

ARTISTIC AIMS WITH THE METHODS OF DISAGREEMENT

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ABSTRACT

Numerous authors have always tried to portray their protagonists in varied forms and manners. The genres of varied kinds had always aided them in using them for creating a platform to showcase their plight and state of affairs. These are a few methods by which the big world outside got to glimpse so many sectors of deprived societies or Races. For these young protagonists, maturity is long, arduous, and gradual. Still, it consists of repeated clashes between the protagonist's needs and the desires of an adolescent, which crown it off the views and the unfair, most often judgment enforced by an unbending social order.

KEYWORDS: *Entwicklungsroman, Bildungsroman, Enziehungsroman, Konstierroman, Ausbildung*

INTRODUCTION

Bildungsroman is a novelistic genre that arose during the German Enlightenment in which the author presents the psychological, moral, and social shaping of a personality, where the protagonist is usually young, more so entering his adolescence. Johann Carl Morgenstern of Germany coined the term. The novel concerns itself with developing a youthful protagonist as they mature. It is a kind of analogous in many ways to the "Educational novel" or the "Apprenticeship Novel," which explores the young adults and youth of a sensitive protagonist who rummages in search of the meaning of life and, in a larger sense, tries to comprehend the nature of the world. The very term Bildungsroman denotes a novel of all-round self - development as it usually encompasses a few such similar genres, for example, the Entwick - lungs Roman, which is generally about the story of general growth rather than those traits of self-culture, another genre to the Enziehungsroman, which focuses only on formal education and training alone. There is another genre called the Konstierroman, which talks about the development of an artist, although some of the classic examples of these genres, like Great Expectations, Aurora Height, and Water Land, fit more aptly into these categories. They are all rolled into one genre, the Bildungsroman, which aptly applies to all three. According to Marianne Hirsch, the Bildungsroman is a distilled version of "The Novel of Formation as Genre." More generally quoted, it is the story of a single individual's growth and development within the boundaries of a defined social order. The growth process is at its roots a quest story, often described as "an apprenticeship to life" and a "search for meaningful existence within society." To trigger off the process of development, the hero or the heroine on their journey, some suffer from a personal irreparable loss or discontentment, which will mar them at a very early stage away from home in a family setting or from a secure background. Ultimately, the social order's spirit and values become manifested in the protagonist, who is then accommodated into society and gains a worthy status, a well-earned one. The novel usually ends with the protagonist's assessment of himself and his new place in society. The best example of this genre and the direct descendant of Goethe's Wilhelm Meister is "Great Expectations," a

prototypical Bildungsroman. Though Aurora's height falls well into the characteristic features of the genre, it is slightly complicated as it involves gender problems in Victorian society. However, water and land, as such, reconsider personal growth more so in a postmodern context, wherein narrative is used not for description but as a vehicle for maturation.

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

The Bildungsroman originated in the latter part of the 18th century in Germany. Since then, it has become one of the significant narrative genres in European and Anglo-American literature. It charts the journey of the protagonist's metaphysical path from youth to maturity. In the beginning, the aim of their trip is reconciliation between the individual's desire for self-fulfillment and coping with the demands of socialization. The genre deals with subjectivity and the relationship between oneself and society. Many novels concerned with psychological characterization and the questions of identity use the elements of Bildungsroman. The nineteenth century was a period of class conflict, educational reforms, and social change throughout Britain and Europe, which changed and challenged the relationship between the protagonist and the society. The genre has undergone many revisions, crises, and modifications throughout the twentieth century.

Webster's College Dictionary defines it as "a novel dealing with the education and development of the protagonist." Having originated in Germany, Jerome Buckley specifies that the very word itself is German, with *Bildung* having a variety of connotations of "picture," "portrait," "shaping," and "formation," all of which give a sense of the development of creation that the development of a child can also seem like the creation of Man. The second part, *Roman*, means "Novel." The term Bildungsroman emerged as a description of Gotha's novel *Wilhelm Meisters Lehrjahre*. It was from 1794 to 1796 that the *Just Bildungsroman* was published. The word "*Lehrjahre*" can be translated as an "apprenticeship," which has many connotations, most of which often deal with education and work. An apprentice goes to work, earning his livelihood, gaining hands-on experience, and learning to develop his trade. In the process, he goes on to discover his identity and his locus in society. Along similar lines, Bildungsroman is characterized by aspects like growth, education, and development of an individual and shaping of the character both in the big world outside and ultimately within himself.

The noun *Bildung* refers to several meanings and connotations, so the term Bildungsroman often needs to be translated. Throughout the Middle Ages and the early modern period, *Bildung* was a primarily theological term used to describe the relationship between man and God in the composite sense of "*imago dei*." But by the mid-eighteenth century, *Bildung* had assimilated the humanist philosophical ideas of the Age of Enlightenment and thereby became a secular term. However, the concrete meaning and the manifestations were debated by prominent German writers and philosophers. According to Winckelmann, it involved the humanist classical knowledge of antiquity. According to Schiller, in the year 1795, the counter-revolutionary treatise "*Über die ästhetische Erziehung des Menschen*" is the story of the Aesthetic Education of man, which includes explicitly a political agenda in that of education and development. But Wilhelm Von Humboldt was influenced by morphological and botanical from the natural sciences, which achieved the most refined and the most comprehensive definition of *Bildung* both as a combination of *Anbildung* that is acquired by the qualities for

acquiring knowledge, Ausbildung, which is a development of already existing qualities, Entjaltung which is a creative broadening of acquired skills or qualities without external restriction and finally Assimilation. Goethe defines his idea of the Bildung with the help of his concepts of metamorphosis and morphology as a natural and organic process of maturation and an educational principle leading to wellness.

Kunstlerroman is a subset of Bildungsroman; it is the story of an artist from childhood to maturity. Joyce's portrait of the Artist as a young man is a famous example. It is easy to find look alike that directly don't precisely fit the mold, but it still involves the elements of the Bildungsroman. For example, about one-third of Jane Eyre is concerned with her childhood, which again bears traces of Bildungsroman, an English Bildungsroman. It is not the development of the main character or the protagonist alone that is portayed but certain specific aspect of that character's life.

This genre has a strong tradition in English literature. It can trace its roots back to Daniel Defoe's Robinson Crusoe. In Great Britain in the year 1719. From that point, the British Bildungsroman has grown in popularity. It was trendy in Victorian England, the novel of the youth. More and more authors started producing works focused on the journey from childhood to adulthood. George Eliot wrote "The Mill on the Floss," Charlotte Bronte wrote "Jane Eyre," and Charles Dickens wrote "David Copperfield" and "Great Expectations." All of these novels trace the growth of a child. In this aspect, some of the most popular books of the nineteenth century were considered a part of the genre called Bildungsroman.

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

Naturally, an author brings something of his life into his works, particularly his childhood recollections. This form is essential for the protagonist's development and aids in the flow of the novel itself. However, as Maugham said, "Fact mingles with fiction." An author may always incorporate autobiographical elements, dealing with the formative years, because writing about what one already knows is easier. A few exceptions are Charles Dickens's "Great Expectations," for it is not the story of Dickens but that of Pip's. The young man, the main character in the novel "A Portrait of the Artist, " is not the author James Joyce but Stephen Dedalus. Charlotte Bronte wrote the book "Jane Eyre," which is subtitled "An Autobiography," but it is the story of Jane Eyre but not Charlotte Bronte. The autobiographical elements contribute to a sense of reality within Bildungsroman, but Bildungsroman are novels; hence, they are fiction.

Autobiography is one significant aspect of the Bildungsroman. The main character's ancestry is the second and most prominent characteristic of the Bildungsroman. Most of the English Bildungsroman has a protagonist who is often an orphan or a child who has suffered the loss of a father. This scenario is the best scene, a setting for a problematic

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

The third most important factor in an English Bildungsroman is the protagonist's education. Education is crucial and becomes a part of the child's maturation and preparation for impending adolescence and adulthood. This education is often a sticking point in the child's home life. He usually hails from a small provincial town; most often, education expands the child's mind. Frustration is as many words as it may suggest options not available to them in one's present setting. The options are not available.

To them in the present setting. These are the most critical factors in the shaping and development of a protagonist. The major part of a child's development is the desire, as mentioned earlier, to leave home and become his own "self-made man". Both the search for identity and the repression of the small town in which he has carried up the present motivation for the protagonist to do just that, and most often, his dream destination has been London. Invariably, he travels to London in search of a trade and occupation. For a Bildungsroman, this is most anticipated and more appropriate as London is the largest city in England and therefore presents numerous opportunities for the new adolescent visitor child to continue his development and education and ultimately find his niche within society through his chosen occupation. His journey is usually significant as his direct experience of urban life, for he firmly believes that suffering is only back home and that it would be heaven once he reaches his destination safely. Whatever it is, the so-called urban experience is not always pleasant and never turns out to be sweet memories of childhood, which is the birthright of every child.

However, the child may have been in his provincial town; the dream destination is not all that paradise as there is urban squalor and abject poverty prevalent in London, which is a rather harsh reality for the aspiring young child hoping to enter paradise. London! Although it seems and sounds like some perfect destination overflowing with opportunities, it is the source of disenchantment, which turns out to be more alarming and decisive than any dissatisfaction with the narrowness of provincial life. Therefore, though the hero dreams of London as a shining city full of hopes and aspirations, it is bursting and turns out to be a great disappointment, and the tragedy in his life is not much different from that of the life he was leading back home.

An aspect of the new life that he is beginning and the glossiest period in the city is when he falls in, which is usually his very first experience. "There are at least two love affairs on sexual encounters, one debasing one exalting." As a silver lining in every dark cloud, it is usually between the debasement of the first love affair and the disappointment in the disillusionment with the city. At this point, the young man takes the final step in his development. After so much painful soul searching, he reconciles to the sort of accommodation to that of the modern world he honestly tries to make. In other words, the protagonist's inner development and maturity only occur after his education in the city. It is only this newfound self-knowledge that signals the ultimate maturity of the hero. With that maturity comes success, and often, the protagonist marries, which is a recognition of acceptance and maturity; now that he knows himself, he can share his life, which was otherwise devoid of any individual bliss, can now be shared with someone else. But even if the protagonist does not opt to get married, he finally returns home to share his successes with the family and fellow townspeople. It is a clear and crisp display of pride in his accomplishments and, more importantly, a search for external validation; however ironic, it may turn out to be the must-return home to his roots. This is where the reader is reminded of who the protagonist

is and where he came from, from which his development or growth cannot be delineated. However, he has come full circle, and the boy's memories are ideally suited to emphasize the man he has become.

Perceptibly, this is the basic definition of the English Bildungsroman. There are variations within the genre where one or more elements may be left out of a particular novel. However, the basic principles of education and development, the journey from childhood to adulthood, and those from small to large are present within every Bildungsroman. These differences make each novel an exclusive story on its own. Whatever is said and done, even though every person's story is different, they all have to go through various stages of development to reach maturity and, in the process, find their reach within the big evil world that has been belittling them. The basic formula of the Bildungsroman is universal and especially very appropriate to the growing world of the Victorian age, where the kind of opportunities presented to the central character of the Bildungsroman echoed aloud the actual experiences of those growing up in that era.

To go into depth and to direct and try to analyze the Bildungsroman, we get to know that it is divided into five main points where the idea of Bildungs or formation, cultivation, education, shaping of a single main character, usually of a young man and the second aspect is individualism, especially the emphasis on the uniqueness of the protagonist and the importance of his private life and thoughts. However, these are, at the same time, representatives of a particular age and culture. The third aspect of the Bildungsroman is the most prominent biographical element, usually supplied from the author's own life in what Dithery calls or portrays as a "conscious and artistic presentation of a particular individual life".

The fourth aspect is the connection with the psychological perspective, particularly the then-new psychology of development that was very prevalent. This culminates into the final element, which is the ideal of humanity to the brim of its full realization of all the human potential one possesses as life's goals.

"The Bildungsroman examines a regular course of development in the individual. Each stage has its value and is, at the same time, the basis of a higher stage. The dissonances and conflicts of life appear as the necessary transit points of the individual on his way to maturity and harmony. And the highest happiness of humankind is the development of the person as the unifying, substantial form of human existence."

CONCLUSION

Having seen the German and English perspectives of the Bildungsroman, one can make out how the eyes of a young protagonist are opened to the realities; the coming-of-age novel's unique protagonist puts away the black-and-white view of a child and gets acclimatized to the shades of gray as every individual is forced to live as one survives in the great big world as adults. Most of the literature assigned in the syllabus does qualify as a Bildungsroman. A lot of literature is discussed here, though well into the qualities of the Bildungsroman.

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