *Joseph Andrews*'s literary and aesthetical validity, besides creating a special influence on the reader with the intention of determining them to accept the type of literature. Henry Fielding entitles his book referencing Cervantes and gives away his intention in a very long explanatory title: "Written in imitation of the manner of Cervantes, author of Don Quixote". On the other hand, he puts his work in the place of Homer's lost **comic epic** by categorizing *Joseph Andrews* as a **comic epic poem in prose**. The author indeed, connects *Joseph Andrews, and his friend Mr. Abraham Adams*, which is one of the first English novels, directly to the epic genre. Fielding emphasises similarities among elements such as fable, action, characters, sentiments and diction, in epic and *Joseph Andrews* while admitting prose and verse distinction to be the only significant difference. Fielding's nonorthodox classification has been widely criticised so far. In likewise manner, in *The Rise of the Novel*, Ian Watt rebuts Fielding's claim for *Joseph Andrews*:

> the epic is, after all, an oral and poetic genre dealing with the public and usually remarkable deeds of historical or legendry persons engaged in a collective rather than an individual enterprise; and none of these things can be said of the novel. (1957, p. 240)

In the passage above, Watt underlines the shift from the collective enterprise of epic, in which mutual destiny of a community was pictured, to the individual concern which we have in different manifestations in modern novel. Watt also mentions that the epic dealt with heroes of status in pursuit of remarkable deeds. In response to this, novel renders struggle of modern man on the individual and/or social basis.

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[1] Burlesque is a parody of a serious literary work. It is concerned with a serious work's thematic components as well as its genre.

In determination of the progenitor genre, it is necessary to remove any uncertainties, therefore, even though there are strong differences besides minor similarities between epic and novel, they all are explainable on the logical basis of temporal changes. The intertextual contrasts and differences (concerning character, setting, narrative device, theme, form etc.) between epic and novel mainly stem from the fact that epic belongs to a time in the past when life and relationships were simpler in the broadest sense. Temporal reality, constituted by general human perception of the world (in terms of community, nature, destiny, existence, relationships and so on), has a determinate role in designation of the author's perception, thus always mirrored in imaginative writing. Georg Lukàcs comments on the artistic phenomenon and identifies the great epic as "a form bound to the historical moment", and "an organic, and therefore intrinsically meaningful concrete totality", in *The Theories of the Novel* (1971, p. 152). By the same token, for epic, the state of equilibrium between people and nature during Anglo-Saxon literature, represents the unity in author's mind. In this respect, while epic depicts a state of wholeness in human consciousness due to the simplicity and aforementioned totality, modern novel depicts a state of chaos where people strive for the idea of unity as they question their purpose of existence. Urban life, industrialisation, increasing population, mass media, technological advancements, unstable financial circumstances, and rise of the civilisations in general, have shattered the reality in depths of human consciousness and detached individuals from the state of harmony. Therefore, on account of the fact that epic and novel are representing different realities from different time periods, they just meet the requirements the time they exist. In *Bildungsroman and Its Significance in the History of Realism*, Mikhail Bakhtin mentions the connections between narrative genres from epic to the first known representative text of bildungsroman *Wilhelm Meister's Lehrjahre* (1796) as follows:

> And it is this new sense of space and time that has led to an essential
> change in the orientation of the artistic image: that image felt an

irresistible attraction to a particular place and to a particular time in this world that had become definite and real. And this orientation is manifest both in the elementary (but well-outlined) form of naive realistic "local cults" for literary heroes and in the more profound and complex form of such works as Wilhelm Meister, which lie on the border between the novel and the new large epic. (1979/1986, p. 50)

Both epic and novel display the conjuncture they belong to. Each literary work, fiction or non-fiction historicises the circumstances of the related era. Imaginative writing, naturally, re-imagines and alters the contemporary material in the course of production.

All in all, in case we perform our evaluation with regard to diegesis, where the narrative element takes part with dominant function, epic is consequently the progenitor genre of all works of fiction existing in the literary world today. Epic had completed its development, and subsequent diegetic genres started to emerge in the literary system. Novel, as the latest product of diegetic imaginative writing, is still in development. Both epic's metamorphosis to romance and then to the other diegetic genres seriatim, and its direct association with novel itself in picturing differentiating temporal mindsets of humanity, approve above given concluding remarks. Two entities, epic and novel must have divergences from some aspects by nature, yet they carry layers of overlapping blueprints. Fiction's product line has, unquestionably, started with the oldest samples of epic through the narrative element. Before discussing the foundations of Victorian Bildungsroman through an in-depth analysis, as it was declared in the introductory chapter of this work, it was necessary to understand fiction's foundations. In like manner, it is possible to set the ground for subsequent discussion, in which Jamesian novel writing tradition will be able to be compared to the tradition of the Victorian Bildungsroman.

2.1.1.Moral didacticism in knight literature

English Literature's well-known and never-changing feature **moral didacticism** stands to be the foundational element of **knight literature**. In order to maintain and preserve the integrity of genre, good and evil cannot be embodied side by side in a protagonist of romance since it would jeopardise didactic purpose. As Golban suggested in his definition of romance, protagonist must have "the clear demarcation of good and evil", and the demarcation must be as clear as black and white without the possibility of greys. (2007, p. 59)

Within the scope of Medieval Romance, idealized code of civil behaviour was promoted as a moralizing agent that encouraged virtuous behaviours in the society. According to William Caxton's preface to Sir Thomas Malory's *Le Morte d'Arthur*, which is one of the most influential representative texts of medieval period, people can find "many joyous and pleasant histories, and noble and renowned acts of humanity, gentleness, and chivalry" in this type of literature. Caxton explains his intention in publishing *Le Morte d'Arthur* as allowing noble men to learn noble acts of chivalry (1485).

In consequence, as an aspect of Medieval Romance's didactic purpose, prose and metrical romances fulfilled the duty of educating community with social and courtly values, and feudal duties of people.

2.2. Picaresque Fiction: From the fabulous to verisimilar

Following Medieval Period, Spanish Renaissance introduces world literatures with degradation of idealized code of civil behaviour and courtly love in the narratives. Renaissance revives the traditional spirit of ancient classical canon, rejecting the innovative elements and ideas from Medieval Literature. Miguel de Cervantes Saavedra thus mocked chivalric romance in his prototype novel, famous burlesque *Don Quixote de la Mancha* (1605). Clearly, emergence of a work like *Don Quixote* was inevitable due to the need

for an update in artistic concerns in a world where nobody really cares for code of chivalry, performing good deeds or protection of the weak. The milestone anti-romance, by a large audience of critics, was characterized as a work of **humanistic realism** as well as a **satire**. Miguel de Cervantes took on the corrupt Spanish society, where human identity was questioned, and issues about social classes started to surface at the same time. **New humanism** of renaissance has celebrated the idea of ideal code of behaviour, yet romance has failed in representing it since the notion did not apply to contemporary dynamics anymore. Renaissance Literature set forth an earthlier and life-centred literature by underlining the importance of literal representation of life, in lieu of indulging in fantasies and spiritual matters. Renaissance humanism identifies each individual to be a microcosm which is mirroring the macrocosm, namely the world.

In *Don Quixote*, two different worlds are rendered in a single one: first one is the world of fantasy, in which readers are provided with the idealized reality, where the protagonist thinks himself in a chivalric setting surrounded by romantic conventions; the second one is the real world, where Quixote's view of world is juxtaposed with reality. The clash, which stems from this duality of existence, creates the comic element in a peculiar manner. This opposition represents a profound problem, over which Cervantes purposefully criticized Spanish society, where people fell so far away from ideal behaviour. In this wise, the protagonist represented the community, the macrocosm, who had been being deluded with a world of pure fantasy rendered in an idealized version of reality. Furthermore, the collusion of two dimensions discussed here, also suggests the pattern of a self-conscious literary work, a fiction in another fiction, the type of imaginative writing which we identify as **metafiction**.

Moreover, besides the dominant thematic concerns, on the structural level, it is necessary to emphasize that the verse form was abandoned in the narratives of Renaissance literature, too. The transition from verse form to

prose form in diegetic works, was an important novelty, which had been already experimented with by Sir Thomas Mallory. In this sense, Cervantes did not simply carry out a thematic manoeuvre on knight literature but courageously attempted to destroy its founding elements on both structural and thematic levels, at a time where people were mostly in favour of this type of literature despite its failure in representing reality:

> (…) keep your aim fixed on the destruction of that ill-founded edifice of the books of chivalry, hated by some and praised by many more; for if you succeed in this you will have achieved no small success. (Cervantes, 1605)

On the other hand, one of the most important revolutions brought by *Don Quixote*, was certainly the emphasis on the element of **verisimilitude**[2]. Following the common literary practice in Medieval Period, courtly love, intrigue and supernatural element have moved to the periphery in course of time, leaving their central position to verisimilitude and the concern with representation of human condition within the framework of reality. It is also important to note that supernatural element, after being overpowered by verisimilitude, secured its central position again when the gothic fiction had risen alongside various 18th century avant-garde developments. To return to the subject, Clara Reeve explains the feeling and the impression that verisimilar writing creates in the reader as follows:

> The Novel gives a familiar relation of such things as pass every day before our eyes, such as may happen to our friend, or to ourselves; and the perfection of it is to represent every scene in so easy and natural a manner, and to make them appear so probable, as to deceive us into a persuasion (at least while we are reading) that all is real, until we are affected by the joys or distresses of the persons in the story as if they were our own. (1785, p. 1)

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[2] The achievement of an illusion of reality (Abrams & Harpham, 2009)

Cervantes clearly identifies his intention in the preface of Don Quixote by declaring the importance of imitation. Cervantes emphasizes "the more perfect the imitation the better the work will be" (1605). What Cervantes means by imitation is not exactly that of the Aristotelian definition; instead, it is a reference to fidelity to reality. A novel must hold the reader in its grasp and persuade them for the universe it represents. Henry James identifies "the air of reality" as "the supreme virtue of a novel" (1884/1900, p. 66). Given these points, narrative's success in persuasion, and in attaining the identity of the art of fiction, hinges on the application of verisimilar element.

According to the structural and thematic analysis, in framework of the literary system by which evolution of fiction is explained so far, element of quest, which is identified in **medieval romance**, manifests itself as **chronotope[3] of road** in **picaresque fiction**. Instead of having the qualities of a knight tested, **el picaro** becomes the subject of ordeal. The Spanish word "el picaro" which means "rogue", identifies the anti-hero, the protagonist, whose journey is usually presented as a fictional autobiography (or a pseudo-autobiography) from the point of narration. El picaro, using his wits, moves from one place to another, from one social circle to another for his survival in a corrupt society. The most important aspect of picaresque fiction is also a distinguishing feature from its successor **bildungsroman**. Petru Golban, in *The Victorian Bildungsroman*, explains the main difference in the character typology of two different traditions by underlining that, in picaresque fiction "the character remained fixed, with his inner life static from the beginning till the end, and the unchanged spiritual essence determined the linear movement of the entire narrative structure, as well as the logical succession of events" (2003, p. 232). **Picaresque novel**, therefore, requires the protagonist to be static so his qualities can be tested in different social milieus; while

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[3] A term which is borrowed from science by Russian philisopher Mikhail Bakhtin. Chronotope is a way of referencing spatio-temporal presentation of a narrative. The notion is also known as "setting".

bildungsroman requires a dynamic protagonist, so the formation can take place.

On the whole, all the progress that the diegetic genre went through considered, epic is the progenitor genre of all imaginative writing. Epic verse emerged as an oral tradition; in particular, the Anglo-Saxon epic embodied Scandinavian myths and literature of Germanic tribes at the same time. In epic, the protagonist was a warrior, a hero of status with a fierce nature, who is subjected to ordeal or exile, or who is on a quest for a great purpose, seeking a chance for fulfilling his destiny. The genre had physical action, over and above a serious tone of melancholy in centre as constructive literary elements. Norman invasion and the transition from tribal life to feudal system, influence and inevitable dominance of a superior French literary heritage brought English medieval romance into existence as a kind of blend, which is possessing a set of prevalent features from both French and English literary canons. In comparison to its father Anglo-Saxon epic, English medieval romance included courtly love, quest, and code of chivalry elements in the centre of literary system alongside the element of physical action. In relation to its predecessor's protagonist archetype, protagonist of English medieval romance was again a warrior (in medieval terms a knight) and a hero of status. In medieval romance, the noble Knight, who was generally on a quest with his squire or lady, performed physical actions devoted to an idealised lady or a lord. Thereafter, when public demand had changed, and intellectual framework of philosophy had evolved, picaresque fiction succeeded medieval romance; thereby chronotope of road, journey of the protagonist, and verisimilitude became the dominant elements in diegetic imaginative writing. (In 1594, Thomas Nashe published the first English picaresque novel *The Unfortunate Traveller*.) Protagonist of picaresque fiction is called El Picaro, which means rogue in Spanish. In picaresque novels, the protagonist struggled with corrupt institutions of society and poverty using his wit. Unlike epic and romance, el picaro had nothing to do with owning a noble origin or pursuing noble deeds. As a consequence of this notable change in thematic concerns, supernatural

element moved to the periphery as verisimilar element started to dominate literary practice in prose. Public demand was one of the dynamics behind this conscious adjustment, as psychological layers and depths of human mind arouse interest and people wanted to experience fiction in proximity to what they witness and survive in contemporary circumstances of life. Accordingly, a summary of variations in narrative domain is given in the following table on both thematic and structural levels:

Table 1: A brief look at transition of diegetic genres through key elements

	Ancient Epic	**Medieval Romance**	**Picaresque Fiction**	**Bildungsroman**
Social Background	-Tribal Life	-Feudal System	-Country/Urban Life	-Country/Urban Life
Protagonist	-static -Warrior -a hero of status	-static -Warrior (Knight) -a hero of status	-static -El Picaro (Rogue) -ordinary individual	-dynamic -subjected individual -ordinary individual
Key Element	-physical action	-physical action -courtly love -chivalry	-verisimilitude -chronotope of road	-verisimilitude -character formation
Form	-verse	-verse	-prose	-prose
Tone	-elegiac -melancholy -serious	-light-hearted	-comic -satirical	-serious
Enemy	-supernatural beings -mutability of human condition	-supernatural beings -evil challenger	-poverty -social circles -corruption	-social determinism -harsh conditions of life -psychological struggles
Purpose / Motivation	-quest -glory -fulfilling destiny	-quest -idealised love -code of chivalry	-journey -survival	-journey -self-accomplishment -search of identity -acquiring a place in society

As a side note, in order to prevent complexity, suggested material in *Table 1* is framed only within the main lines of each given genre.

In consequence, as a descendent of romance and epic, picaresque novel writing tradition, established the foundations of bildungsroman writing tradition. Since picaresque fiction embodied verisimilitude and stood for the

first example of the extended narratives, it consequently drew the outlines of modern fiction as well. Notion of quest has evolved with changing life conditions and embraced a philosophical and spiritual meaning rather than a physical one.

3.   THE VICTORIAN BILDUNGSROMAN

3.1.   Identification of the novel of formation

In 1796, Johann Wolfgang von Goethe introduced the novel of formation to the literary world when he published *Wilhelm Meisters Lehrjahre* (Wilhelm Meister's Apprenticeship). Static character typology from picaresque fiction was replaced by dynamic protagonist. Formation of the main character through the experience, which is provided by various social circles, became the main concern. Later, in 1817, German philologist Johann Karl Simon Morgenstern coined the term **Bildungsroman** for this type of literature. In the sense Goethe wrote the founding text of Bildungsroman genre, *Wilhelm Meister's Apprenticeship*, the idea of **bildung** was a reference to lifelong apprenticeship, learning through experimentation. Long years after *Wilhelm Meister's Apprenticeship and Travels* had been first published, Thomas Carlyle translated it from German and the English version was published around 1830. In 1865, at the beginning of his career, Henry James reviewed Thomas Carlyle's translation for *North American Review*. The affiliation given at this point, is of great significance within the compass of this study. It is likely to mention an influence on Henry James, creating the urge for writing a Künstlerroman[4] at the first place.

Bildungsroman's emergence has created a strong impact on literary world, especially due to the world of realism that it represented. The precursor of post-modern philosophy, Russian philosopher and theoretician Mikhail Bakhtin studied this important phenomenon by employing diachronic approach. As suggested in the previous chapters, the same retrospective method of analysis is offered in this work as well. Bakhtin's manuscript on bildungsroman is still appreciated. It is probably one of the best critical works on bildungsroman tradition. Ironically, the manuscript has missing pages, since Bakhtin smoked cigarettes using pages from the conclusion part during

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[4] Künstlerroman is a subtype of bildungsroman which is dealing with the character formation of an artist.

war. In *The Bildungsroman and Its Significance in the History of Realism*, Mikhail Bakhtin discusses the emergence of novel of education within the framework of general developments in literature. Bakhtin comments on some of the important post-modern concerns and literary notions (as some of them are already employed by this study) such as chronotope, grotesque, polyphony, margin and centre, heteroglossia, characterization, and carnivalesque. Bakhtin also connects, the previously discussed process of metamorphosis that occur in literature, and particularly in novel, to the auto criticism through parody. In this sense, Bakhtinian approach deals with the question of how and by which principles novel changed to new genres. In the system of literary development, apparently novel was already being contributed by itself thanks to the auto critic feature that it possesses. This productive feature is manifested in the genre itself and it is called burlesque. Novel is the only genre which makes criticism of itself. Therefore, all other genres are static and normative while novel is dynamic. Henry Fielding's Shamela (1741) which is targeting Samuel Richardson's Pamela (1740), Miguel de Cervantes' Don Quixote (1605) which is targeting medieval romance, Jonathan Swift's Gulliver's Travels (1726) which is targeting exaggerated travel accounts, are typical examples of burlesques in English literature. In *Gulliver's Travels*, for instance, novel fictionalize the substance of travel accounts and exaggeration replaces the expectancy of faithfulness to real events, therefore, reader is provided with exaggeration of exaggeration in a humorous and satirical manner.

Despite the fact that burlesquing is the dynamic force behind the development of narrative genres, the transition from picaresque fiction to bildungsroman rather seems to be triggered by a series of sociohistorical instances such as industrialization, scientific developments, transition to urban life, harsh conditions, and oppression (reader will be provided with further information in the next chapter, that is concentrating on the Victorian Bildungsroman). Unlike its precursor picaresque novel, in which accomplishment of moral didacticism is usually achieved by satire, bildungsroman generally requires a serious narrative tone, and

characteristically achieves conscious moral purpose through the protagonist's experience.

The term Bildungsroman embodied a multitude of subtypes in German literature: 1. Entwicklungsroman, which meditate on a young person's formation in a general sense, 2. Erziehungsroman, which mediate on upbringing, apprenticeship, formal education, and 3. Künstlerroman, which deals with formation of an artist. M. H. Abrams has provided a different definition of subtypes of novel of formation, and categorized Bildungsroman and Erziehungsroman interchangeably as "novel of formation" or "novel of education". According to Abrams, the former and the latter indicate a story pattern, where the protagonist develop mentally and in character, from childhood to maturity, usually through overwhelming challenges. Abrams also stated that, by the end of a Bildungsroman or Erziehungsroman, the protagonist reaches a self-recognition and understands his purpose of existence (2009, p. 229). On the other hand, in case of the Victorian Bildungsroman, another definition is provided by Golban who states that the term itself encompasses all types of novel which were previously offered by Bakhtin and "can be regarded as a mixture" of all these subtypes (2003, p. 110).

Mikhail Bakhtin, carried out a historical investigation on the novel genre from the aspect of character representation patterns, and conclusively put forth four main types of novel as follows: (1)novel of education, (2)novel of ordeal, (3)novel of travel, and (4)novel of biography (1979/1986, pp. 10-20). On the contrary, as quoted above, Petru Golban suggests that **Victorian Bildungsroman** is a mixture of all the subtypes, and it owns all the crucial elements in the periphery. Some elements are designated in the marginal positions and some others are in the central positions interchangeably. In this sense, ordeal requires travel in the modern sense both physically and spiritually, since, therefore travel necessarily results in education and experience. Finally, when all the above given notions are utilized around character formation as the key element, the natural outcome of the writing

attempt, if enclosed within mentioned boundaries, is a history of a person's life, a biography.

The novel of formation is, as a matter of fact, a genre to be apprehended as a biographical fiction. For the purpose of justifying the suggested claim, it seems accurate to remember bildungsroman's predecessor picaresque fiction. El picaro's fictional story is generally told through first person narration, thereby representing autobiographical narrative point of view, however, story of the subject of formation process is usually told in third person narration, representing biographical narrative point of view. It is important to note that, although, most writers include some autobiographical or biographical thematic elements in their plots (for example Charles Dickens's father issues and painful childhood), what is mentioned here by these notions so far, stands for a different categorization covering solely narrative features and is irrelevant with establishing thematic connections with actual people or actual events. On the other hand, in case picaresque novel and novel of formation are investigated on the thematic level, it is an overgeneralization to identify two of the major types of novel autobiographical or pseudo-autobiographical. Max Saunders comments on the ambiguity of this issue and refers to 18th century picaresque novel as follows:

> Though the boundaries between fiction and auto/biography have always been blurred, and this in turn has affected the development of autobiography, (…) the twentieth century (…) reinvented 'autobiografiction'. In the eighteenth century, authors use the form of autobiography to represent a first-person narrative of someone else's (fictional) experience. Fiction impersonates autobiography and confession. (2004, p. 302)

Saunders marks his view by dividing expressions of "auto" and "biography" with an attempt at underlining the wide range of possibilities that might require attention on the thematic identification, meanwhile he approves the theory that this study offered and refers to 18th century picaresque fiction as an autobiographical first-person narrative of someone else's fictional experience.

The same approach applies with bildungsroman as well. Bildungsroman is, on the other hand, depending on the narrative point of view, is a biographical third-person narrative of someone else's fictional experience. In this regard, it is also possible to establish connections with memoir genre to some degree, yet this type of literature does not represent a match of a pattern with biographical fiction on the narrative and thematic elements. The former and the latter differentiate by the timeline which they cover. While memoir focuses on a specific event or time period in the protagonist's life, bildungsroman covers a wider timeline consisting of a long chain of events from childhood to maturity seriatim. Also, memoir deals with real events and memories based on writer's knowledge and resemble a type of historical account. As a logical result, this feature contrasts with the novel's foundational elements, which identify it as imaginative writing. If there are no fictional elements but all historical facts or true events, it is not possible to mention a type of text, rendered in artistic framework.

Returning to the subject, the process of formation that the protagonist undergoes, might result in failure as well as success in bildungsroman. To conclude the identification of bildungsroman and provide a deeper understanding, Golban's remarks would be an insightful asset, since they also encompass Victorian social background, where bildungsroman has flourished in English Literature:

> Bildungsroman is also the novel of evolution, growth and formation of a character in his development against the background of different social environments, sometimes picturing the epoch. That is to say, the narration concentrates on the story of a single individual's growth and development within the context of a defined social order. The growth process, at its roots a quest story, may indeed be described as an apprenticeship to life, but also as a search for a meaningful existence within society. (2003, p. 109)

On the whole, Bildungsroman is an auto/biographical fiction typically starting from some point in early-childhood, leading the protagonist towards

further stages of life, where he or she is shaped by experience or social factors at the instance of living in a chronotope that is operating in a certain value system.

3.2. The tradition of the Victorian Bildungsroman

The literature of the nineteenth century, particularly the Victorian period, has been widely studied so far. Victorian Literature is dominated by prose and imaginative writing in terms of literary practice. Charles Dickens, Anthony Trollope, Charlotte Brontë, Henry James, George Eliot and Walter Pater are widely recognized to be the greatest Victorian novelists. They all are a bit resembling Shakespeare; even if you have never read any of their works, their names sound familiar. They all marked their times with the literary genius, and by depicting very realistic fictional societies and characters. Also, their novels were probably among the first English-language books we have been introduced with, which filled us with some valuable experiences. In the following chapters, Victorian Bildungsroman, which is accepted to be the dominant type of text in Victorian period, will be discussed through Charles Dicken's *Great Expectations*, Charlotte Brontë's *Jane Eyre* and Walter Pater's *Marius the Epicurean* for the purpose of establishing thematic and structural connections between Henry James's bildungsromane and the tradition of the Victorian Bildungsroman.

It was more difficult to make a choice in Charles Dicken's case, due to the fact that his novels are all considered literary wonders. Nevertheless, *Great Expectations* is the one most often cited, and is accepted to be a descendant of Goethe's *Wilhelm Meister's Apprenticeship*, so it is included in the study at the first place, along with Charlotte Brontë's *Jane Eyre*, another representative text, which is offering a great female bildungsroman protagonist archetype to be compared with *The Portrait of a Lady*'s Isabel Archer. The choice of the other work was again done in a purely subjective and strategic way. As *Great Expectations* represent realist school in bildungsroman writing tradition, it was accurate to choose Walter Pater's *Marius the Epicurean* as a

non-realist work, in which we can possibly explore some common features with *Roderick Hudson*. The choice is made for the purpose of enriching the discussion with a more comprehensive analysis encompassing both realist and non-realist Victorian Bildungsroman typology.

Starting around 1750, nationalist and realist approach to literature started weakening, as readers had lost their interest in imaginative writing. In England, this artistic crisis took place for the reason that writers had had difficulty in expressing themselves and their imageries. Neoclassical doctrine, in other words, archaism started to juxtapose with the contemporary dynamics. As it was offered in the first chapter of this study work, it triggered a transformation in literature. Even though notion of tradition in literary practices has not completely disappeared, Early Romantic Literature emerged as a reaction. Early Romantic Literature, also known as Pre-Romanticism, co-existed with the declining trend of Neoclassicism. Since Metaphysical Poetry, literature's evolution had been following a strict linear path, where tradition and innovation continuously rejected and replaced each other as dominant ways of literary practice. By the time Romanticism emerged, this linearity had been maintained. Romanticism broke the linearity and Neoclassical principles were eventually challenged by an experimental type of writing in which poet focused on subject matter rather than stylistic and technical concerns. This transitional episode in English Literature lasted until 1780s.

Idealist philosophers Immanuel Kant and Georg Wilhelm Friedrich Hegel provided ideological basis for the rise of Romanticism. Therefore, Kant and Hegel assumed an important role in breaking the linear progress of literary cycle of continuation and rejection between archaist and innovative practices. Romanticism started around 1790 and lasted until 1830 and provided literature with three types of novel: gothic fiction (revival of supernatural element), historical novel and bildungsroman. Nevertheless, it is important to note that the first example of bildungsroman, which is of great importance in this analysis, *Wilhelm Meister's Apprenticeship* was actually written during pre-

romanticism. Moreover, Goethe is known to be one of the most important representatives of **Strum und Drang**[5] movement in Germany and also contributed to the rise of romanticism. In this wise, Abigail Chantler suggests that Goethe's novels demonstrated "preoccupation with intense emotions, the irrational, the unconscious, and the spiritual" besides "rejection of the conventions of civilized society in favour of recovering a sense of oneness with nature" (2003, s. 17-31). Schlegel Brothers, on the other hand, are equally important theoreticians in Romantic movement and they emphasised the significance of individuality, this time in contrast with producing literature in a readerly manner. Neoclassicism is rejected by Schlegel Brothers by means of promoting the author. Fredrich Schlegel condemns the author who writes for a particular group of people to be unworthy of reading, thereby suggests that an author's target audience must be either everyone or no one (1797). Petru Golban discusses the same issue in *The Romantic Critical Thinking: Theoretical Incoherence of a Unitary Movement* and suggests that "the Romantic literary theory changes the perspective from the concern with the audience and the effects of literature on its receiver to the concern with the author and his relation to the creative act" (2012b, pp. 129-130). In like manner, Romantic-expressive theory of authorship, which claims that writer himself is mirrored in the literary work, emerges against classicism and neoclassical doctrine in literature, and art in general. Neoclassicism was strictly in favour of promoting reason, calculation, objectivity, rationalism, empiricism, common sense, imperialism, social concern, reader oriented writing, urban and metropolitan life, and moral didacticism; in return, Romanticism rejects all provided notions and substitutes them with imagination, emotion, subjectivity, human nature, idealism, individualism, psychological experience, expressive theory of authorship, countryside, and nature. The most important substitutions are probably the ones which design

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[5] Strum und Drang is an 18th century German literary movement that rejected neoclassical doctrine, and promoted romantic conventions such as individualism, nature and feelings over rationalist philosophy.

foundations of Romanticism as a unitary movement: reason is replaced by imagination; urban life is overpowered by the interest in nature as an alternative spatial dimension for the escapist state of mind; concern with human nature in general transformed into the focus on individual; the concern with objectivity was abandoned for the sake of subjectivity.

All the provided information related to Romanticism till now, is given on the ground of deriving a beneficial pattern, from its literary and philosophical basis, for the analysis of the Victorian Bildungsroman, because coming-of-age novel tradition flourished under the circumstances of this artistic movement. The creative freedom and expressive possibilities, which were offered within the compass of Romanticism, enabled authors to explore new artistic paths, to experiment on new aesthetic manifestations, and narrative devices along with contemporary philosophical and philosophy-related concepts.

Following the decline of romanticism –despite neither traditional nor innovative tendencies completely disappeared after the coinciding literary periods corresponding to the decline of neoclassicism and pre-romanticism– bildungsroman genre was inherited by realists who assumed that the genre was offering perfectly available grounds for applying the intellectual establishments of realist school. In Victorian literature, there are two main product lines need consideration on account of identifying Victorian writers' tendencies. As mentioned before, coexistence of tradition and innovation continues throughout 19th century. Accordingly, during Victorian literature, realism is accompanied with various avant-garde trends and movements (symbolism, aestheticism etc.) and post-romanticism, too. Despite the existence of avant-garde practices, realism, as a matter of fact, is the most important trend of Victorian literature beyond question.

Realism, in Victorian sense, meant fidelity to actuality in the representation of events through verisimilar narrative. Therefore, thanks to its central placement and the constructive role in the periphery of bildungsroman

tradition, verisimilitude was an element of utmost importance in the realist works. Victorian period in English literature, lasted for almost seventy years between 1830s and 1900s, and it was an epoch of prose. As a result of central positioning of prose, both poetry and drama were marginal practices in Victorian literature, nevertheless, there was a small number of works produced in poetry, and they were mainly romantic. In Victorian era, Victorian Bildungsroman was the dominant type of practice and most of the Victorian novels were bildungsromane. Unlike Romanticism, which was working solely on individual aspect of character representation, Victorian realist bildungsroman, while framing character formation, discussed individual with relation to society. Individual's interaction with social institutions like family, school, and work were determinant factors in formation process. 18th century gave the rise to the English novel to the accompaniment of a series of conscious or unconscious novel writing attempts such as Daniel Defoe's *Robinson Crusoe* or Samuel Richardson's *Pamela*, yet Victorian literature crowned it in the proper meaning of the word, owing to more conscious and accurate attempts, developments in literary theory, and institutionalization of literary criticism and literature in general. Above all, bildungsroman tradition, which was rendered mostly in realism and Victorian social framework, reflected the spirit of Victorian era in the best manner. Victorian social life stood for and exhibition of trapped souls, where individuals struggled for a meaningful existence.

Victorian novels were mainly published as serials in order to fulfil the increasing public demand. Most of the writers collected their serials and published them as novels later. During Victorian Period, this explicit increase in demand for fiction stemmed mainly from industrialization. Industrialization resulted in increasing literacy, as mass printing made books available for everyone. Novel was a genre being written for middle class and upper-class Victorian society. Victorian reader demanded fiction to be illuminating what they face every day. On the other hand, realist trend required a readerly treatment of subject for the purpose of transmitting the moral message the

clearest way possible, in an objective manner. English literature's main feature moral didacticism was again in favour in Victorian Bildungsroman and conscious moral purpose dominated the narratives. In this wise, Petru Golban, suggests that there is a collaboration between formation process and moral lessons in a bildungsroman in his remarks:

> youth is a problematic and negative stage which the hero or heroine must go through unchanged (meaning to keep unaltered the values of moral essence, family, and so on assumed in childhood) in order to be rewarded with social integration and achieve success of formation. (2018, p. 13)

Therefore, reader is instructed with the importance of possessing and maintaining notions such as right ways of behaviour, family relations, and moral values in all kinds of social circles. In addition to that, Golban emphasises the importance of childhood stage in the Victorian Bildungsroman, as an individual is first educated with these values in the family environment. Values education during upbringing is a core process in every individual's formation, and Victorian Bildungsroman's conscious moral purpose is in line with this process.

The major concern of a realistic novel consists of both social background and individual experience, both of which must be faithfully rendered in the textual representation. In realist fiction, relativity of individual experience to the social background may occur in a high mimetic manner or a low mimetic manner in different degrees. This relativity of individual experience to the social background, in other words, an individual's formation with regard to social influence, is called **social determinism**, and it is the main component of Victorian Bildungsroman's character formation formula. The main elements in the structure of the **Bildungsroman**, are childhood, provincial life, differences between generations, feel of strangeness and powerlessness that Victorian individual have felt since childhood in rural or

suburban areas of large cities, integration into metropolitan society, and eventually, the protagonist's education.

As suggested in the previous chapter before, bildungsroman requires round and dynamic character typology in portrayal of its protagonist. This fine detail is all about representing a protagonist who is available for formation process, and who can change in inner or outer aspects within the light of experimentation that he or she goes through. Golban, in *A History of Bildungsroman*, emphasises the necessity of a round and dynamic character typology:

> Formation as the end of the maturation process necessarily implies change (inner rather than external); thus, the Bildungsroman portrays the protagonists, usually round not flat, as getting rid of their static and readymade features and becoming necessarily dynamic. (2018, p. 18)

Accordingly, Goethe, somehow identifies life as a discipline, by referencing the word "apprenticeship" in the title of his prototype bildungsroman *Wilhelm Meister's Apprenticeship* (1796). If there is an apprenticeship process to be mentioned in the conceptualization of life, thus it is something an individual is capable of learning. Learning process of the subject of character formation, results in forming one's self-concept in the following person-specific internal and external attributes:

> the realization of the self, (…) a sense of who one is, gender distinction, family and professional perspectives, social and interhuman status and role, modes of thinking, communication and behaviour, personal discernment and assimilation of views, beliefs and values, and an acceptation of life as continuity and sameness (Golban, 2018, p. 18)

Following table demonstrates character formation steps in accordance with chronotope:

Table 2: Character representation strategies in the Victorian Bildungsroman within the compass of chronotope components

	Temporal Realities in the Victorian Bildungsroman		
	1st Stage: Childhood	**2nd Stage: Youth**	**3rd Stage: Maturity**
Protagonist:	static	dynamic	static
Status of the Protagonist:	start: incomplete / inexperienced	process: formation	result: success / failure / interrupted
Determinant:	family (or parental figures)	family various social circles	-
Spatial Realities in the Victorian Bildungsroman	family house	family house	family house
	provincial setting	provincial setting	
	school	school	
		hotel/house/apartment	
		urban life	hotel / house / apartment
		institutionalized education	

In order to see how thematic components, function in correlation with chronotope, *Table 2* requires greater attention. In *Table 2*, components of the term chronotope, time and space, correspond to each other in the render process of thematic elements of bildungsroman in a relatively flexible manner.

As a result, bildungsroman in the Victorian Literature, which mainly reflects the condition of life and people in Victorian age, and which might result in success or failure due to a range of individual factors, is a chronological narrative of a fictional character's social determinism-oriented personality formation story. On the narrative level, a realistic novel usually includes a linear narration (in accord with bildungsroman's requirements) and 3rd person omniscient point of view. Victorian Bildungsroman typically starts with childhood and continues along the process of youth. The protagonist is usually represented in a rural area at the beginning of the story, in which he lives with his family. Due to some reason, necessity for a voyage manifests

itself and protagonist sets off for the modern quest of existence. In a search of identity, a meaningful existence, and with the expectancy of possessing a venerable place in the society, the protagonist faces a variety of milieux and fall under the influence of them. The exposure to experimentation with the affordances provided by these new milieux, determines the changes in the protagonist's inner and outer aspects, that he will possess in early-maturity.

4. HENRY JAMES'S LITERARY PRACTICE

4.1. A manifesto on novel writing: The Art of Fiction

The Art of Fiction (1884) was originally written as a refutation of Sir Walter Bessant's extremely prescriptive and even restrictive lecture: *Fiction as One of the Fine Arts* (1884). In his *Art of Fiction*, Besant identifies fiction as the most ancient and the most popular among her sister arts (other fine arts). The lecture had been delivered at the Royal Institution on a Friday evening in London, it was published as a critical book later in 1885. It was just another ring of the same chain consisting of controversial debates from 19th century critics. The battle of critics among the 19th century novelists, originally started with American realist writer, literary critic William Dean Howells's essay, *Henry James, Jr.* (1882) and romantic author-critic Robert Louis Stevenson's *A Gossip on Romance* (1882). The essays immediately triggered flaming debates. This battle among the 19th century critics was called "realism wars". As a side remark, it is noteworthy that William Dean Howells had been working as an editor at *Atlantic Monthly*, when James started his career. Howells endorsed James, who was only 7 years younger than him, as a writer and enthusiastically promoted his writing in literary circles.

In spite of the fact that Victorian writer Henry James, the forerunner of modern fiction, refutes Bessant's manifesto from most aspects, he also approves the superiority of fiction as a fine art by appreciating the notion in his criticism and in his literary practice. Even his earlier works that he wrote before *The Art of Fiction*, are distinguished by the respective marks of fine arts; *The Portrait of a Lady* references painting in the title of book by using the term portrait; *Roderick Hudson* is about a young sculptor's and his philanthropist friend's journey of self-discovery, a quest in the artistic framework of fine arts; both works are characterized as novels of formation. James is determined to put the ink, the clay and the paint together, hence the reason he collaborates sister arts on various levels.

For instance, in *The Art of Fiction*, for the purpose of proving his theory about fine arts and fiction, James puts forward a significant claim about the relationship between the strict prohibitions concerning the painting in Islam, and those concerning the novel in American and British literatures:

> The Mahometans think a picture an unholy thing, but it is a long time since any Christian did, and it is therefore the more odd that in the Christian mind the traces (dissimulated though they may be) of a suspicion of the sister art should linger to this day. (1884/1900, p. 55)

This example is given for demonstrating the human treatment of art in general and putting forth the mutual destiny of the sister art forms from the Jamesian point of view. In *The Art of Fiction*, James systematically brings fiction closer to the fine arts in all his arguments, he is connecting the art of fiction to the art of sculpture, on the other hand, in the previous example to that of the painter.

While most of the Victorian writers do not possess the same sense of aesthetic approach, Henry James treats the novel writing tradition as a fine art by experimenting on common aesthetic and cognitive dimensions. From this point on, the discussion will be carried out in the context of James's critical ideas and novels, in comparison to Walter Besant's article and the Victorian Bildungsroman tradition.

4.2. Reconstructing the idea of experience as a fictional material

Besant holds the novelist responsible for writing thoroughly from experience and direct observation for fulfilling the necessities of this superior art form, meanwhile, he condemns so vehemently, whoever tries to write fiction through invention or imagination:

> First, and before everything else, there is the Rule that everything in Fiction which is invented and is not the result of personal experience and observation is worthless. (…) a young lady brought up

in a quiet country village should avoid descriptions of garrison life; a writer whose friends and personal experiences belong to what we call the lower middle class should carefully avoid introducing his characters into Society; a South-countryman would hesitate before attempting to reproduce the North country accent. This is a very simple Rule, but one to which there should be no exception—never to go beyond your own experience. (1885/1900, pp. 17-18)

Accordingly, Besant degrades fiction, which is not made out of experience and observation. As a matter of fact, Walter Besant criticizes them to worth nothing. On the other front of the battle for art of fiction, James confutes Besant's argument on the logical basis by referring to the experience as an unlimited and continuous concept of human knowledge; therefore, Henry James reconstructs the idea of experience as a fictional material:

It is equally excellent and inconclusive to say that one must write from experience; to our supposititious aspirant such a declaration might savor of mockery. What kind of experience is intended, and where does it begin and end? Experience is never limited, and it is never complete; it is an immense sensibility, a kind of huge spider-web, of the finest silken threads, suspended in the chamber of consciousness and catching every air-borne particle in its tissue. It is the very atmosphere of the mind (1884/1900, p. 64).

Henry James refutes Besant's prescription on writing fiction solely based on experience and claims that the idea is an ambiguous argument. James suggests a comprehensive analogy for providing the reader with an example emphasising that a well-balanced and collaborated use of imagination and experience can offer innumerable possibilities, and correspondingly, the immense number of possibilities lead us to consider that the sense of reality is variable from person to person:

Humanity is immense and reality has a myriad forms; the most one can affirm is that some of the flowers of fiction have the odour of it,

and others have not; as for telling you in advance how your nosegay should be composed, that is another affair. (1884/1900, p. 64)

Considering the experience is actually "the very atmosphere of the mind", James reconstructs the concept of experience, therefore, he suggests that writing from experience is not all about writing from what an author experienced, but also, (when the notion is intermingled with imagination) from what one might experience in real life:

> The power to guess the unseen from the seen, to trace the implication of things, to judge the whole piece by the pattern , the condition of feeling life in general so completely that you are well on your way to knowing any particular corner of it—this cluster of gifts may almost be said to constitute experience, and they occur in country and in town, and in the most differing stages of education. (1884/1900, p. 65)

James's theory of experience supplies the author with access to "myriad forms" of reality and immense possibilities that offered by humanity. For instance, in *Daisy Miller* and *The Portrait of a Lady*, Henry James achieves a great success even though he devotes his narratives to female protagonists. On the other hand, in *What Maisie Knew*, Henry James focuses the narrative on a little girl's consciousness; as Maisie grows up, her perception of the world and consciousness evolve with her. Thus, both in theory and practice, James insists on the fact that "the house of fiction has in short not one window, but a million", and all windows are pierceable by the help of will (1934).

In the preface of the New York Edition of *The Portrait of a Lady*, James eagerly describes the writing process and refers to his subject as "the image of the young feminine nature" which he had curiously in his disposal, for a considerable time.

> The point is, (…) the conception of a certain young woman affronting her destiny, had begun with being all my outfit for the large building of "The Portrait of a Lady." It came to be a square and spacious house- -or has at least seemed so to me in this going over it again; but, such

as it is, it had to be put up round my young woman while she stood there in perfect isolation. (…) artistically speaking, the circumstance of interest; for I have lost myself once more, I confess, in the curiosity of analysing the structure. (1934, p. 48)

In the cited passage above, Henry James, openly discusses his experimentation on writing *The Portrait of a Lady*, as he cannot hold himself from sincerely expressing his amazement and curiosity. James, fascinated by the imaginative flight, renders the character representation through an imagery derived from his chamber of consciousness. He isolates Isabel Archer from any kind of outer influence or affection that might jeopardize female character representation and vivifies the character by giving her a unique personality, her own voice; James, thereby isolates the narrative in the consciousness of "the mere slim shade of an intelligent but presumptuous girl". James, in Isabel Archer's case, identifies the process of imaginative writing as speculating about innumerable possibilities that a girl might face and obstacles she might have to overcome:

Millions of presumptuous girls, intelligent or not intelligent, daily affront their destiny, and what is it open to their destiny to be, at the most, that we should make an ado about it? (…) that was what one was in for--for positively organising an ado about Isabel Archer. (1934, p. 48)

In order to address the same issue regarding to writing through experience, in terms of the tradition of the Victorian Bildungsroman, it especially demands a close look. The element of experience was unquestionably an important thematic component in the famous 19th century literary phenomenon. Agglomerated experiences of an author, encircling both biographic and autobiographic ones, were inevitably employed to be reflected in the thematic representation. Bildungsroman, which is covering the coming-of-age story of a fictional personality, already embraces reasonable resemblances with biography, autobiography, memoir and other similar genres, on the basis of transmitting physical, psychological and social experiences to the reader. This resemblance doesn't offer a straightaway

textual representation, instead, the author renders his memories consisting of people, events, places, history and time, and their fictional counterparts in his plot. This process of imaginative writing, that is to say, equates the value of the real experiences and the fictional experiences. For instance, Charles Dickens's *David Copperfield* and *Great Expectations* exhibit a considerable amount of autobiographical elements from the author's past. Especially the former offers really deep and intimate connections with Charles Dickens's life; Dickens himself admitted his special interest in *David Copperfield* in his preface as follows:

> My interest in it, is so recent and strong; and my mind is so divided between pleasure and regret—pleasure in the achievement of a long design, regret in the separation from many companions—that I am in danger of wearying the reader whom I love, with personal confidences, and private emotions. (1850)

Thematic analysis of *David Copperfield* reveals that Dicken's experiences provides a general critique of Victorian social life. In Victorian Period, a generation was lost to industrialization, since it brought dark times of child labour and spoilt children. When 12-year-old Charles Dickens started to work at Warren's Blacking Factory, he was no different than poor little impoverished child David Copperfield who started to work at a Wine Warehouse. Charles Dickens never forgot what he had been through in his painful childhood. Henry James, on the other hand, very often utilized the international experiences that he collected during his travels. Placement of naïve American individual in the European setting was his primary field of experimentation. He conducted these fictional experiments with aim at revealing possibilities of formation that the individual might be subjected to. His time in Rome, along with his impressions and memories, have a strong impact in his novels. For example, *Roderick Hudson* depicts James's first-hand experiences and impressions in Rome. Bakhtin describes Rome as "a great chronotope of human history" (1979/1986, p. 40). James takes every

opportunity to praise the cultural and artistic atmosphere of the great chronotope of human history in his descriptions:

> I did a good many things when I was in Europe before, but I did not spend a winter in Rome. Everyone assures me that this is a peculiar refinement of bliss; most people talk about Rome in the same way. It is evidently only a sort of idealized form of loafing: a passive life in Rome, thanks to the number and the quality of one's impressions, takes on a very respectable likeness to activity. It is still lotus-eating, only you sit down at table, and the lotuses are served up on rococo china. (1875/1986, pp. 52-53)

Consequently, Besant's imposition of practicing fiction solely in framework of experience and observation, is rejected by James. James could even portray a little girl's gradually developing consciousness in *What Maisie Knew* in a success. Even if they go beyond author's real-life experiences, *The Portrait of a Lady* and *Daisy Miller* also exemplify, Henry James's successful enterprises in novel writing. His accomplishments are thanks to unlimited and continuous nature of experience which works in collaboration with imagination. So that, an alternative reality can be simulated in artistic imagery. In this wise, the proposed theory by Besant, has neither a logical ground to stand on nor an evidence in the literary practice. In comparison to fiction's sister arts, it is also unorthodox to limit artistic creation to experiences or observations. A painter or a sculptor, who attempt at capturing moments on canvas or in clay, cannot be restrained from rendering experience, observation and imagination together, hence the reason, even in a captured moment on a canvas, there is always more than meets the eye. James shares an opposing view on the issue and supports it by suggesting a proper and better reasoning, therefore, he promotes artistic freedom over highly restrictive rules in literary practice.

4.3. Henry James's realism and moral education in framework of Victorian fiction

In *The Art of Fiction*, James claims that, as a result of the overcrowding number of fiction, the type of literature is vulgarized like every other entity from that time. Unlike Besant, who intends to limit artistic freedom by some strict rules for the protection of genre, James underlines that the damage is not permanent, and it is even superficial. Moreover, James draws attention to the danger in Besant's theoretical approach towards fiction, in which he attempted "to say so definitely beforehand what sort of an affair the good novel will be". According to James, fiction "lives upon exercise", and consequently, exercise means freedom. In case novel is "fenced in by prescription" as Besant attempted, not an unnecessarily great number of novels that were written, but this tendency will result in damaging imaginative writing. Novel's value emerges from the intensity of the impression it creates in reader's mind and any restrictions on artistic freedom destroys the essence of imaginative writing, hence its value. An author is only responsible of making the novel interesting, and there are untold number of possibilities to achieve this. In terms of character representation and textualization of thematic components, James measures the success by the impact of reality in a character's or event's portrayal:

> The characters, the situation, which strike one as real will be those that touch and interest one most, but the measure of reality is very difficult to fix (…) you will not write a good novel unless you possess the sense of reality; but it will be difficult to give you a recipe for calling that sense into being. (1884/1900, p. 63)

Besant's strict prescriptions for a good novel, dictate an exaggerated understanding of reality that must be rendered in pure experience; on the contrary, Henry James insists on the importance of reality, meanwhile he emphasises the impossibility of building walls around the art of fiction. Therefore, an artistic enterprise is in value, only when artist is provided with

freedom, and there is no prescription, no recipe that can be utilized in the production of fiction.

In imaginative writing, application of verisimilitude promotes the credibility of textual material in reader's mind. Realism on the other hand, in accordance with different calibrations in the act of narration, which are shifting the overall emphasise in the story from individual to social background or vice versa, requires a close look in the social background within the precincts of contemporary realities. Petru Golban puts forward his similar views about the same issue as follows:

> In a realistic novel, the major concerns are the contemporary to the writer realities of social background (social concern) and human existence (the concern with individual experience). The human condition is reflected in relation to the social background, both aspects being attentively observed, faithfully represented in the text in a simple and direct mode of narration with the highest possible degree of impartiality on the part of the writer. (2012a, p. 221)

In *The Art of Fiction*, James establishes connections between sister arts, identifies picture with reality and does the same for fiction with history. In James's opinion, a writer must speak "with assurance, with the tone of the historian" for the purpose of moving the feel of reality to the reader. Both James and Besant obligate the writer of fiction with the duty of believing in his own story, furthermore, Besant identifies the vice versa situation to be the "fatal defect" usually stemming from the "blurred and uncertain" character representation. Following his suggestions, which are advising novice novelist to embrace some liberating ideas on the issue with writing from experience, James clearly emphasises reality as the supreme virtue of imaginative writing, as he insists on the fact that even conscious moral purpose depends on the achievement of this central element:

> I am far from intending by this to minimize the importance of exactness— of truth of detail. One can speak best from one's own taste,

and I may therefore venture to say that the air of reality (solidity of specification) seems to me to be the supreme virtue of a novel —the merit in which all its other merits (including that conscious moral purpose of which Mr. Besant speaks) helplessly and submissively depend. If it be not there, they are all as nothing, and if these be there they owe their effect to the success with which the author has produced the illusion of life. (1884/1900, p. 66)

Within the light of provided definitions, one questions whether Henry James met the minimum specifications of Victorian realism in Bildungsroman writing tradition. As a matter of fact, Victorian Bildungsroman tradition offers a great multitude of narrative variations on a single pattern, hence the reason any work of fiction written during period, has the potential of being categorized as Victorian Bildungsroman for one feature or another. Accordingly, in Roderick Hudson, although social background is represented both in American and European frameworks, Henry James is rather concerned with the individual experience and psychological matters of the characters. Probably due to James's artistic genius, social determinism functions on different levels and in different manners. The idea of trial of American innocence in European society's mass cultural heritage has different textual representations on both sides of the transatlantic journey, and that is why Roderick is subjected to different kinds of determinants. For instance, he is subjected to maternal expectations in Northampton, where his mother decided for his life and career, and his artistic potential was yet to be reached. This stage of the narrative doesn't deal with Roderick Hudson's childhood unlike the traditional bildungsroman. At the beginning of the novel, while they are still residing in Northampton, Roderick shares his story of subjection with his future companion Rowland Mallet:

I have been too absurdly docile. I have been sprawling all my days by the maternal fireside, and my dead mother has grown used to bullying me. I have made myself cheap! If I am not in my bed by eleven o'clock, the girl is sent out to explore with a lantern. When I think of

it, I fairly despise my amiability. It's rather a hard fate, to live like a saint and to pass for a sinner! (James H. , 1875/1986, p. 75)

Mrs Hudson attempts at realizing her lost dreams and ideals of her dead son, in Roderick himself; two lives are stocked in a single personality, in a single destiny by maternal force of dominion. Roderick states that he has to "fill a double place" and he has to be his brother as well. When his brother's funeral is brought, Mrs Hudson makes him swear an oath that he will be "everything that he would have been". Roderick admits he couldn't honour his promise and he has been "idle, restless, egoistical, discontented" all the time, he is underlining narcissistic nature of an artist as he defines his rebellious stand.

In Northampton, childhood is only implied; in the next stage of the bildungsroman, Roderick's formation occurs within the compass of self-discovery of an artist, and of the aesthetic framework. Roderick pursues the ideal beauty in art and love, thus this quest reveals his qualities, in other words, his best and worst versions of self. In European social background, reader doesn't feel social determinism as a strong influence as James focuses the narrative entirely on Rowland Mallet's observations of Roderick Hudson, along with Roderick's mostly self-imposed psychological and emotional struggles. The protagonist's corruption is a result of several factors including his multisensory pursuit of the highest artistic standards, his weakness for forms of beauty, but most importantly because of his very own tendency to be corrupted by praise, fame and independence. The protagonist loses his edge and his moral merit, moreover Roderick betrays his fiancé as well as his mother and his roots. His cousin and fiancé Miss Garland is symbolizing a moral compass in Roderick's life. Miss Garland has strong resemblances with Biddy in *Great Expectations*. Both characters are in love with the protagonists, they tend to protagonists' mothers, and both of them are tragically disregarded, as the people they love have chosen other women over them. Further, a parental figure, to some critics a homosexual affiliation, Rowland Mallet is in love with Roderick's fiancé Miss Garland and possibility of a union in future

is implied at the end of the novel. In parallel to this, again a parental figure, Mr Joe marries Biddy in *Great Expectations*.

In Roderick Hudson, some other characters accompany the protagonist and undergo the process of formation in different ways. At this point, it is important to remark Charles Dickens's *Great Expectations* again, as Pip's formation is accompanied by Estella's, and they both were subjected to social determinism, abused in a methodological sense. In likewise manner, in *Roderick Hudson*, Roderick's story can be identified as the primary formation story, and Christina's process as the secondary formation story. In Christina's example, young woman struggles hard for resisting against oppression, yet she ends up surrendering to her oppressors. Christina Light's maternal dominion prevails over her struggle to live up to an independent life, in which she can choose her own partner, lifestyle and future. At the end, Christina is married to a man of noble lineage and of a great fortune, as her mother and the rest of community expected and demanded, this kind of social determination makes us think that we have seen in Isabel Archer's case, in which she gave up on her dreams of independence for a poor man's hand in marriage. Isabel resists so hard against outer influences for the sake of making her own decisions, she cannot see the painful truth that she has been so long warned for. Madame Merle's manipulation silences friendly advices, as she offers Osmond as a "present of incalculable value" (James H. , 1881/2011, p. 369). Isabel Archer condemns herself to unhappiness, to a conventional marriage resembling a prison, in which her free-will is challenged by male-domination.

Henry James employs a principled eclecticism, in which he collaborates avant-gardist trends and techniques such as impressionism, aestheticism, and central consciousness, with realism, thus achieve his way of originality in imaginative writing. In order to reveal James's unique way of writing, William Dean Howells compares him to George Eliot, as he also emphasises James's concern with individual experience and achieving aestheticism:

"It seems to me that an enlightened criticism will recognize in Mr. James's fiction a metaphysical genius working to æsthetic results, and will not be disposed to deny it any method it chooses to employ. No other novelist, except George Eliot, has dealt so largely in analysis of motive, has so fully explained and commented upon the springs of action in the persons of the drama, both before and after the facts. These novelists are more alike than any others in their processes, but with George Eliot an ethical purpose is dominant, and with Mr. James an artistic purpose." (1882)

In the citation above, as we have already discussed before, Howells suggests that, in Henry James's fiction, moral didacticism is secondary to accomplishing the artistic purpose.

As put forth before, in *Roderick Hudson*, Miss Garland represents the moral values in Roderick's roots. As Roderick betrays Miss Garland, he gives up on this moral compass. Henry James's Miss Garland and Charles Dickens's Biddy correspond to the same archetype. While in Europe, Roderick Hudson thinks that Miss Garland is a moralist and she would think him as a corrupted cynical creature now, whereas Rowland Mallet disagrees with Hudson because he thinks that Garland would like the civilised person Roderick has become. Hudson's view of Miss Garland is portraying her as a rigid moralist; on the contrary, Rowland approves the fact she is a moralist, but also thinks that she is not narrow-minded. As suggested before, conscious moral purpose cannot be achieved without proper textual representation of social background, and social background inevitably portrays moral values. As a consequence of this interdependence, and as intertextual analysis of some major Victorian Bildungsromane indicates, moral education and realism are observed to coexist in Victorian narratives hand to hand. Graham Greene thinks that "people are made by places" and, in consequence, they might be changed by places as well (1939). Rural area, where the protagonist spends his or her childhood, usually represents moral values, on the contrary metropolitan life represents moral corruption. In James's fiction, moral education is secondary

to realistic representation of the novel. Although moral education cannot be called as a "purpose" in his novels, nevertheless it exists in the textual representation. In Dickens's *David Copperfield*, the protagonist stays loyal to his roots and loved one and manages to maintain his moral values despite the charms of metropolitan life, whereas Pip and Roderick betray the people who actually love them, they abandon their roots and moral values; as a consequence of their actions, David Copperfield's formation result in success and he becomes a complete man; Pip and Roderick's formations result in failure and they end up in misery and death, respectively.

Consequently, considerable attention has been paid by James on the utilization of verisimilar element in fiction, as he accomplishes the imaginative writing in consistency with fidelity to reality. He promotes textualization of contemporary realities in terms of characterization, descriptions and events. Famous novelist depicts the social background in different levels depending on the project he is working on. On the other hand, Henry James's novels do not regard moral didacticism as a tool or a purpose in novel writing tradition. He treats the phenomenon most likely to be an outcome of the textual representation of social background and individual in conflict with each other. Despite he is in pursue of a more selective and faithful narrative, he doesn't assert a rigid set of rules for either for himself or other writers.

4.4. Victorian Criticism as a tradition

Victorian literature, especially the second half of the 19th century, is a transitional period, where literary criticism wondered from the prescriptive, and movement or trend dependant practice, and transformed into a scientific, methodological discipline. Institutionalization of literary criticism diverged literature from following dominant trends and movements, and prescribing ways of literary practice by violating artistic freedom. In Victorian period, realism, as the dominant trend, accompanied with a series of avant-garde trends such as symbolism, aestheticism, and impressionism. All the

movements and trends co-existed together, not only in imaginative writing but also in literary criticism. Moreover, Victorian criticism also established strong connections with psychology, philosophy, science and social studies. Petru Golban comments on this shift from prescriptive criticism to the domain of artistic freedom, and to other scientific branches as follows:

> the subjective component in criticism and the critical dependence on literary practice, together with the prescriptive nature of criticism, are rejected and become extinct, as one may see in the great works of Victorian criticism by the leading critics of the second half of the nineteenth century Matthew Arnold, Thomas Carlyle, John Stuart Mill, George Meredith, John Ruskin, and Walter Pater. (2008, p. 112)

Despite the rising trend of liberation in criticism as suggested above, Walter Besant was a perpetual representative of the strict prescriptive criticism and defined the modern novel in position of a moral compass in his version of *The Art of Fiction*:

> The modern novel converts abstract ideas into living models ; it gives ideas, it strengthens faith, it preaches a higher morality than is seen in the actual world ; it commands the emotions of pity, admiration, and terror; it creates and keeps alive the sense of sympathy ; it is the universal teacher (Besant, 1885/1900)

Besant's motivation is not just prescribing the ways of fiction from a highly dominant and restrictive perspective, but also strengthening the position of fiction and his claim that fiction is one of the fine arts deserving same honours as her sister arts. As discussed before, Besant's rigid argumentation is connected to his views on production of fiction, in which he indicated that fiction must be supposedly based on first-hand experiences and observations regardless of imaginative faculty. In the framework of Besant's own critical doctrine, a broad description of fiction's major characteristics is given, and the vital importance of following the set of rules, which laid down for the

artist, is emphasized. Moreover, and in an alike manner, he even goes too far by deciding who should practice fiction and who should not:

> The unlucky dramatist can complain that his piece was badly mounted and badly acted. The novelist cannot, because he is sure not to be badly read. Therefore, if a novelist fail at first, let him be well assured that it is his own fault; and if, on his second attempt, he cannot amend, let him for the future be silent. (Besant, 1885/1900, p. 39)

However, these views are standing to be another matter of discussion, due to Besant's over-prescriptive approach, as if he is intended to detach literature from imaginative faculty.

In consequence, Henry James, with regard to his critical doctrine, portrays one of the most complete representatives of Victorian criticism. In *The Art of Fiction*, James suggests that the restrictions on the novelist, concerning with "the freedom to feel and say" decrease the work in value. Along with the citation above, all his argumentations are in favour of artistic freedom. Both as a writer and critic, James employs aestheticism, impressionism, psychology and many other products of human culture in his literary activity, by which he welcomed co-existing literary tendencies in correspondence with the tradition of the Victorian literary criticism.

4.5. Author's identity in fiction

In the Art of Fiction, James questions author's presence in fiction. His point of view suggests that a writer who reveals his identity and motivation, must be accused of betrayal. At a time, where writers and critics continuously and desperately question the genre itself, some writers were confused about how to practice fiction. Probably due to the harsh criticism and accusations from religious authorities, which indict literature for immorality and viciousness, some writers have somehow embraced Sir Philip Sidney's outdated argument in *The Defence of Poesie*, in which he claimed that the truth is never offered by a poet, thus, they cannot lie (1595). As a consequence,

James, understanding the true nature of imaginative writing and artistic freedom, brings the malpractice committed by Anthony Trollope into the open:

> I was lately struck, in reading over many pages of Anthony Trollope, with his want of discretion in this particular. In a digression, a parenthesis or an aside, he concedes to the reader that he and this trusting friend are only making believe. He admits that the events he narrates have not really happened, and that he can give his narrative any turn the reader may like best. Such a betrayal of a sacred office seems to me, I confess, a terrible crime (1884/1900, p. 55)

Henry James clearly states that he does not approve Trollope's narrative method, in which he speaks directly to the reader and apologizes for "making believe".

The author cannot reveal his presence and motivation in the writing. In fact, he is only obliged with creating a consistent setting and characterization, and providing the reader with quality descriptions, which are offering vividness and accuracy. The only legitimate way he can include himself as a writer in fiction is to integrate the narrative with well-covered autobiographical materials. A good writer of fiction goes around his story without a trace, causes no disturbance for the reader; however, this secrecy does not suggest a complete disappearance, because, while crafting a literary work, characterization, use of language, style, narrative techniques and storytelling skills already become an artist's signature and personal seal of his or her artistry.

In order to refute Trollope's practice, James, once more, establishes connections with sister arts and insists "on the fact that as picture is reality, so the novel is history" and, since "history is also allowed to represent life; it is not, any more than painting, expected to apologise" (1884/1900, p. 55). In this context, what Anthony Trollope was accused of, is rather the way he apologizes for making the reader believe. A painter never apologizes because of what is painted on the canvas, therefore, a novelist must never apologize

for what is painted in reader's mind, hence the reason, they both attempt at representing life.

In James's case, and about another type of narrative intrusion of writer, although readers expected James to intervene the stories and help the main characters, for example female protagonist Isabel Archer, he has never favoured such an act of mercy. Protagonist must see how conditions will develop in the aftermath of his or her actions and face the consequences. Furthermore, this face-off mentioned here, is one of the main components of verisimilitude, which sets up the atmosphere of reality in fiction. Facts in the storyline must take place either in a cause and effect relationship, or through circumstance of pure chance or randomness in order to create resemblance with actual life.

For the purpose of elaborating the notion concerning with the manipulation of storyline with regard to reader expectations, it appears to be a must to bring Charles Dickens's *Great Expectations* into discussion. In one of the previous chapters focusing on the main lines of the Victorian Bildungsroman, it was made clear that realism directed imaginative writing to a readerly writing style. It was a tendency which occurred for the sake of fulfilling the educative function of literature, so that writer could make sure, the message is available for the target audience. In like manner, Charles Dickens wrote *Great Expectations*, and he depicted bildungsroman's early-childhood, youth and early maturity stages in a dark, complicated, love-and pain-filled story, which was surrounded by unhappiness. Dickens surrounded his novel with a gloomy atmosphere, where all characters had to face the consequences of their actions. Two main lines of character formation corresponding to Pip and Estella, both resulted in failure. Pip's moral corruption and selfish acts, along with Estella's ruthless, selfish and quite shallow character, stemmed from the social determinism that they had been subjected to. Pip rejected his past in the provincial setting along with Mr. Joe, the only sincere and beneficial parental figure that existed in his life. Mr. Joe

represented positive influence; he was a moral educator who offered his help, compassion, support, friendship and protection. Instead, Pip chose to be abused, and willingly handed his strings over for the sake of accomplishing his great expectations. As a matter of fact, Miss Havisham cluttered Pip's mind with wishful thinking at the first place, and in the process, Pip became an instrument, a toy in Estella's, Miss Havisham's and Mr. Magwitch's hands. He traded his dignity, his personality for a better status in the society, education, money, and Estella's hand in marriage. Estella, on the other hand, turned into an instrument of vengeance in the hands of Miss Havisham. As Pip abandoned the righteous way of living, his moral code and the values that he was taught in the provincial life, social determinism shattered his essence and these factors culminated in depersonalization of the protagonist. Therefore, in *Great Expectations*, character formation is a failure for both Pip and Estella, and the story must conclude unhappily to prevent a moral conflict, which might lead to a misunderstanding in the process of reader's education. The novel normally ends with uncertainty and unhappiness for Pip, where he faces his poorly made decisions. Although it is the well-deserved end for Pip, Charles Dickens assumes a different style of readerly treatment of subject and writes another ending for the purpose of satisfying expectations of readers and fellow critics with a happy ending.

In addition to the issue with authorial abandonment of subjectivity, it is also of great significance to discuss authorial intrusion by addressing the reader directly. Henry James, despite being partially contradictory with his own prescription, jeopardizes what he calls "sacred" and sometimes exposes himself in his novels. His practice is justifiable, since the way he intervenes the narration may not correspond with the one he himself forbid:

> The bust was in fact a very happy performance, and Roderick had risen
> to the level of his subject. It was thoroughly a portrait, and not a vague
> fantasy executed on a graceful theme, as the busts of pretty women, in
> modern sculpture, are apt to be. The resemblance was deep and vivid;
> there was extreme fidelity of detail and yet a noble simplicity. One

could say of the head that, without idealization, it was a representation of ideal beauty. (1875/1986, p. 165)

Author James may not have exposed here, yet critic James is clearly included in the narrative. Especially in *Roderick Hudson*, James employs his critical views on art in general, and integrates them into the story with different voices. Roderick Hudson can be standing for his alter-ego, whose storyline possesses striking resemblances with Henry James's journeys and life. It is a known biographical fact that James was interested in fine arts, yet due to lack of talent, he could not establish himself in fine arts. From another hand, if he had been chosen Roderick to be a novelist, instead of a sculptor, it would have suggested that the novel was standing for a direct autobiography. Instead, Henry James chose a sculptor and seemed to accomplish his aesthetic desires for fine arts through Roderick Hudson. For instance, in the European setting, intoxicatingly impressive spirit of ancient art in Rome was described under the influence of James's real-life experiences and impressions from the perspective of a painter and a sculptor. Additionally, this time not as a critic, yet as a narrator, James pauses the narration in *Roderick Hudson* by breaking the fourth wall:

> He implied in every phrase that he had done with it all, and that he was counting the hours till he could get back to work. We shall not rehearse his confession in detail; its main outline will be sufficient. (1875/1986, p. 137)

Also, in *The Portrait of a Lady*, he again exposes the narrator by talking directly to the reader:

> The reader will perhaps not have forgotten that Mr. Rosier was an ornament of the American circle in Paris, but it may also be remembered that he sometimes vanished from its horizon. (1881/2011, p. 634).

Consequently, considering the fragments demonstrated so far, one should pay attention to the fact that both *Roderick Hudson* and *The Portrait of*

a Lady were originally written as serials to be published monthly in magazines; thus, this might explain the way the reader addressed in the course of narration by an intrusive commentating author, and narrative flexibility that James applied from time to time. In this wise, James does not completely violate his own manifesto by maintaining the meticulousness of a historian, and by not apologizing for the very foundation of all creative writing. "Making believe" is, unquestionably, the fiction's purpose of existence. Therefore, art of fiction, as a sister art of sculpture and painting, has every right to represent life without necessity of an apology, an explanation or a defensive argument.

4.6. Henry James as a precursor of Modernist Literature beyond the tradition of the Victorian Bildungsroman

Considering the fact that Henry James was a master of English, American and European literatures, his fiction has always been difficult to categorize: whether it must be identified in the framework of English or American literatures. His cross-border literary identity had been clarified towards the end of his career when he ended up obtaining British citizenship. Yet, reputation of his works remained unchanged, even increased in value.

He has become a precursor, even a beacon in his very own way of imaginative writing for upcoming 20th century modernist literature. Henry James's literary products require a wider perspective encompassing both his own period and all subsequent periods in analysis; this necessity points out the striking resemblance that he has with Nathaniel Hawthorne, another precursor from American Literature. Furthermore, due to the intertextual connections between his fiction and modernist fiction, it is evident that he has drawn innovative routes for modernist writers such as Virginia Woolf and James Joyce.

There are some facts which allow us to associate Henry James with being a pioneer of the modern fiction. **Stream of Consciousness** technique was first coined by Henry James's brother William James, in his famous work

The Principles of Psychology, as **stream of thoughts**. The notion of "stream" that is taking place in human mind is described as follows:

> The things are discrete and discontinuous; they do pass before us in a train or chain, making often explosive appearances and rending each other in twain. But their comings and goings and contrasts no more break the flow of the thought (…) A silence may be broken by a thunder-clap, and we may be so stunned and confused for a moment (…) But that very confusion is a mental state (…) The transition between the thought of one object and the thought of another is no more a break (...) It is a part of the consciousness as much as the joint is a part of the bamboo. (James W. , 1890, pp. 527-528)

In this extract, William James links co-occurring thoughts and impressions as they build up human consciousness. Whether the ideas are formed simultaneously or alternately, they do not break the flow of thought. Thereafter, William James coins the term "stream of consciousness" based upon the theory that he formed, which is characterizing human thoughts to be "flowing" by suggesting "river" and "stream" metaphors:

> Consciousness, then, does not appear to itself chopped up in bits. Such words as 'chain' or 'train' do not describe it fitly as it presents itself in the first instance. It is nothing jointed; if flows. A 'river' or a 'stream' are the metaphors by which it is most naturally described. In talking of it hereafter, let us call it the stream of thought, of consciousness, or of subjective life. (1890, p. 526)

It's always debated whether Henry James was influenced by William James or vice versa. Apparently, both of the brothers had some influence on each other to some degree. Nevertheless, in case of stream of consciousness, it's a must to underline *The Portrait of a Lady*, in which Henry James had experimented on stream of consciousness technique in his own way, almost a decade before his brother William James proposed his theoretical remarks. Henry James created a narrative device called **central consciousness**, by which he achieved filtering the way we perceive the novel through one

character's consciousness. In the preface to *The Portrait of a Lady*, he reasonably explains this methodology:

> Place the centre of the subject in the young woman's own consciousness, I said to myself, and you get as interesting and as beautiful a difficulty as you could wish. Stick to THAT— for the centre; put the heaviest weight into THAT scale, which will be so largely the scale of her relation to herself. Make her only interested enough, at the same time, in the things that are not herself. (1937, p. 51)

William James's work *The Principles of the Psychology,* sequaciously followed his brother's novel *The Portrait of Lady*. In *The Portrait of a Lady,* James explained his motive in choosing "The Portrait" in the title for the reason that he wanted to represent how he grasps his protagonist (1937, p. 47).

On the other hand, in terms of other avant-gardist tendencies, James describes the purpose of a painter and that of a novelist as the same; they both attempt at representing life. In his critical work, *Art of Fiction,* sister arts painting and fiction are presented with a complete analogy in terms of every stage of producing art, including the inspiration urging creation, collection of materials, processing the material and success. Moreover, it is suggested that the former and the latter might establish a sustainable relationship, by which they are able to teach and improve each other. For example, **impressionism** is shared in practice by both artists of painting and then of literature. James identifies the novel as "in its broadest definition, a personal a direct impression of life" (1884/1900, p. 60).

Henry James himself, who is also very well-known with his special interest in painting, employs impressionism in his writing. Joseph Conrad explains, his task in practicing literary impressionism, in making reader hear and see through power of written word (1910). James, on the other hand, experiments on this late 19th century phenomena from the very beginning of his literary career, in his first novel Roderick Hudson:

As he looked up and down the long vista, and saw the clear white houses glancing here and there in the broken moonshine, he could almost have believed that the happiest lot for any man was to make the most of life in some such tranquil spot as that. Here were kindness, comfort, safety, the warning voice of duty, the perfect hush of temptation. And as Rowland looked along the arch of silvered shadow and out into the lucid air of the American night, which seemed so doubly vast, somehow, and strange and nocturnal, he felt like declaring that here was beauty too--beauty sufficient for an artist not to starve upon it. (1875/1986, p. 92)

The scene here, evidently created through momentary impressions, which occur and flow in words as a sequence. James captures the moment ably and at the same instant, he does not neglect the necessity of providing his reader with a word-painting through description of the reflections of light such as "white houses glancing", "in the broken moonshine" and "the arch of silvered shadow". Moreover, in The Portrait of a Lady, there are also impressionistic writing fragments to be analysed:

Isabel went with her friend through a wide, high court, where a clear shadow rested below and a pair of light-arched galleries, facing each other above, caught the upper sunshine upon their slim columns and the flowering plants in which they were dressed. There was something grave and strong in the place; it looked somehow as if, once you were in, you would need an act of energy to get out. (James H. , 1881/2011, p. 266)

Therefore, literary impressionism approves James' critical arguments, in which fiction is recognized as one of the fine arts, and his practice in fiction, where he treats the genre with the expectancy of equal perceptual results on the cognitive level. Words are powerful tools which can be utilized to paint imageries in reader's mind. Henry James employs avant-gardist movements and trends such as impressionism and aestheticism as well as establishes the

foundations of stream of consciousness, the most important narrative technique of Modernist Literature.

4.7. *Great Expectations, Jane Eyre, Roderick Hudson, The Portrait of a Lady,* and *Marius the Epicurean*: A Comparative Analysis with Regard to the Thematic Level

According to Petru Golban, the common main thematic elements, or categories, shared by the plot pattern of all Bildungsromane, are the following:

(1) a child (sometimes orphaned or fatherless) lives in a village or provincial town;

(2) the child is in conflict with his actual parents, especially father, or any parental figures (the trial by older generation);

(3) the child leaves home to enter a larger society (usually city), and the departure is determined either by (2) or other external stimuli, or by an inner stimulus (usually the desire for an experience that the incomplete, static atmosphere of home does not offer);

(4) the child, or the adolescent, passes through institutionalized education and/or self-education;

(5) a young person now, the character seeks for social relationship with other humans;

(6) his/her experience of life is a search for vocation and social accomplishment, as well as, or rather above all, a working philosophy of existence;

(7) he/she has to undergo the ordeal by society and occupational requirements (professional career);

(8) he/she has to resist the trial by love (sentimental career);

(9) the character passes through moments of spiritual suffering and pain;

(10) now in his/her early manhood/womanhood, after having passed through physical change, the character experiences epiphanies that lead to (or should determine) his/her final spiritual (psychological, moral) change in the sense of initiation and by this achieve formation as the concluding stage of the process of development; formation is complete or relativistic, or not existing at all, that is to say, the final stage of the formative process upon entering maturity implies the dichotomy success/failure, or a third possibility of partial success/partial failure. (2018, p. 25)

These thematic elements represent the literary system of the Bildungsroman and co-exist on the structural level with narrative ones to form a particular archetypal plot, helping critics and readers to identify a Bildungsroman.

In the context of our research, we may compare the novels in regard to the degree of textualization of these elements in each work. In particular, subjects to our comparative analysis would be *Great Expectations*, *Jane Eyre*, *Roderick Hudson*, *The Portrait of a Lady*, and *Marius the Epicurean: His Sensations and Ideas*.

Firstly, concerning the experience of childhood, which is the first element, in *Great Expectations*, Pip's both parents are deceased, and he is being raised by his sister Mrs Joe in the marshes of Kent, childhood stage is included in the narrative. In *Jane Eyre*, Jane is an orphan and is taken by her uncle who lives with his family in Gateshead Hall; Jane's childhood is also included in the novel. On the other hand, both stories of Roderick Hudson and *The Portrait of a Lady*'s Isabel Archer start in medias res, as a consequence, the protagonists' childhoods are only implied in the process of narration. In *Roderick Hudson*, the protagonist's father is dead, and he lives with his mother in Northampton, Massachusetts. Roderick is invited to Europe by Rowland Mallet, who wants to give him an opportunity to rise in the art of sculpture. In *The Portrait of a Lady*, Isabel Archer's (who is also a resident of USA) both parents are dead; a year after his father's passing he is invited by her aunt Mrs.

Touchett to live with them in Gardencourt Country Manor in England. In case of *Marius the Epicurean*, Marius is an orphan, who resides in the rural Etruria of Italy; on a side note, childhood stage of Marius has textual representation, too. From the above remarks, we can draw the conclusion that death of parents or parental figures, is a thematic notion, a necessary evil from writer's hand, so that the formation would be free from any paternal or maternal domination. While discovering philosophical depths of Marius, Walter Pater indicates the significance of this thematic component as follows:

> The devotion of the father then had handed on loyally--and that is all many not unimportant persons ever find to do--a certain tradition of life, which came to mean much for the young Marius. The feeling with which he thought of his dead father was almost exclusively that of awe; though crossed at times by a not unpleasant sense of liberty, as he could but confess to himself, pondering, in the actual absence of so weighty and continual a restraint, upon the arbitrary power which Roman religion and Roman law gave to the parent over the son. (1885/2005, p. 13)

In this citation, Marius, deep inside admits that loss of his father is a blessing of liberation, which is breaking the chains of paternal dominion. Marius comments on his mother's death in a similar manner:

> IT would hardly have been possible to feel more seriously than did Marius in those grave years of his early life. But the death of his mother turned seriousness of feeling into a matter of the intelligence: it made him a questioner; and, by bringing into full evidence to him the force of his affections and the probable importance of their place in his future, developed in him generally the more human and earthly elements of character. (Pater, 1885/2005, p. 35)

As death of the paternal figure is a symbol of independence over destiny which is covering outer aspects of the character, in the case of Marius, death of the maternal figure is independence over mentality covering inner matters such as conscience and philosophy. Another aspect of the notion that must be brought

into discussion is that one might question what would have happened if these characters' paternal and maternal figures were all alive. This study work, insistently underlined Victorian morals from the very beginning of our discussion. If the protagonists were under the parental and maternal dominion, they would have had to rebel against their parents in the course of formation. Therefore, rebellious attitude towards parental authority would have been contradictory with Victorian moral values.

Secondly, with regard to the conflict with his or her parents (in case of orphanage, with guardians), Pip has serious issues with his sister Mrs. Joe. In Jane Eyre's example, she is subjected to discrimination and ill-treatment by her uncle's family and Roderick is dominated by his mother and condemned to work in an occupation that he never desired to be a part of. Mrs. Hudson, as she once admitted, has "a holy horror of a profession which consists exclusively, as she supposes, in making figures of people without their clothes on". Roderick's mother has a bad opinion of the art of sculpture; she thinks that it is "an insidious form of immorality", and "for a young man of a passionate disposition" such as Roderick, "she considers the law a much safer investment". As her father and brothers practiced law, she desires the family tradition to be perpetuated by Roderick, too (James H. , 1875/1986, p. 68). Unlike previous models provided, Isabel Archer and Marius don't have any source of conflict with older generations in their lives.

Thirdly, concerning the stage where the protagonist takes his/her leave for the quest of self-discovery, and enters a larger society located in urban setting, it is important to note whether the departure takes place due to an inner compass guiding the protagonist or an outer influence determining his/her destiny. In Pip's case, his sister Mrs. Joe is fatally wounded as a result of a suspicious attack (later we find out that it was committed by Orlick), and he finds himself blessed with an opportunity to become a part of city life. Pip's journey is plotted against his free-will by the external influence of Mr. Magwitch and Miss Havisham. On the other hand, Jane Eyre is sent to boarding

school by her deceased uncle's wife Mrs. Reed with an attempt at getting rid of her. In Roderick's example, Rowland Mallet is the outer stimulus of the departure; on the contrary with Mr. Magwitch, Miss Havisham and Reed family, his intention has one single defect that he considers Roderick as a medium for fulfilling his life and accomplishing himself:

> It seemed to him that the glow of happiness must be found either in action, of some immensely solid kind, on behalf of an idea, or in producing a masterpiece in one of the arts. Oftenest, perhaps, he wished he were a vigorous young man of genius, without a penny. As it was, he could only buy pictures, and not paint them. (James H. , 1875/1986, p. 58)

Mallet desires to see his dreams happen in Roderick since he himself lacks talent in fine arts, therefore takes his protégé to Europe for the purpose of revealing his full potential. Roderick himself, dissatisfied with his "benighted" hometown, takes the opportunity. In *The Portrait of a Lady*, in likewise manner with Roderick Hudson, Isabel Archer is invited to Europe by her aunt who seems to be a person of good will. Unlike all previous thematic representations, Marius' departure stems from his inner dynamics which are urging him to discover new philosophical horizons and religious practices.

Fourthly, about the thematic stage where the subject of formation passes through institutionalized education or self-education, as Pip is being tutored by Biddy and then by Mr. Pocket, he dedicates himself for his education to achieve the dream of becoming a gentleman. Jane Eyre receives institutionalized education at a boarding school. At the beginning of the novel, Roderick is a law-school student and yet he drops out the school for the education he actually needs, that is to say, abandons institutionalized education for the sake of apprenticeship. Another protagonist, Isabel Archer on the other hand, is presented through a tragic biographical detail in which she was expelled from the school, she nevertheless improves herself with self-education by means of an enormous family library. In *Marius the Epicurean*,

Marius also attends boarding school. All the examples provided, designate a pattern, in which all the protagonists go through school experience to some extent, over and above all this, travelling, interpersonal relations, influence of acquaintances and role models demonstrate relatively stronger influential capacity in the educational careers of protagonists.

Fifth is another element appertaining to the need for social connection, which is an important notion in terms of one's establishing himself/herself as a part of desired social circle. In *Great Expectations*, Pip struggles to find himself a venerable place in the society, his greatest expectation is Estella's respect, admiration and of course, hand in marriage. Herbert Pocket is Pip's best friend during his quest of being a civilised man, he supports Pip by any means necessary. He does not judge Pip openly, and always inflicts a positive effect on him. Pip defines Herbert as "intimate companion and friend":

> 'Gentlemen, how did it seem to you, to go, in front?' Herbert said from
> behind (at the same time poking me), 'capitally.' So I said 'capitally.'
> 'How did you like my reading of the character, gentlemen?' said Mr.
> Waldengarver, almost, if not quite, with patronage. Herbert said from
> behind (again poking me), 'massive and concrete.' So I said boldly, as
> if I had originated it, and must beg to insist upon it, 'massive and
> concrete.' (Dickens, 1861/1881, p. 287)

Herbert is, besides being Pip's best companion, a contrasting character who acts based on his moral compass, he is not driven by ambitions or monetary matters. There is a striking resemblance in the character representation in Jane Eyre's Helen Burns and Pip's Herbert. Helen, another orphan at Lowood School, stands for a character, who is in possession of contrasting features in comparison to the protagonist Jane. Helen takes important part in Jane's evolution as she enriches her identity with moral qualities. In Roderick Hudson's example, Rowland Mallet is his companion and moral compass who is in constant struggle for designating his actions in the righteous way of living; Mallet's friendship is functioning in an educational manner. Roderick is driven by his ambitions and ego instead of responding

to Rowland's sincere and selfless attempts at building his moral compass. In another example, during the course of events in *The Portrait of a Lady*, Isabel Archer, who thinks that "one should try to be one's own best friend and to give one's self", regardless of her ideas, develops a sincere friendship with her cousin Ralph, who again resembles the protagonist's counterpart:

> She coloured and then observed, quickly, that she must leave him. They stood together a moment; both her hands were in both of his. 'You've been my best friend,' she said. 'It was for you that I wanted- that I wanted to live. But I'm of no use to you.' (James H. , 1881/2011, p. 530)

Even if Ralph's interest in Isabel turns into a hopeless love, he always cares for her and respects her limits. Moreover, in *Marius the Epicurean*, the protagonist becomes acquainted with Flavian and falls under the influence of the young hedonist:

> And, dating from the time of his first coming to school, a great friendship had grown up for him, in that life of so few attachments-- the pure and disinterested friendship of schoolmates. (1885/2005, p. 40)

Although all the protagonists' close social bonds are discussed through contrasting qualities thus far, Marius fits into a different category. He is permeable to any new philosophy in which he can put his faith. Flavian awakens the love of literature in him and educates him with the principles of hedonism. All demonstrated close friendships, on the whole, suggest a pattern in the notion of character formation, where we mostly witness striking contrasts among characters. Nevertheless, educational quest cannot be limited to the influence of a few acquaintances, subject of formation gathers experience from various social circles and faces the dangers of manipulation and corruption. Therefore, unlike the provided examples in regard to the protagonists' involvement with Herbert, Helen, Mallet, Ralph and Flavian, social encounters do not necessarily result in character

evolution. The need for social relationships is, however, inevitable, since identity is formed to be demonstrated publicly at the first place, and social learning cannot be achieved in isolation.

Sixthly, concerning with the stage where the subject of formation is in search of a professional career, social accomplishment and a meaningful existence, In *Great Expectations*, Pip is rather concentrated on the vocational and social aspects of self-accomplishment, thus he aims at impressing Estella and proving himself to be a gentleman. In addition to that, Jane Eyre is focused on the same aspects as Pip; *Roderick Hudson*'s plot is surrounded by a range of striking differences due to the particular nature of Künstlerroman, hence the reason Roderick is in pursuit of the highest aesthetic standards in artistic domain. Isabel Archer seeks no professional career as she persistently neglects financial matters for the sake of being herself and drawing a separate route from the mainstream:

> Pray, would you wish me to make a mercenary marriage-what they call a marriage of ambition? I've only one ambition-to be free to follow out a good feeling. I had others once, but they've passed away. Do you complain of Mr. Osmond because he's not rich? That's just what I like him for. (James H. , 1881/2011, p. 365)

Her sense of social accomplishment is a vehement and sometimes irrational marginalization of self through a blindfolded rebellion against social mindsets, in particular, the ones assuming men being born superior than women, and beautiful women have to have a conventional marriage with rich men. On the contrary with all representative novels, in *Marius the Epicurean*, the protagonist is in search of a meaningful existence, a working philosophy, as a consequence, he has no ambition of social accomplishment.

> he lived much in the realm of the imagination (…) something of an idealist, constructing the world for himself in great measure from within, by the exercise of meditative power. A vein of subjective philosophy, with the individual for its standard of all things, there

would be always in his intellectual scheme of the world and of conduct, with a certain incapacity wholly to accept other men's valuations. (Pater, 1885/2005, p. 13)

Marius, since he is in search of a working philosophy and perhaps a religion, determined as "unworldly" by Pater, who ornaments the narrative by his philosophical remarks.

Seventh is encompassing the issue with protagonist's ordeal by society and occupational matters. Pip's trial is built on the basis of the great expectations that he has been given. He is provided with all social and financial opportunities necessary, yet the process of trial defamiliarizes himself from his former self, corrupts his essence, and tragically, he submits himself to be abused by social determinants. Jane, Roderick and Isabel are characters of non-conformist spirit as they challenge community's expectations. In Jane Eyre, after two years of teaching at Lowood School, Jane starts her new job as a governess, later her professional career is interrupted by sentimental career as she accepts Rochester's proposal. After the cancellation of marriage because of the surfacing truth about Rochester's previous wife, Jane does not compromise her dignity and stands for her own ideals of living. She faces poverty and loneliness in the most miserable way. Again, fuelled by feminine pride, Isabel Archer goes through a social trial as she faces the conflict about her marriage. Conventional social expectations require her to marry a rich man of noble lineage, therefore she resists; she forces herself to choose right the opposite type of person, as she believes that she has nothing but her own ideas to follow. Madame Merle manipulates her, abusing her feminine pride, arranges her marriage with her old lover Gilbert Osmond. Ironically, while avoiding a mercenary marriage, since Mr. Touchett has left some of his fortune to Isabel thanks to Ralph's demand, Osmond becomes the one who has the mercenary marriage with her. Ralph's intervention in Isabel's life can be regarded as a trial as well, as he discusses the risk with his father at the first place:

> Mr. Touchett (…) began again 'Tell me this first. Doesn't it occur to you that a young lady with sixty thousand pounds may fall a victim to the fortune-hunters?' 'She'll hardly fall a victim to more than one.' 'Well, one's too many.' 'Decidedly. That's a risk, and it has entered into my calculation. I think it's appreciable, but I think it's small, and I'm prepared to take it. (James H. , 1881/2011, p. 194)

Ralph is aware of all possible outcomes, yet he acts on his faith in Isabel. Isabel, eventually, fails in this social trial, as she chooses poorly, and betrays Ralph's faith in her. Roderick Hudson does not go through any explicit social trials or tribulations as he goes through inner conflicts, but on a side note, another character in *Roderick Hudson*, Christina Light seems to be exposed to maternal dominion and social trial by male-dominated society's expectations from a lady of iconic beauty. In the case of *Marius the Epicurean*, Marius's spiritual journey in search of a working system of philosophy can be categorized as his professional career. For example, due to his experience with society when he works as an amanuensis, where he faces the brutality, the lack of conscience in stoicism, his observations make him question the values of the system of philosophy. As Marius encounters with new beliefs and philosophies, he goes through a spiritual trial, in which he should decide whether the new system is actually working.

Eighthly, with regard to the sentimental career, in other words, individual's trial by love, Pip's love affair with Estella corresponds to the central element in Pip's excessive ambition in becoming a valuable part of the society as a gentleman. Trial by love, as a stage of character development, usually takes place in two directions, therefore suggests a love triangle pattern, where the protagonist must come to the right decision for success in sentimental career. Pip neglects Biddy since he is blinded by the love of Estella. Jane almost accepts St. John's proposal but reunites with Rochester. Roderick Hudson, on the other hand, betrays his fiancé Miss Garland and indulges into wishful thinking as he chases Christina Light's companion. While Roderick and Rowland are discussing his attitude towards his mother

and Miss Garland, Roderick says that "they mean no more" to him "than a Bible text to an atheist". In return, Rowland questions if Roderick has broken their engagement with Miss Garland, and Roderick summarizes his commitment to the young woman as follows:

> Roderick shrugged his shoulders and let his hands drop at his sides. "She adores me! That's my relation." And he smiled strangely. "Have you broken your engagement?" "Broken it? You can't break a ray of moonshine." "Have you absolutely no affection for her?" Roderick placed his hand on his heart and held it there a moment. "Dead--dead--dead!" he said at last." (James H. , 1875/1986, p. 278)

From Roderick's devious and selfish attitude towards his fiancé, to take the discussion one step further, Isabel's naïveté and restless ambition drive her to choose poorly and blind her from Osmond's many obvious flaws, in consequence, she fails to notice that she is being used as a pawn by Madame Merle and her fiancé. Isabel Archer, a source of admiration from the point of view of most men, rejects Ralph, who admires her for who she really is. Ralph's intimate feelings for her backfires as Isabel ardently defends Osmond against him. Ralph never wants to change her free spirit or disrespect her attitude towards life, yet Isabel is extremely confident that she is making the right decision about Osmond, an expatriate American who does not value her freedom to choose as Ralph does. Thus, Isabel's free will remains somewhat illusory. From the aspect of another protagonist, Marius does not involve in a love affair in which he can undergo a trial. Over and above that, his sentimental career can be discussed in relation to his comradeship with Cornelius, or his impressions of Cornelius and Cecilia's love affair.

Ninthly, concerning the stage where the protagonist struggles with spiritual suffering and pain, it is important to note that physical and spiritual sufferings usually reveal a cause and effect relationship, as Pip finds out about the origin of his great expectations, inevitably and tragically, his world collapses since he realises the vanity of his dreams about Estella; over and

above that, Mr. Magwitch's death completely destroys his dreams, hence the reason he loses his financial power. Jane Eyre faces the truth about Rochester's wife and goes into a self-imposed exile, through which she suffers poverty and loneliness. Roderick's social and sentimental trials are concerning the moral choice that he is expected to make on the basis of his love affair and engagement. Importance of individual competence overshadows the social competence as Roderick Hudson is mostly driven by his ego and extremely narcissistic personality. There is a strong asymmetric influence relationship between inner and outer stimulus in Roderick Hudson's formation pattern. He does not seem capable of processing criticism, as he flies into a tantrum or rage, when his decisions and actions are questioned. Rowland Mallet describes the crisis that they are going through with Roderick Hudson as follows:

> The poor fellow is incomplete, and it is really not his own fault; Nature has given him the faculty out of hand and bidden him be hanged with it. I never knew a man harder to advise or assist, if he is not in the mood for listening. I suppose there is some key or other to his character, but I try in vain to find it; and yet I can't believe that Providence is so cruel as to have turned the lock and thrown the key away. (James H. , 1875/1986, p. 237)

Roderick, who usually rejects outer stimulus especially when he is enraged, undergoes a spiritual trial, and therefore, a phase of spiritual suffering. In *The Portrait of a Lady*, Isabel Archer goes through a phase of suffering as she finds out about Pansy is the illegitimate daughter of Madame Merle and Osmond, and she is nothing but a prey for fortune hunters. She questions Madame Merle's and Osmond's motivation:

> 'Why then did she want him to marry me?' 'Ah my dear, that's her superiority! Because you had money; and because she believed you would be good to Pansy.' (…) 'Why did Osmond never marry her?' she finally asked. 'Because she had no money.' (James H. , 1881/2011, p. 573)

Isabel cannot handle the truth, especially considering the fact that, she has been warned by beloved Ralph, whom she treated the most unfair way:

> 'I've done wrong to speak-I've made you ill!' the Countess cried. 'Ah, I must see Ralph!' Isabel wailed; not in resentment, not in the quick passion her companion had looked for; but in a tone of far-reaching, infinite sadness. (James H. , 1881/2011, p. 577)

Isabel's suffering stems from both social and sentimental trials. In Marius's case, the epicurean sacrifices himself for saving his friend's life, therefore performs the highest, the most respectable noble deed. When he is captured along with Cornelius, and they are kept prisoners for a trial, a rumour arises that one of the captives is not a Christian. Marius, for the love of his friends Cornelius and Cecilia, puts himself in serious danger and bribes the soldiers. Marius convinces them to set Cornelius free (instead of him), because he is not a Christian, and then marches to his end with the satisfaction of knowing that Cornelius is safe.

Tenth, and the last thematic element corresponds to early-maturity in the protagonist's life. Suffering usually leads the protagonist to the final stage of his/her formation, where the character experiences an epiphany that determine the outcome of social, sentimental and psychological experiences. Therefore, the identity is formed, and then, the success of formation is weighed in direct proportion to individual, vocational, sentimental and social competences that the protagonist possesses. The result can be success, failure or partial success. If formation process cannot be completed due to death of the protagonist or some other reason, result of formation may not be estimated accurately because of the unaccomplished thematic stages. In *Great Expectations*, Pip understands Joe was the one who has "so abundantly given of the wealth of his great nature". Pip, soon finds himself strangling in whispers of an uneasy conscience:

> I soon began to understand that the cause of it was in me, and that the fault of it was all mine. Ah! Had I given Joe no reason to doubt my

constancy, and to think that in prosperity I should grow cold to him and cast him off? Had I given Joe's innocent heart no cause to feel instinctively that as I got stronger, his hold upon me would be weaker, and that he had better loosen it in time and let me go, before I plucked myself away? (Dickens, 1861/1881, p. 508)

Pip, the repentant protagonist, loses everything and everyone including his dignity and self-esteem at the first place; therefore, Pip's epiphany cannot compensate his mistakes as the damage is done. He fails from both individual and social aspects of character formation. Jane Eyre, on the other hand, reaches the individual fulfilment as she finds happiness and peace with her real love Rochester, yet she gives up on her professional career. She maintains her non-conformist character and her feminine pride does not get injured as Rochester leans on her care and love. She has her epiphany in a dream where Rochester desperately calls her name, thus the epiphany decides for her between St. John and Rochester. On the contrary of Pip and Jane, Roderick does not undergo any kind of process of revelation or realization as his life ends during the ninth thematic stage. Roderick has already been self-destructed by the end of his spiritual suffering. Despite the formation seems incomplete, it is not difficult to conclude the outcome of Roderick's formation as an artist and individual. Since the novel is not concerned with Roderick's social accomplishment as its primary focus, as a consequence of his quest in the aesthetic framework, Roderick fails in individual and professional competences. Henry James, himself, identifies Christina Light as the primary determinant in Roderick's formation, however, he also suggests that she is guilty without guilt:

It has all begun too soon, as I say, and too simply, and the determinant function attributed to Christina Light, the character of well-nigh sole agent of his catastrophe that this unfortunate young woman has forced upon her, fails to commend itself to our sense of truth and proportion. (1937, p. 13)

Roderick Hudson is driven by his impulses, yet Christina Light is subjected to social determinism. In Isabel Archer's case, her suffering leads her to a tragic epiphany, in which she comes to realize that she treated Ralph unjust, and she has ruined her opportunity to be an independent woman as she always desired. When Isabel visited Ralph at Gardencourt, as she stands next to his deathbed, she wants to confess her realizations to the beloved cousin, in such a hurry, because she is afraid that he might pass away before she does so. She seeks relief for her conscience in the aftermath of epiphany. Isabel is aware of the fact that she has been warned by Ralph so long ago, thus, he is a central figure in her realization of events as she called his name at very moment in "a tone of far-reaching, infinite sadness" (James H. , 1881/2011, p. 577). Isabel Archer's formation fails from individual aspect as she cannot fulfil her ambition of avoiding a conventional marriage, hence the reason she is a victim of fortune hunters who seek mercenary marriage. Her union with Osmond, is not actually out of love, at least from Osmond's perspective, as he is driven more by materialistic reasoning than love. By the same token, she cannot be seen socially accomplished, because she does not possess her partner's respect for her independence and feminine pride. At the end of the novel, despite she knows that her marriage is built upon a lie, Isabel goes to Rome to reunite with her family. The latest protagonist that we will discuss in regard to epiphany and the result of character formation is Marius, who experiences some moments of epiphanies, first at a moment of perfect tranquillity in Sabine Hills and then at the instance of some Christian rituals that he witnesses. Marius's formation is interrupted by his death, as Walter Pater leaves us with plenty of question marks concerning the issue whether Marius is converted to Christianity. On the other hand, his sacrifice for the happiness of his beloved ones symbolize the highest, the most selfless noble act, that some mortal can appreciate his time on earth with, and that some subject of philosophical pilgrimage might make his life mean something. This leads us to conclude that he could find a meaningful existence in this noble deed, therefore reached the

individual competence. Died a Christian or pagan, Marius has been honoured and glorified as a martyr to the Christian faith.

Golban's plot pattern, which consists of ten thematic elements as suggested before, among these, (3) and (4) are interchangeable, besides (5), (6), (7) and (8) might take place in any order in a linear manner, and they might overlap as well. Trials by society and love usually lead the protagonist into a state of spiritual suffering, which might result in an epiphany. In Pip's case, as he seeks social connection with others, he also desires occupational and social accomplishment to be worthy of the admiration of higher social circles. Meanwhile, Pip is subjected social and sentimental trials as he has to look in the face of the truth, that everything he longed for is no more.

Roderick Hudson is driven by his ego, where, we can say, narcissism takes over self-control; in the following extract, Rowland comments on the instability of his actions:

> I think he hasn't a grain of conscience, and sometimes I think that, in a way, he has an excess. He takes things at once too easily and too hard; he is both too lax and too tense, too reckless and too ambitious, too cold and too passionate. (James H. , 1875/1986, p. 237)

Moreover, Rowland Mallet attempts at analysing his personality beyond his artistic identity, he actually tries to determine just what he is made of under the skin: "he hasn't what I call a heart. (…) I think it is established that, in the long run, egotism makes a failure in conduct" (James H. , 1875/1986, p. 238). In likewise manner, while he is answering to Mr. Mallet about the progress he made, Roderick expresses that he has dramatically changed since he left Northampton: "Verily! Don't I look so? Surely, I haven't the same face. Haven't I a different eye, a different expression, a different voice?" (James H. , 1875/1986, p. 104). As one can realise through our examples as well, Henry James designed Rowland Mallet to be the **central consciousness** of the events in *Roderick Hudson*. While recommending and praising them to Miss Garland,

Mrs. Hudson comments on Rowland as a critic and Roderick as the artist, thereby establishes their relationship in the critical context:

> I am sure no young lady ever had such advantages. You come straight to the highest authorities. Roderick, I suppose, will show you the practice of art, and Mr. Mallet, perhaps, if he will be so good, will show you the theory. (1875/1986, p. 259)

This is why, all thematic components are rendered in Rowlands ideas and impressions. Roderick resembles a guest in his own story. Nevertheless, the novel is a proper Künstlerroman, in which protagonist undergoes a process of formation in the artistic framework as well as sentimental career. Another character, Christina Light, on the other hand, undergoes a character formation completely in accordance with social determinism that is imposed on her by certain determinants. Thanks to Christina's sub story, although, *Roderick Hudson* is a romantic bildungsroman, it is also a perfectly balanced combination of romantic and realist thematic components.

Roderick Hudson resembles Marius, who likewise searches for a working philosophy of life on his personal ground. Other protagonists Pip, Jane Eyre, and Isabel Archer are subjected to and mostly determined by social influence. Additionally, even if we can unite Roderick and Marius from the aspect of the representative novels' concern with the individual experience, over and above that, we cannot compare Roderick to Marius as Roderick is extremely selfish and a rigid egoist, and on the contrary of Roderick, Marius is selfless, and of course, a modest person.

Motif of departure can be seen in each one of the bildungsromane that have been analysed so far. James's novels especially focus on the trial of American innocence in the European society. This thematic component that he persistently wrote about, overlaps with the rest of the bildungsromane in which protagonists' departure from rural area to metropolitan life has been presented as the initial factor in their identity formations.

On the whole, all suggested thematic elements thus far, are forming a pattern regarding to *Roderick Hudson* and *The Portrait of a Lady*, and therefore, suggesting them as representative texts of Victorian Bildungsroman tradition. *Roderick Hudson* and *The Portrait of a Lady*, both lack textual representation of childhood stage, yet they mostly comply with the thematic requirements suggested by Petru Golban. *The Portrait of a Lady*, as a matter of fact, suggests striking resemblances with *Jane Eyre* from many aspects including a well-balanced treatment of social concern and the concern with the individual experience. To support this suggestion, while comparing socially concerned *Middlemarch*'s Dorothea, and individually concerned *The Portrait of a Lady*'s Isabel, William Dean Howells states his remarks as follows:

> I do not know just how it should be stated of two such noble and generous types of character as Dorothea and Isabel Archer, but I think that we sympathize with the former in grand aims that chiefly concern others, and with the latter in beautiful dreams that primarily concern herself. Both are unselfish and devoted women, sublimely true to a mistaken ideal in their marriages; but, though they come to this common martyrdom (…). (Howells, 1882)

Both *Jane Eyre* and *The Portrait of a Lady*, regardless of the feminist subtext they have, somehow serve the moral didacticism in favour of Victorian ethics. Henry James, himself, rejects conscious moral purpose as he identifies moral didacticism in a novel as a natural outcome of representing reality, rather than a purpose. *The Portrait of a Lady* and *Jane Eyre* deal with the same ethic issues questioning a woman's place in the social hierarchy, and her accomplishment as a self-sufficient social being. Jane Eyre rejects becoming a mistress and follows her moral compass as Isabel chooses to stay with her husband, despite she knows that she was deceived. Some themes in *Jane Eyre*, such as conflicts with parental figures, institutionalized education and professional career do not exist in *The Portrait of a Lady*'s thematic components. Nevertheless, Jane's and Isabel's non-conformist characters, and conformist counterparts Helen Burns and Henrietta Stackpole, respectively, still offer a pattern that we

can find common archetypal elements, in characters and in the plots. Moreover, in alike manner with Walter Pater's *Marius the Epicurean*, and with Charles Dickens's *David Copperfield*, in a bildungsroman, even if the social context has a panoramic representation, and on the contrary, main emphasis is on the individual experience rather than milieu, these features do not change the fact that mentioned representative texts belong to the tradition of the Victorian Bildungsroman.

CONCLUSION

James, as a craftsman of fiction, was aware of the truthful or untruthful, beautiful and ordinary, profound or superficial, by which life is represented by the verbal art, the art of fiction. Henry James's literary practice, both as an author and a critic, promotes artistic freedom and imaginative aspect of novel writing over prescriptive tendencies, and removes the invisible shackles from the author's chamber of consciousness. As emphasised before, artistic freedom is the key element in James's philosophy concerned with the art of novel writing, and there is no debate, no critical discourse or differing viewpoints that can change it. In this sense, as a critic, Henry James advocates and encourages the novice novelists; he stands against harsh and discouraging criticism and derogatory treatment of an artist's work. As a writer who is famous for experimenting with narrative aspects, James does not set the rules, but rather avoids limiting the narrative possibilities. James's critical discourse overlaps with the spirit of the newly institutionalizing literary criticism in Victorian Period. According to James, fiction is one of the fine arts, which shares the same cognitive and aesthetic field of operation as her sister arts. Furthermore, fiction is capable of representing reality as a verbal art and is able to capture the moment through descriptive techniques such as impressionist writing, word-painting or ekphrasis.

Henry James's remarkable authorship skills along with his propensity for perpetual experimentation, make it virtually impossible to accurately assign his fiction to specific literary categories. Despite this difficulty, in our comparative analysis on the thematic level, outcome corresponds to a pattern that makes it possible to attribute James's literary works to Victorian Literature's mainstream product line. Nevertheless, on the narrative level, as demonstrated in *Table 3* *Great Expectations*, *Jane Eyre*, *Roderick Hudson*, *The Portrait of a Lady* and *Marius the Epicurean* does not offer a strict pattern in which we can correlate novels with one another:

Table 3: Comparative analysis of Henry James's novels and the Victorian Bildungsroman on the narrative structure

Year of Publishing	Author	Novel	Narrative Voice	Narrator	Point of view
1861	Charles Dickens	*Great Expectations*	autodiegetic narrator	1st person	limited
1847	Charlotte Brontë	*Jane Eyre*	autodiegetic narrator	1st person	limited
1875	Henry James	*Roderick Hudson*	heterodiegetic narrator	3rd person	omniscient
1881	Henry James	*The Portrait of a Lady*	heterodiegetic narrator	3rd person	omniscient
1885	Walter Pater	*Marius the Epicurean: His Sensations and Ideas*	heterodiegetic narrator	3rd person	omniscient

Although, Henry James does not employ auto diegetic 1st person narration in his novels *Roderick Hudson* and *The Portrait of a Lady*, he focuses the events in the perception and consciousness of a single character. Inventing narrative methods and altering existing narrative devices are hallmarks of Henry James's fiction; he seeks perpetual experimentation in imaginative writing's narrative domain. It is, however, difficult to establish connections among narrative features of above given representative texts, as they all correspond to a variety of different authorial treatments of novel writing. Therefore, even if the first-person narratives, and the third person narratives are categorized as autobiographical and biographical, respectively, they do not suggest a definite association for one another.

Following table demonstrates the results of our comparative analysis in the ***Chapter 4.7.*** with regard to key thematic elements from the plot pattern of Victorian Bildungsroman:

Table 4: Comparative analysis of Henry James's novels and the Victorian Bildungsroman on the thematic level

Novel	Philosophical Basis, Themes, Tone	Major Concern	Moral Didacticism	Epiphany	Death of Parents or Parental Figures
Great Expectations	High-Mimetic Realism, Social Determinism, Gothic	Social Concern	Yes	Yes	Yes
Jane Eyre	Realism, Social Determinism, Romanticism, Gothic, Gender Issues	Individual and Social Concern	Yes	Yes	Yes
Roderick Hudson	Aestheticism, Romanticism, Low-Mimetic Realism, Symbolism	Individual Concern	Yes	No	Yes
The Portrait of a Lady	Psychological Realism, Aestheticism, Gender Issues, Idealism, Social Determinism	Individual and Social Concern	Yes	Yes	Yes
Marius the Epicurean: His Sensations and Ideas	Aestheticism, Aesthetic Historicism, Low-Mimetic Realism, Romanticism, Secularism vs Paganism, Stoicism, Hedonism, Epicureanism (Very Philosophical)	Individual Concern	Yes	Yes	Yes

Once more, as a summary of our previous analysis, above given table demonstrates that, thematic components compared side by side correspond to a pattern in which, it is possible to relate all novels to the Victorian Bildungsroman tradition. All novels include some key motifs from the tradition of bildungsroman, where it is possible to identify the death of parental figures and epiphany (except for Roderick Hudson, due to his complex character and interrupted formation) as common aspects. Moreover, the representative texts mentioned above, include individual and social concerns in varying degrees, and even the most realist one, *Great Expectations*, include some elements from avant-gardist literary trends.

Table 5: Comparative analysis of Henry James's novels and the Victorian Bildungsroman on the overlapping time and space realities

Novel	Spatial & Temporal Realities				
	Childhood	Motif of Departure	Youth	Early-Maturity	Formation Result
Great Expectations	Rural Area	Yes	City	City	Failure
Jane Eyre	Family House / Hall	Yes	Boarding School / Hall	Hall	Partial Success
Roderick Hudson	Implied, USA	Yes	City (European setting)	Accommodated in the city, dies in rural area (European setting)	Failure (formation interrupted)
The Portrait of a Lady	Implied, USA	Yes	City (European setting)	City (European setting)	Failure
Marius the Epicurean: His Sensations and Ideas	Rural Area	Yes	Boarding School, City	Rural Area (Death)	Relative Success (formation interrupted)

Table 5 demonstrates the comparative analysis of the chronotope elements in the representative texts, as we can pinpoint significant spatiotemporal correspondences. Pip, Jane, Roderick, Isabel and Marius depart from rural area (or similar residential areas), then due to some external or internal stimulus, they move to a big city where they experience metropolitan life. All the protagonists go through spiritual suffering as a consequence of their social and sentimental trials, after that, they all come to closure on the issues they suffer from (except for Roderick Hudson, who prematurely dies, yet gives no sign of hope for an epiphany). Depending on their attitude towards determinant factors, considering their loyalty to their roots and inner motives, identity formation results in varying degrees of success or failure. Therefore, as suggested above, *Table 5* provides us with a pattern once more, by which we can find associations among analysed representative texts.

In conclusion, even historical progress of fiction suggests that it was originated in epic, imaginative writing's evident kinship with fine arts was a later phenomenon in the history of literature and in Jamesian terms. In the course of literature's development, the purpose of stimulating painting's and sculpture's perceptual and sensory forms in human imagination, has emerged only when the world literatures were introduced with verisimilar narrative in prose, in which extended descriptions were available to be integrated into narrative structures. Especially, 18th century avant-garde tendencies in literature, opened the way for pursuing new diegetic experiences. Henry James, one of the most important representatives of fiction and 19th century literature, has successfully treated the phenomena as a fine art within the light of his well-defended artistic freedom. This experimentation, in pursue of new experiences in imaginative writing, do not seem to detach him from the Victorian Literature's common aesthetic and theoretical framework, hence the reason the period was already promoted to an artistic standard in which, writers had to involve traditional and innovative tendencies in collaboration with each other. From another hand, as a result of our comparative analysis with three major representative texts from realist and non-realist schools,

Great Expectations, *Jane Eyre* and *Marius the Epicurean*, and Henry James's novels *Roderick Hudson* and *The Portrait of a Lady*, as above given results and remarks suggest, have a strong thematic coherence. On the thematic level, he distinguishes himself by rendering an international theme between the old world and the new world, yet he complies with general characteristics of his contemporaries. On the narrative level, he does not seem to be bound by any mainstream conventions, as he solemnly follows his own methodology, that operate in, and inhabit the psychological and spiritual depths of his fictional characters. On the whole, Henry James's novels can be regarded within the framework of the tradition of the Victorian Bildungsroman, thanks to the symmetries on the thematic level.

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