



International Research Journal of Humanities, Language and Literature

ISSN: (2394-1642)

Impact Factor- 5.401, Volume 5, Issue 1, January 2018

Website- www.aarf.asia, Email : editor@aarf.asia , editoraarf@gmail.com

THE PATH TO GRANDEUR THROUGH THE SWELTERING BURNING INCINERATORS

Ms. Uma Rajmohan

Assistant Professor
Valliammal College for Women
E-9, Anna Nagar East,
Chennai – 600102

Dr. T. V. S. Padmaja

Principal & Head
Valliammal College for Women
E-9, Anna Nagar East,
Chennai – 600102.

ABSTRACT

Bildungsroman symbolizes a novel of an all-round self - development as it habitually encompasses a few such related genres. For example the Entwick- lungs roman which is customarily about the story of broad-spectrum growth rather than those mannerisms of self-culture, another genre to the Enziehungsroman, which focuses only on formal education and training alone. There is yet another additional genre called the konstierroman which talks about the advancement of an artist, even though some of the classic specimens of these genres like Charles Dickens's Great Expectations, Elizabeth Barrett Browning's Aurora height and Graham Swift Water Land fits more aptly into these classifications. They are all trundled into a single genre the Bildungsroman which aptly relates to all three. According to the Marianne Hirsch, the Bildungsroman is a purified version of the "The Novel of Formation as Genre". More generally quoted it is the story of a single individual's progression and development within the limitations of a defined social order.

© Associated Asia Research Foundation (AARF)

A Monthly Double-Blind Peer Reviewed Refereed Open Access International e-Journal - Included in the International Serial Directories.

INRODUCTION:

Bildungsroman is a genre of novel that shows a young protagonist's expedition from childhood to adulthood tracing the growth from or immaturity to prime of life, with a single-mindedness on the prosecutions and adversities that affect the character's growth. A Bildungsroman stereotypically galvanizes with a protagonist who feels estranged and unaccompanied, but ends on an assenting note with the personality discovering a sense of appropriateness or self-realization, however many authors have played with this prescription. The term "coming-of-age novel" is every now and then used interchangeably with Bildungsroman. This is not inescapably unbecoming in most circumstances the terms can be used interchangeably but Bildungsroman passes on the implication of an unambiguous and distinct literary convention, whereas "coming-of-age novel" is superfluous of a catch-all word.

The first and principal aspect of a *Bildungsroman* is that it is an autobiographical practice, but that does not imply that they are autobiographies in the verbatim sense. Somerset Maugham on speaking about his novel *Human Bondage* which is well-thought-out to be a *Bildungsroman* nominates his views as "It is not an autobiography, but an autobiographical novel, fact and fiction are inextricably mingled". (HB 2). Unsurprisingly, an author does bring something of his own life into that of his works, in particular that of his childhood reminiscences a form that is very important for the development of the protagonist and aids in the flow of the novel itself. However, as Maugham said, "fact mingles with fiction", an author may always incorporate autobiographical elements, allocating with the determinative years as because it is easier to write about what one already knows. One of the few concession is Charles Dickens *Great Expectations* for it is not the story of Dickens but that of Pip's. The foremost character in the novel *A Portrait of the Artist as the young man* is not the author James Joyce but Stephen Dedalus. Charlotte Bronte wrote the novel *Jane Eyre* which is subtitled "An Autobiography" but it is clearly the story of *Jane Eyre* but not Charlotte Bronte. In genuineness the autobiographical elements do contribute to a sense of reality within that of *Bildungsroman*.

The archetypal Bildungsroman forms a three-part construction:

1. **The set-up**, which familiarizes the leading title role, most often during his or her childhood.

2. **Experiences that shape the protagonist's character**, often terminating in more or less some sort of mystical predicament or forfeiture of assurance.
3. **The protagonist reaches maturity**, which customarily involves them finding a wisdom of harmony with themselves, or of fitting in the world.

Nonetheless this structure is not always used by writers of *Bildungsromans* precisely as pronounced here, it is extraordinarily common for *Bildungsromans*.

Autobiography is one major aspect of the *Bildungsroman*. The second and the most protuberant characteristic of the *Bildungsroman* is the ancestry of the main character. Most of the English *Bildungsroman* has a protagonist who is often an urchin or a child who has writhed the loss of a father. This turns out to be the best setting of a scene for a problematic development, marked by a deep longing in the protagonist to go in search of his or her identity. As there is no commencement point or link to start off in the case of an orphan, no familial identity as the protagonist is a fatherless child. Therefore the time-consuming and arduous process of seeking to gain an identity of one's own and development from thence begins.

The third most significant factor of the English *Bildungsroman* is the education of the protagonist. It so transpires that the education is crucial and becomes a part of the child's maturation and preparation for impending adolescence to adulthood. Most often this education is a sticking socket in the child's experiences at home. He or she usually hails from a small provincial town and most repeatedly the education does expand the child's mind and its frustration is articulated in as many words as it may recommend options that are not available to him or her in one's present setting. There are the possibilities that are not accessible, to him or her in the present setting. These are the most imperative factors in the shaping and improvement of a protagonist. The major part of the development of a child is the desire, as declared earlier is to leave home and become his own "self-made man".

Both the search for identity and the repression of the small town in which he or she is carried up acts as a motivation for the protagonist to do just that, and most often his dream journey's end had been London. Invariably, he travels to London in search of a trade and occupation. For a *Bildungsroman* this is most predicted and more appropriate as London is the largest city in England and therefore presents numerous occasions for the new adolescent visitor

child to continue his development, education and ultimately to find his niche within society through that of his chosen livelihood. His journey is usually very important as his undeviating experience of urban life, for he strongly believes that suffering is only back home and that it would be heaven once he reaches his destination safely. Whatever it is the so called urban know-how is not always a pleasant one and never turns out to be sweet memories of childhood which is the birthright of every child.

On the other hand, the child may have been in his provincial town, the dream destination is not all that utopia as there is urban squalor and abject poverty prevalent in London, which is a rather harsh reality for the aspiring young child, who walked in anticipating to enter paradise. London! Although seems and reverberates like some perfect destination overflowing with opportunities is the source of disenchantment which turns out to be more alarming and decisive than any dissatisfaction with the narrowness of the provincial life. Therefore, all the same the hero also dreams of London as a admirable city full of hopes and aspirations, is bursting and turns out to be a great disillusionment and the tragedy in the life is not much different from that of the life he was leading back to home.

A trait of the new life, that he is at the commencement and the lustrous period in the city is the period when he falls in and it is usually his very first experience. These novels encompass at least two love relationships on sexual encounters, one debasing one exalting. As a silver lining in every dark cloud, it is usually between the debasements of the first love affair. The disillusionment in the disillusionment with the city, boldly it is at this point of time the young man takes the final step in his development. It is after so much of excruciating soul searching that he reconsiders reconciles to the sort of accommodation to that of the modern world he honestly tries to make. In other words, the inner development and the mellowness of the protagonist takes place only after his education in the city. It is only in this newfound self-knowledge that signals the ultimate maturity of the leading role. It is with that maturity, there comes attainment and often the protagonist marries, which is a kind of recognition of reception and maturity, now that he knows himself he can share his life which was otherwise devoid of any individual bliss can now be pooled with someone else. But even if the protagonist does not opt to get married, he finally returns home to share his accomplishments with the family and the fellow townspeople. It is a unblemished and crisp display of pride in his accomplishments, and more

importantly a pursuit for external validation, however ironic it may turn out to be, he must return home to his roots. This is where the reader is prompted of who the protagonist is and where he had come from, and thence his development can be delineated. Although he has come full circle, the commemorations of the boy that are perfectly suited to emphasize the man that he has become.

REFERENCE:

1. Cudjoe, Selwyn R. "Introduction." *Caribbean Women Writers: Essays from the First International Conference*. Ed. Selwyn R. Cudjoe. Wellesley: Calaloux, 1990. Print.
2. D'Argembeau, Arnaud, et al. "Self-reflection across Time: Cortical Midline Structures Differentiate Between Present and Past Selves." *Social Cognitive and Affective Neuroscience*. 3 (Sept. 2008): 244-52. Print.
3. Du Plessis, Rachel Blau. *Writing beyond the Ending: Narrative Strategies of Twentieth Century Women Writers*. Bloomington: Indiana UP, 1985. Print.
4. Foster, Helen Bradley. "African American Enslavement and Escaping in Disguise." *Dress Sense: Emotional and Sensory Experiences of the Body and Clothes*. Ed. Donald Clay Johnson and Helen Bradley Foster. New York: Berg, 2007. 47-59. Print.
5. Gates, Henry Louis, Jr., and Nellie Y. McKay. "James Weldon Johnson." *The Norton Anthology of African American Literature*. New York: Norton, 2004. 791-93. Print.
6. Kushigian, Julia. *Reconstructing Childhood: Strategies of Reading for Culture and Gender in the Spanish American "Bildungsroman"*. Lewisburg, PA: Bucknell University Press, 2003.