



BILDUNGSROMAN
TRADITION IN ENGLISH
LITERATURE



HALIT ALKAN



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Bildungsroman Tradition in English Literature: Daniel Defoe's *Moll Flanders*, George Eliot's *The Mill on the Floss*, James Joyce's *A Portrait of the Artist as a Young Man*

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THE PREFACE

This book tries to reveal the unique elements of the English bildungsroman and to examine the change of the English bildungsroman in three centuries by analysing these elements in Daniel Defoe's *Moll Flanders* of the eighteenth century, George Eliot's *The Mill on the Floss* of the nineteenth century, and James Joyce's *A Portrait of the Artist as a Young Man* of the twentieth century. In this context, firstly, the sources on the bildungsroman in German literature are analysed. Afterwards, the sources on the bildungsroman in English literature are examined. The novels *Moll Flanders*, *The Mill on the Floss*, and *A Portrait of the Artist as a Young Man* are read in the light of the data obtained from aforementioned sources. For the analysis of the novels, the criticisms of various critics about the novels in question have been collected and these criticisms have been used in the book.

In this context, the general characteristics of the bildungsroman in German literature are discussed in the Introduction. Then in Chapter I, the literary genres that contributed to the formation of the English bildungsroman and the defining characteristics of the English bildungsroman are emphasised. *Moll Flanders* in Chapter II, *The Mill on the Floss* in Chapter III, and *A Portrait of the Artist as a Young Man* in Chapter IV are analysed in terms of their bildungsroman characteristics. In order to provide the reader with general information about the period in which the novel was written and the plot of the novel, the social conditions of the period and the tradition of the novel are presented in each of these chapters before proceeding to the analysis. In the conclusion, the general characteristics of the bildungsroman genre and the English bildungsroman and the bildungsroman elements of the three novels are summarised and the changes in the English bildungsroman during these periods are evaluated.

INTRODUCTION

In terms of etymology, the German term “bildungsroman” derives from the word “bild”. It is pointed out that the word “bild” (picture, painting) was first used by the clergy in the sense of regaining the image of God. In order to achieve this, it was believed that one had to examine oneself and correct one’s shortcomings and defects. In the Age of Enlightenment, the religious connotations of the term “bildung” began to be replaced by more secular ones, and at the end of the eighteenth century the term “bildung” came to be used to describe the ideal model of human beings who had corrected their defects to the maximum extent. In short, “bildung” can be defined as the process of self-education and self-development. “Bildungsroman” is the name given to the genre of the novel that depicts this development process of the individual. However, the bildungsroman is not a genre of literature that can be separated with such clear lines because even its definition is subject to differences. The bildungsroman is defined as “the life story of a young, innocent man who goes out into the world to test what life has to offer him” (Gohlman, 1990: 3). The bildungsroman is described as “a novel of general development and self-development” (Howe, 1966: 6). The bildungsroman is described as “a process of development in which the individual and the external world are in constant interaction and in which the individual’s own will plays a role in addition to fate” (Minden, 1997: 19). In its most common definition, the bildungsroman can be considered as “a genre of novels, often in the form of an autobiography, which tells the story of a young protagonist’s development from adolescence to adulthood” (Drabble, 1985: 100). In the bildungsroman as a genre of novels about the early life and development of the protagonist, the childhood of the protagonist is briefly described and then his youth and young adulthood are emphasised.

The term “bildungsroman” was first used by Wilhelm Dilthey in his *Das Leben Schleiermachers* (1870) (*The Life of Schleiermacher*) (Gohlman, 1990: 12). Johann Wolfgang von Goethe’s *Wilhelm Meisters Lehrjahre* (1795) (*Wilhelm Meister’s Apprenticeship*) is considered as the first example of bildungsroman in German literature. The novel, which consists of eight books, describes the journey of the protagonist, who bears the same name as the work, away from the lifestyle his family wants to impose on him and towards the life

of art he desires (Von Goethe, 1959). The first five books of *Wilhelm Meister's Apprenticeship* describe Wilhelm's childhood, early experiences and family life in eighteenth-century Germany. The sixth book interrupts the flow of events and tells the story of a religious woman who bored with the corruption of the world, devotes herself to religion. The last two books reveal connections and relationships that have remained hidden throughout the story. *Wilhelm Meister's Apprenticeship* is the story of Wilhelm's biological and mental development. Wilhelm's betrayal by the woman he loves leads him mentally away from his family and the environment he lives in. It is important for Wilhelm to go out of the city and experience life on his own. Through his experiences with different people, Wilhelm realises that noble people are not as virtuous and perfect as they seem. Wilhelm does not live life as he wanted to but as it has been designed for him. This shows that he has a mentor at every stage of his development and that this mentor has prevented him from making irreversible mistakes.

Based on *Wilhelm Meister's Apprenticeship*, which marks the birth of the bildungsroman, the critics have put forward the characteristics of the bildungsroman genre. The bildungsroman is a novel of development that deals with the development of the protagonist from childhood to adulthood, both biologically and mentally. The protagonist of the bildungsroman tries to establish a balance between himself and society by constantly renewing both his inner world and external world. When he establishes this balance and starts to act in accordance with his own personal truths, he gains his subjectivity. The genre of the bildungsroman is universal. The bildungsroman reflects an individual who matures through experience. This individual represents other members of society who go through the same stages and whose experiences are shared by members of the same society. As Franco Moretti points out, the bildungsroman is not based on universal history, but on everyday life. It is not concerned with the future of people, but with the individual life common to a group of people. It does not criticise but presents daily life in its vivid, interesting and instructive aspects (Moretti, 1987: 34-35). In the novel, the young protagonist embarks on a long journey through the fictionalised life. The protagonist of the bildungsroman always has a mentor. "Reconciliation" is the most important theme of the bildungsroman. The most important element that distinguishes the bildungsroman from the genres that emerged at the beginning of the eighteenth century, such as the historical novel, the epistolary novel, the lyrical, allegorical, critical and romantic novel, is the reconciliation between two opposing poles. From this point of view, it can be concluded that bildungsroman aims to educate

the reader. The bourgeois class is the reader that the bildungsroman wants to reach with the theme of reconciliation. The bildungsroman points to the conflict between the individual's own value judgements (inner world) and the expectations of society (external world). The bildungsroman is a literary genre in which these two separate but complementary worlds are depicted. Individuals are expected to adapt to society. In order to reconcile their inner world with the external world, individuals have to give up their desires or suppress them and relegate them to the subconscious. Personal development and social integration are inseparable phenomena, and the point at which they meet and stand in balance is "maturity". In other words, individuals become mature when they balance their own being with the demands of society. Thus the novel achieves its purpose. The depiction of a successful development (bildung) requires a protagonist who is submissive and able to adapt to his environment. The ending of the bildungsroman with the marriage of the protagonist is in a way an indication that he balances his inner world with the demands of society because marriage is the most fundamental of social agreements. Individuals should spend their time in search of their homeland. If they fail to achieve all these, they waste their life. In the bildungsroman, work strikes a balance between the individual's inner world and the external world, between the individual's most private feelings and existence as an individual in society. However, the work of the bildungsroman is not that of a typical producer but of a single individual, revealing his privileged aspects and aiming at his development.

It is possible to say that the genre of the bildungsroman has a protagonist with its own characteristics. The protagonist of the bildungsroman is in fact a complex individual and bears the traces of many literary genres and movements from previous periods. In addition to these characteristics inherited from the past, the protagonist of the bildungsroman also reflects the characteristics of the period in which he lives. His similarity with the upright protagonist of didactic, allegorical stories makes it necessary for him to encounter certain evils and virtues. The vices and virtues appear as people who mislead, warn, or advise him. The protagonist of the bildungsroman also has some characteristics of the protagonist of the picaresque novel. These traits include idleness, his tendency to recklessness, his desire to go on long journeys and get to know the world, during which he met many people from different social groups who told him their life stories. He owes his desire for self-improvement and his identity as an artist to the Renaissance human being. The protagonist of the bildungsroman is fallible, faltering, indecisive and prone to make mistakes.

It can be said that the protagonist has above-average mental ability. The protagonist of the bildungsroman wants to travel and see different places. The protagonist of the bildungsroman is a multi-faceted person who can even embody conflicting characteristics. The protagonist, who is at the centre of the plot, reveals the connections between people and events and feels that he and his surroundings are not two separate structures but a whole. He accepts his place in the web of relationships and seals the “circle”. The circle-shaped plot is one of the innovations Johann Wolfgang von Goethe introduced to the genre of bildungsroman. The protagonist who completes the circle returns to the point where he started, to his past, and realises the meaning of his existence by giving it meaning. The protagonist of the bildungsroman remembers and analyses certain events and realises that they actually point to something. In the bildungsroman, the protagonist looks back, reviews what he has done in the past and completes his development in this way. In order for the protagonist of the bildungsroman to complete his development, dialogues can be considered as a guide in terms of realizing his wrong behaviours and acquiring the right ones instead. In the bildungsroman, the reader sees the events through the the protagonist’s point of view because the story is about his development, and in order to follow this development, the reader has to judge with the protagonist’s value judgements or react to events with his reactions. After a while, however, the readers realise that the protagonist’s thoughts and reactions are often wrong and prevent them from seeing the truth. There are three sub-genres of the bildungsroman in German literature such as Entwicklungsroman (novel of development), Erziehungsroman (novel of education), and Künstlerroman (novel of the development of a writer or an artist). Considering the above-mentioned characteristics, it can be said that the bildungsroman genre in German literature has a complex structure because it bears traces of both Erziehungsroman and Entwicklungsroman, but it is a complex literary genre that cannot be limited to both genres.

Although there are three sub-genres of the bildungsroman in German literature, there is no such sub-genre distinction in English literature. Within the English novel tradition, the bildungsroman genre differs from novel to novel. On the other hand, there are some common features in terms of the development of the protagonist such as the autobiographical narrative language, the first person narrative, the protagonist being an orphan, trying to educate himself, wanting to be a gentleman, the protagonist’s journey ending in London, the novel ending with marriage, and the protagonist being able to say “I exist” by giving meaning to his past.

The aim of this book is to analyse what makes the English bildungsroman unique. For this purpose, in Chapter I, firstly, the previous genres that prepared the English novel are discussed. Based on these genres, the characteristics that make the English bildungsroman unique are revealed. Since the English bildungsroman tradition differs from novel to novel, as mentioned above, the changes of this tradition in the eighteenth, nineteenth, and twentieth centuries are analysed with a bildungsroman example from each century. In this context, Daniel Defoe's *Moll Flanders* of the eighteenth century are analysed in Chapter II, George Eliot's *The Mill on the Floss* of the nineteenth century in Chapter III, and James Joyce's *A Portrait of the Artist as a Young Man* of the twentieth century in Chapter IV. In the conclusion of the book, the English bildungsroman and its changes in three centuries are evaluated based on the novels analysed.

CHAPTER I

Before analysing the novels in terms of bildungsroman characteristics in this book, it will be useful to examine the literary genres and their characteristics that were the source of bildungsroman until the eighteenth century in order to understand the point the novel reached by the eighteenth century.

1.1. The Literary Genres as a Source for the Bildungsroman

The novels written in ancient times can be categorised into three main groups such as the novel of trial/ordeal, the novel of travel, and the biographical novel. Among some of the characteristics of the novels written in these periods, it can be said that the concepts of experience, journey, adventure, trial/ordeal, personal history and remembrance formed the basis of the bildungsroman.

As for the Middle Ages, the romances that first appeared in this period help us to understand the history of the bildungsroman. Romances first appeared in France in the twelfth century (Barron, 1987: 208-231). The genre of romances, which was born from the lyrics of courtly poets, usually centred on the woman, the love for her, the efforts made for her and the desire to live forbidden love with her, takes its name from the Romans language. Later on, the stories of heroes who try to realise the ideal of knighthood and struggle for their love are also called romances. It is possible to find rich plots and themes in English romances. Adventure and trial/ordeal in romances are important themes for the development of the bildungsroman. Character development in romances is far from both biological and mental development from childhood to adulthood as in bildungsroman. However, the hero of the romance overcomes the difficulties of life and achieves his own identity. This adds 'individuality' to the romance because for the first time the hero of a romance discovers his humanity through his failure. In this respect it overlaps with the bildungsroman. As a literary genre, romances play a major role in the development of the novel with their themes of love, adventure, travelling, quest, trial/ordeal, mythic elements and everyday social life, leaving aside the supernatural elements.

In the novels written in Europe during the Renaissance period, the ancient themes of travelling, autobiography and the trial/ordeal are pointed out. However, unlike them, in the Renaissance novel, the narrator holds a mirror to the inner

world of the protagonist and describes his biological and mental development as well as his finding his own self in the chaos of the external world. The greatest role in the development of the novel genre in Europe during the Renaissance was played by the picaresque novel that emerged in Spain in the sixteenth century. One of the first examples of the picaresque novel genre in Spain is Cervantes' *Don Quijote de la Mancha*. It is a work that contains picaresque elements and at the same time criticises previous novels and the concept of chivalry. As Lars Hartveit points out, the themes of adventure, travelling and the trial/ordeal indicate that it contains elements of the picaresque novel. The narrator of picaresque novels often has a pessimistic point of view but is always on the side of the protagonist (Hartveit, 1987: 9-11). It also has an important place with its criticism of the romance genre in terms of narrative and theme.

In the seventeenth century, the tradition of the picaresque novel continued in Europe. Charles Sorel's *Histoire Comique de Francion* (1623-1633) in France and Hans Jacob von Grimmelshausen's *Simplicius Simplicissimus* (1668) in Germany are the most important examples of picaresque novels in this period. In England, John Bunyan's *The Pilgrim's Progress* (1678) can be considered as the first example of the genre in terms of its picaresque novel characteristics although the novel genre had not yet been born. *The Pilgrim's Progress*, with its detailed character descriptions and realistic observations of behaviour, greatly influenced the English novel of the eighteenth and nineteenth centuries and opened a new chapter in the historical development of the bildungsroman. On the other hand, Germany, France and England added their own national characteristics to the picaresque novel genre borrowed from Spanish literature: "These novels are characterised by existing conditions and reactions to certain historical events. However, they all have similar characteristics when considered in terms of the novelistic techniques of the country in which they were written" (Bjornson, 1979: 3). The protagonists of picaresque novels gain their life experiences during their travels and undergo both biological and mental changes at the end of their travels. The idea that the character's personal development is linked to events in the external world is an important step towards the bildungsroman.

In general, the characteristics of the picaresque novel genre can be listed as follows: the picaro is a character belonging to the lower classes, mostly orphaned; his parents are not at all favourably remembered in society; the life story of the picaro begins with the introduction of his family and the environment in which he lives; when the picaro realises that his family lacks dignity and nobility, he goes out into the external world; he goes to places more attractive than his home

with the dream of becoming a gentleman; he is in search of adventure; during his travels he finds himself in different communities and this situation both gives him experience and mirrors the society; the picaresque gains his life experience during his journey; the influence of the society on the individual is great; the personal development of the picaresque is linked to the events in the external world; as the society changes and develops, the picaresque also develops; the development of the picaresque is also considered from a moral point of view; during his travels, the picaresque sees that the upper class he aspires to is not as respectable and principled as it seems; everything is random in the world of the picaresque; he is always in danger of returning to where he started; the seriousness of the picaresque's situation is reduced by interspersed comic scenes in the plot; the narrator is often pessimistic, but her or his approach to the protagonist is always insightful and witty; the picaresque novel is composed of chapters and the events are told casually as they happened; the picaresque novel is didactic; and the aim of the writers of picaresque novels is to awaken social consciousness and create a more morally decent society.

Between the end of the seventeenth century and the beginning of the eighteenth century in England, the scientific claims put forward by Isaac Newton and the developments in the field of science also affected the fields of literature and thought. As Andrew Sanders states, according to John Locke's theory, knowledge is a phenomenon obtained through sensation, not through emotions. The writers of the eighteenth century, who were influenced by Locke's theory, tried to describe a world based on observation rather than the subjective perceptions of the psyche (Sanders, 1994: 273). For this reason, the new narrative language is simple, plain and far from aesthetic concerns. It enables the reader to look at the world with interested eyes.

1.2. The English Bildungsroman

The novel, as it is known in English literature, first appeared in the eighteenth century. It was born under the influence of literary genres such as romances, picaresque novels and travel novels written in Europe and England before the eighteenth century. The picaresque novel was influential on many writers, especially in terms of its in-depth character descriptions and realistic portrayal of human being as a social being. Ian Watt argues that the method of the eighteenth century novel was the study of experience through individual enquiry, faithful to individual experience. If the novel is to describe individual experiences, the language of expression should be such as to serve this purpose

and establish a close connection with the real world (Watt, 1987: 174-207). The importance attached to individual experience led to the prominence of autobiographical novels in the eighteenth century. Autobiographical novels pioneered the novels written in the first person narrative. For example, in *Moll Flanders*, one of the autobiographical novels of the period, the protagonist Moll is a woman who was born in prison, spends her life with different lovers, steals and finally finds material happiness in America where she is exiled. Moll has no understanding of religion and virtue before she discovers religious values, earns money through honest means and gets married. The novel is in many respects a picaresque novel as well as an adventure story. It also reflects the narrative features and themes of the bildungsroman.

As for the nineteenth century, it is emphasised that the German bildungsroman and Johann Wolfgang von Goethe had influence on the formation of the English bildungsroman. In the nineteenth century, with the Industrial Revolution in England, the individual had difficulty in keeping up with the changing living conditions in the process of rapid development and change. The modern life style brought by technological developments was contrary to the old life style and values. The writers of the period tried to guide individuals to reconcile with the new values and to give meaning to their existence. Some authors wrote industrial novels describing the life of industrial society and its problems; others wrote novels of behaviour to help people adapt to changing values; and others wrote bildungsromans to guide individuals who will grow up in the new model of society. The protagonists of the novels are often misunderstood by others and have difficulty adapting to society. They are often not valued by their families and are full of prejudices against the external world. They all have the urge to see and discover new places. However, the protagonist of the bildungsroman prefers stormy places. Another factor that helps the protagonist to endure his sufferings is his work ethic and desire to work. Thanks to these qualities, the protagonist becomes first an apprentice and then a master of the difficult art of living in England. English writers depicted their protagonists in search of something to occupy them and presented life as an artistic, creative process. The common characteristic of all the novel protagonists is that they consider life as a dynamic, changing and flowing process. Towards the end of the nineteenth century, as a result of the increasing social unrest, the individual finds herself in a series of social, political and religious teachings. In *The Mill on the Floss*, written in this period and considered as an example of bildungsroman, the protagonist Maggie struggles with herself and society, unlike an ordinary nineteenth-century woman.

The growth of Maggie is presented with her inner and external conflicts, desires, beliefs and thoughts. When Maggie refuses to marry either of Philip or Stephen in order to be an independent woman, she rebels against the traditional gender roles imposed on her by the middle-class male authority. The novel is not a conventional bildungsroman because the protagonist is female, there is not a journey in the novel, and there is not a happy ending.

As for the twentieth century, many changes in the economic and social platforms all over the world caused the writers to turn towards the inner world of the individual. In the modern world where established values are turned upside down, writers reveal the restlessness of the individual. This situation also affected the twentieth-century bildungsroman. For example, *A Portrait of the Artist as a Young Man*, the last novel to be analysed in this book, tells the story of Stephen Dedalus's life story in which he breaks free from the pressures of his family and society, realises what he wants and plans his life accordingly. In line with the general characteristics of the bildungsroman genre mentioned in the Introduction and the characteristics of the English bildungsroman presented in this chapter, the following chapters examine the novels *Moll Flanders*, *The Mill on the Floss*, and *A Portrait of the Artist as a Young Man*, respectively in terms of their bildungsroman characteristics.

CHAPTER II

The novel of each period has its own characteristics and the bildungsroman tradition has developed in line with these characteristics. This chapter discusses the state of the novel in the eighteenth century and then analyses Daniel Defoe's *Moll Flanders* (1722) in terms of bildungsroman characteristics.

2.1. The Eighteenth-Century British Novel

In the eighteenth century, with the emergence of the novel genre in England, libraries were opened in Edinburgh in 1726 and in London in 1740 in order to encourage the public to read. This situation enabled every segments of society to easily access to literary works. The habit of reading was no longer only an upper class hobby. Writers of the period, who took advantage of this opportunity, wrote about the deficiencies that had been existing in society and what to do in order to overcome them.

Although *Moll Flanders* was written before the first appearance of the bildungsroman in German literature, it can be considered as an example of a bildungsroman since it has the general characteristics of the bildungsroman. On the other hand, *Moll Flanders* is also close to the picaresque novel genre, as can be seen from the novel in general. Since the picaresque novel was as influential as the German bildungsroman in the development of the English bildungsroman, these two genres are blended in the English bildungsroman. For this reason, both the picaresque novel and the bildungsroman genre characteristics of the novel are supported with quotations from the novel to be analysed in this chapter.

Daniel Defoe (1660-1731) was an English journalist, writer, and pamphleteer. He was one of the earliest proponents of the novel. He experienced the Great Plague epidemic and a great fire in London. He lost his mother when he was ten years old. Defoe, who was the son of a farmer and a housewife, wished to gain wealth and respect in society. Therefore, he was busy in trade after his school life. However, he was not very successful in business. These economic difficulties caused him to create the character of Moll as a capitalist in *Moll Flanders*. Although his real name is Daniel Foe, he, who suffered from discrimination classism, added the prefix 'De' to his surname himself in order to appear more respected in society. In 1703, he was arrested for the political and satirical works by the nonconformist Queen Anne and placed in Pillory. He went

to Newgate Prison three days later. Defoe, who uses sarcastic language in his didactic works, primarily uses a didactic approach in his moral autobiographical works. Although he uses many characters in his works, he does not give details about the characters because he focuses on events in his works. Defoe convinces realism in the novel through first person narrative and has a middle-class viewpoint about exploring the questions of politics or economics.

2.2. The Bildungsroman Tradition in *Moll Flanders*

Moll Flanders is about the story of an orphaned and a fallen woman. It is about the struggle between virtue and vice. Since the novel has a first person narrative and retrospective plot, the novel includes Moll's feelings and thoughts of early childhood, adolescence, and adulthood from the point of view of old age. Moll who lacks family ties and parental figures tells how she gets involved in prostitution and crime. Moll who is imprisoned for theft tells about her loneliness and struggle for a home, family, and order. The first person narrative helps the protagonist to unveil her own different selves in different time periods, and to achieve some sort of reconciliation among her conflicting selves. Moll's narrative is thus her own bildungsroman since, despite her many ups and downs, she experiences cognitive as well as emotional development at the end. While looking back at her past life, she narrates the difficult process of her survival under the life-changing and life-threatening impact of events and circumstances. The novel's title comes from the narrator's nickname Moll Flanders who tells about her adventures, fortunes and misfortunes. She hides her real name because she commits many crimes, and disguises herself to prevent people from treating her harshly. The name she chooses for herself is also remarkable: "The words Moll associates with love-'trick'd', 'cheat', and 'game'- all suggest that love is something that deceives people" (Damewood, 2013: 14). It is a name that describes herself and her experiences. Defoe represents that the novel is an autobiography, and he states that giving the character's real name will cause him trouble in society. Defoe states that he tells the story of Moll who contradicts the moral understanding of the society. Defoe sees everything in terms of the arithmetic of personal profit. *Moll Flanders* is the classic revelation of the mercantile mind. Defoe continued to trade even if he was often unsuccessful. Defoe was interested in politics, wrote articles defending the rulers and got punishment in prison for these reasons. Defoe emulated the upper class because of the conflict between the classes. Thus, he changed his last name from Foe to Defoe to make it look much nobler. Although

Defoe said that he wrote this novel to teach moral lessons in the preface of the novel, he indirectly criticizes England's economic, political, moral, and social turbulent period.

Defoe writes *Moll Flanders* in a chronological order. The novel begins with Moll's mother being imprisoned in Newgate dungeon for stealing three pieces of lace from a draper, and her penalty is death. The prison conditions and punishments in England, where the crime rate increases, especially theft, are aggravated. Defoe highlights the British prisons and even gives the name of the Newgate dungeon. Defoe aims to criticize the consequences of economic change in England. Since Moll's mother is pregnant with Moll, this sentence is postponed and changes to exile. In the picaresque genre, the protagonists are born without a family member or they are orphans, unfortunate, and experience difficulties. Every difficulty they experience contributes to their formations, and matures. As a baby, Moll lives on the help of the community under the care of a kind nurse teaching her manners and needlework. The nurse guides Moll in the tradition of the bildungsroman. Moll manages to stay with her nurse until the age of fourteen. Moll attracts a lot of attention from her surroundings because of her beauty and her ability to freely express her ideas differently from the women of that period. Moll's above-average mental ability brings her closer to the heroine of the bildungsroman. This situation is not welcomed by those around her as it causes her to go against the 'normality' that society expects from her. It is a characteristic of bildungsroman that society expects its individuals to be 'normal', that is, to conform to social norms. Based on the representative characters of the bildungsroman, it aims to show the whole society its deficiencies and to correct them. When her nurse falls ill and dies, the house gets closed, and Moll moves to the mayor's house.

Moll is deprived of motherhood and patriotism, and she does not act according to her conscience. Moll does not know who her father is and whether she has a brother. "Children acquire all forms of behavior, good and bad, social, moral, and religious values and feelings from the family. There is no family phenomenon for Moll" (Altuntaş, 2022: 47). Defoe does not fully adopt a specific religious understanding, so Moll maintains this neutrality. Defoe creates Moll as both a complex and mysterious character that leads to the formation of more than one perspective on the character. Therefore, Moll's religious, moral and emotional aspects are weak, and she observes her surroundings to make her truth by depending on her own wits and judgment. According to Moll, to be a lady is to earn her own money by working independently.

Moll's development story follows the biological developmental stages in the tradition of the bildungsroman. After the childhood period, the narrative continues with the adolescence. Moll's feelings for the opposite sex begin to blossom as she enters adolescence. When Moll enters the mayor's house, she is very virtuous. The mayor and his wife have two daughters and two sons. The name of the younger son is Robert. When Moll gets more beautiful, she attracts the attention of the two sons in the house. This popularity increases Moll's sense of arrogance as she receives compliments from the two brothers in the house where she takes shelter. Moll describes her immoral status in the novel as follows: "I had a most unbounded Stock of Vanity and Pride, and but a very little Stock of Virtue" (Defoe, 2017: 29). Unable to think rationally and virtuously because of her arrogance, Moll's first love experience is with Robert's brother who seduces her with the promise of marriage and gives her money for every sexual intercourse by treating her like his prostitute. The incident in which Moll sees herself as immoral is that Robert's brother has extramarital sex with Moll in the house where she takes shelter and does not protect her honour. Although the elder brother realizes Robert's interest in Moll, he continues to have sexual relations with Moll. Furthermore, he tries to persuade Moll to marry Robert. Defoe uses the figure of two brothers in this episode to show how the moral structure of England begins to deteriorate. Moll thinks that the only valuable thing to a woman is keeping her virtue: "I finish'd my own Destruction at once, for from this Day, being forsaken of my Virtue and my Modesty, I had nothing of Value left to recommend me, either to God's Blessing or Man's assistance" (Defoe, 2017: 33). Moll does not have a noble family or any prosperity. She also has a criminal mother. So Robert's brother cannot gain any profit if he gets married to Moll. Furthermore, he treats Moll like she is his prostitute. It is seen that the upper class people, who appear to be highly respectable and moral and who criticise the lower class people harshly for their non-virtuous behaviour, are in fact not as noble and virtuous as they appear. With the example of Robert's brother, Defoe continues his criticism of the upper class targeted by the bildungsroman.

In the eighteenth century, marriage is a very profitable business for men, and if they are from a wealthy family, the person they marry must also be quite wealthy. For this reason, the ideal woman's view of the men of the period is also capitalist. The understanding of marriage in the eighteenth-century England is that "a woman has social value not just as an object of male libidinal desire but also, in the higher classes, as a medium of exchange in the accumulation and

transmission of property” (Pollak, 1989: 11). This period also comprises as a type of union system based on the comprehension of slavery whose owners are husbands, which was criticized by contemporary feminist thinkers (Oksala, 2016: 473). Against this period understanding, a woman likewise a slave is not supposed to rely on a husband, otherwise, after his death, she will be also dependent on another, which has a considerable effect on the children as well (Wollstonecraft, 2018: 85). Defoe explains the disadvantage of women through Moll. Men have an advantage regarding marriages since the number of men in the country is less than women because of wars, new trade routes and going overseas, which reflects the idea of colonization. Though the author mentions disadvantages of women for marriage, the issue is for women to obtain an economic freedom. Women need men because the concept of equality does not take place in a society: “Equality of opportunity is primarily concerned with enabling all individuals in a society to have equal access to the same life chances such as education and employability” (Hughes, 2002: 38). Having the same opportunities and equal rights can be considered as factors preventing victimization and male addiction. Defoe’s charge for survival on Moll stems from her hunger and neediness. If women are given the same rights and freedom as men, they could gain a place in society by acquiring a job with confidence and reach their economic freedom. Moll carries a comprehension of an entrepreneur soul such as finding a man for marriage to reach money and then class. According to Moll, money as a power is superior to things such as virtue, beauty, or intelligence. Thus for Moll, sexuality and attracting a man are some issues to reach that are desired as a materialist. Exchanging her virtue for money, Moll internalizes an understanding for attaining money at any cost regardless of virtue or chastity lost anyhow. Upon accepting the offer by the elder brother, it may be argued that Moll ruins her comprehension of love transforming into money-centred mind. This could be viewed as the transformation of an innocent young woman into a materialist one valuing only money with her entrepreneurial soul. This view emphasizes the impossibility of trying to earn money with labour and gaining savings. In this sense, the relationship of marriage is the conclusion of not love but interest. Moll views this combination as a business and reciprocal exigency based on a common profit. Moll’s experiences mirror that her belief in marriage no longer includes love. The social ladder that Moll utilizes is marriage. Moll is regarded as a materialist character valuing material wealth and rising through marriage. In spite of Robert’s family’s disapproval, Moll’s first marriage is to Robert who has more virtuous feelings and thoughts, and falls in love with her. However,

Moll pretends to have sex with Robert for the first time on the wedding night by getting him drunk with the cunning idea of Robert's brother. Although Defoe justifies Moll's actions, Moll's regret is not sincere. One of Moll's expressions of regret is as follows:

I was now in a dreadful condition indeed, and now I repented heartily my easiness with the eldest brother; not from any reflection of conscience, but from a view of the happiness I might have enjoyed, and had now made impossible; for though I had no great scruples of conscience, as I have said, to struggle with, yet I could not think of being a whore to one brother and a wife to the other. (Defoe, 2017: 35)

Moll expresses that the regret she feels is not based on moral thought. After five years, the unfortunate death of Robert makes Moll a fallen woman. Initially, Moll refuses to have sexual intercourse with Robert's brother and leaves her two children with their grandparents. Moll's regret is superficial and insincere because such an immoral, rigid, and callous woman has no genuine remorse. Since Moll says she does these evils out of necessity and terrible fate, her regret seems slightly more ironic.

Moll realizes that to gain status as a woman in society, she must have a wealthy family and inherit it from her family. Since she is deprived of a family and has financial difficulties, she has more economic concerns than an ordinary woman. That is why she is understood as a capitalist character. Moll describes the understanding of marriage of the period as follows: "Marriages were here the consequences of politic schemes for forming interests, and carrying on bussiness, and that Love had no share, or but very little, in the matter" (Defoe, 2017: 72). The only thing that makes a woman attractive to men is her money. Apart from this, her education, intelligence, temperament, behaviour, and appearance are not essential. Nevertheless, men want their mistresses to be attractive, beautiful, and elegant. Since marriages are bound to material things, men often look for extramarital woman who feeds their impulses and emotions. For this reason, prostitution is also prevalent. For women in this period, getting married was much more important than being an individual. If they did not marry, they were seen as flawed in society and criticized. In the novel, Moll refers to this pressure: "I think at this time we suffer most in; 'tis nothing but lack of courage, the fear of not being married at all, and if that frightful state of life called an old maid,

of which I have a story to tell by itself” (Defoe, 2017: 81). Defoe criticizes the submissive and passive woman and tries to create a new and individualistic woman. For women to be individuals, they must have economic freedom. However, job opportunities for women of the period were quite limited. “As members of a household, women were financially dependent on men, who still held all property rights” (Hill, 1994: 122). Woman was attached to her father and other men in the household until she got married and served them, and after marriage, all her property passed into the hands of her husband.

Many men of that period seduced innocent poor women with the promise of marriage for their sexual satisfaction and then turned away from these women. Deceived by the promise of marriage, these women also made themselves look rich and seduced men by using their charms to earn money. Orphaned women, who did not have a family and did not inherit from their families, had to earn money through prostitution. In other words, these women became prostitutes out of necessity, not arbitrarily. The problem with the prostitutes of the period was lack of birth control. Due to the high rate of child mortality, women could not establish a full parent-child bond with their children. Therefore, family ties remained relatively weak. For fallen woman the immoral but quick way to get money was prostitution. If a woman who was in working class did not have any inheritance from the family, she had financial problems and committed crimes. However, this was amoral because fallen woman was involved in crime as a result of opportunities beyond her control.

In order for the heroine of the bildungsroman to complete her mental development, she has to experience life and its contents individually, and for this she has to leave the small world in which she lives and open up to the wider external world. This is one of the genre characteristics of the bildungsroman. In the picaresque novel genre, the protagonist is driven to travel in order to realise these desired goals. What is really necessary for Moll’s development is experience because it is only through experience that she will consolidate her other characteristics. Her development will be completed with the life experience she gains at the end of her journey. Moll’s only aim is to seduce and deceive men and earn financial income through marriage. Moll is considered immoral because she pretends to be a rich woman and marries many men. Moll marries a draper who soon flees from the country as an outlaw. She marries again and moves to America, only to discover that her husband is actually her half-brother and his mother is also her natural mother. The joy of finding her half-brother and the feeling of disgust and embarrassment of sleeping with him and having

two children from this marriage are mixed. It is observed how detached the fallen woman characters are from their family ties. Moll leaves him and her two children and returns to England, where she becomes the mistress of a man whose wife has gone mad. The man gives a house to Moll, she lives there for six years and they have three children. After a religious experience, he renounces his relationship with Moll. Moll's next marriage is to a wealthy gentleman in Lancashire. This man turns out to be a fraud because he is poor like Moll and they separate to look for their fortune separately. Moll, who is not attached to anyone, is portrayed as a capitalist because her thoughts do not change in the face of the events she experiences and thus her character may be seen as a normal product of capitalism. Moll does not talk about her emotional sadness after the marriages she makes by deceiving men. She continuously calculates the money she gets after the marriage ends. Then Moll gets married to a banker. When she receives the news that he is on his deathbed, she is devoid of emotion: "This was heavy news for me, and I began now to see the end of my prosperity" (Defoe, 2017: 128). Moll thinks about how much money she will get if her husband dies rather than the pain and suffering. The limited employment opportunities for the women of the period were a factor that compelled only women to prostitution. "Typically, a woman who was born into domestic service, manufacturing, or agricultural labour, stayed there; the more fortunate women had, the more opportunity they had to become teachers, nurses, or writers" (O'Brien, 2009: 10). There was also pressure on the well-educated woman to marry. Expectations from the married woman were obedience to her husband, managing her home, and taking on all the education and care of her children. In addition to all these responsibilities imposed on a married woman, it was difficult for a woman to work, and her husband did not consent to her work.

Moll lives in poverty for several years and meets a governess who is her landlady and midwife, introduces Moll to crime of theft and teaches her the particulars of the job. By this way, the governess "represents the professionalization of crime" (Chaber, 1982: 220). The governess comforts Moll in the face of difficulties and provides the support she needs. The governess guides Moll in the tradition of the bildungsroman. Thus it is revealed that the governess who guides Moll does not have such perfect character traits as she seems to have. For this reason, it causes Moll to be misguided and does her more harm than good in terms of her development. In the tradition of the bildungsroman, Moll's own actions as well as her fate shape her life. As Moll becomes old, she starts stealing when the beauty she always boasts about loses her effect. Defoe

expresses through Moll that people who have a poor life destiny commit crimes out of necessity: “If I had been otherwise, the vice came in always at the door of necessity, not at the door of inclination” (Defoe, 2017: 135). When Moll steals a gold necklace from a child, she is proud of herself for being good at stealing. She brings forward her strong sense of self at every opportunity and does not want to give it up even if she has acquired considerable wealth through theft. Moll’s economic concerns are so high that she does not want to be a prostitute, and Moll never stops stealing money until she gets punishment. Throughout the novel, Defoe shows that Moll has a reason for every crime. For example, he expresses Moll’s reason for stealing as follows:

Oh let none read this part without seriously reflecting on the circumstances of a desolate state, and how they would grapple with mere want of friends and want of bread; it will certainly make them think not of sparing what they have only, but of looking up to heaven for support, and of the wise man’s prayer, ‘Give me not poverty, less I steal. (Defoe, 2017: 199)

Defoe’s view of theft is a necessity, and it is not an immoral act. Misfortune and fate are the subjects that Defoe generally focuses on it. Defoe underlines that people should avoid judging events harshly by isolating themselves as if they were perfect beings, as if it would never happen to them, and that everyone is prone to making mistakes, but it is wrong to judge them only by their mistakes. Eventually, Moll is caught, imprisoned in Newgate dungeon where she was born and sentenced to death due to her greed. Throughout the novel, the image of the justice system and prison life in England is drawn, and it seems that there is a short struggle to reintegrate the children born here into society. Moll does not comply with the moral standards of the society due to limited job opportunities. When she is in need of help, she becomes involved in illegal activities.

Moll does not regret any of her actions. She always regrets missing the opportunity when she has more. Moll conveys the events and choices with her truths, far from the universal moral understanding. She tells about her experiences by giving her justifications. Moll feels only real remorse in the Newgate dungeon. The remorse is not the guilt Moll feels for her sins but for the death penalty. It is the Newgate dungeon where Moll comes closest to admitting her identity as an infamous thief. The development of the individual is the

result of changing conditions, events and actions. The inner world has as much influence on an individual's destiny as external conditions. The healthier the balance Moll establishes between her inner world and the external world, the more balanced and healthy her development becomes. Defoe portrays the new capitalist England and shows how economic life affects social life and moral structure. In Newgate dungeon, Moll reunites with her Lancashire husband under arrest. They both achieve to commute their sentences and are transported to the colonies in America, where they begin a new life as plantation owners. In America, Moll rediscovers her half-brother and son and claims the inheritance left to her by her mother. Moll is also entirely devoid of maternal feelings as a woman. She does not experience the feeling of motherhood in any of the tens of children she has given birth to and quickly abandons them. Moll who is not confined to home is happy when she gives her children to others because her economic concerns are more important than giving care to her children. After all, they will not be a hindrance. In the end, Moll has a more usual sense of motherhood towards her son from her marriage to her half-brother. Moll repents only when she is married and inherited from her mother. Moll returns to England with her husband at the age of seventy. The ending of the novel with marriage is also a characteristic of bildungsroman. The author's deportation of Moll in the status of a judge aims to infuse a lesson to reader rather than punishing the main character. Moll is rewarded since her family lives in America and belongs to a money-based higher-class with a colonial understanding. Her rise is not about effort, labour, or self-acquisition but as a matter of inheritance. Thus adding her experience, Moll successfully completes the process of development (*bildung*) by curbing her greed for money; on the other hand, the author writes a successful story of development (*bildungsroman*).

The geography, period, family life and life experiences shape the character of the human being. In order to analyse the effects that cause Moll to become a prostitute and a thief, it is necessary to examine the conditions of her period. Historical changes and developments such as urbanization and industrialization increased the conflicts between the working and upper classes, and brought individualism, capitalism, moral values and social life to the fore. As a result of the economic changes due to industrialization, the difference between the quality of life of the elite and the working class became quite evident. These economic difficulties, desperation and poverty led to an increase in the crime rate in England. In particular, theft and prostitution were widespread in this period. The penalty for the theft of industrial products was capital punishment,

rarely exile to America. Physical appearances and attitudes of a woman rather than reason determined her position and lives. Marriage was detected as a means of raising one's class. The idea of marriage was to be enshrined with aim of mutual interest rather than emotional effects. In the eighteenth century when money was enshrined, it was realized that principles, social rules, and morality were ignored.

The protagonist Moll uses her beauty and charm due to her economic concerns and struggles. Although Moll gets married to the men by deceiving, the relations she established with them are primarily for profit. Moll's extramarital sex, unknowingly incest, adultery, abandonment of her children, and theft are contrary to the moral values of the period. Despite this, Moll survives and finally reaches a life that can be considered happy and peaceful. Defoe depicts the conditions of a life in which the survival instinct and the basic needs of people put the observance of moral and religious rules and customs on the back burner. Therefore, Moll's own notions of woman's role, virtue, morality and decency subvert the ideals of the time. The main general contradictions in Defoe's thought which are most directly relevant to *Moll Flanders* are ethical and social: "Defoe was very much aware of the clash between 'a standard Christian morality with charity as the highest of virtues', and the secular attitudes of 'natural law', as they had been codified by Grotius and Pufendorf, which saw man as primarily motivated by self-love, self-interest, and self-defense" (Watt, 1967: 121-122). Defoe brings self-interest to the fore and ironically ignores the value given to moral and social values, like Moll, to Christian morality, which is adopted as a standard. For Moll, morality is bound to sexuality. Moll needs money to escape the life of a servant, and once she is free, she needs money to support her freedom. It is money that drives Moll to make all her decisions such as another marriage, sending her children away, or turning to petty crime for income. Although Defoe aims to write a didactic work, he rewards Moll who does not act virtuously. The aim of the bildungsroman is to be didactic, i.e. to correct social deficiencies and wrongs common to the members of that society by means of representative characters. Defoe has an indirect criticism of the economic and justice system in England.

In order to survive, Moll goes from Newgate dungeon to London and then to America, back to England, then back to America, and finally back to England again. The theme of travelling is an important theme of the bildungsroman as well as of the picaresque novel because in this way, the protagonist of the novel has the opportunity to experience life itself by travelling away from the environment

in which she has grown up. Experience is a vital element that makes it possible for Moll to complete her development by enabling her to mature mentally. Although *Moll Flanders* (1722), which tells Moll's exploits from birth in prison until old age being rich, was written before Johann Wolfgang von Goethe's *Wilhelm Meisters Lehrjahre* (1795) (*Wilhelm Meister's Apprenticeship*), which is considered to be the classical example of bildungsroman, it can be said that it is an example of bildungsroman in terms of the bildungsroman characteristics it has so far been mentioned. On the other hand, it also bears the characteristics of the picaresque novel genre that contributed to the development of the English bildungsroman.

CHAPTER III

Since the social conditions of the period leads to the shaping of the novel tradition in general, the social and economic changes in the nineteenth-century England is discussed in this chapter and then, within the specified conditions, the developing nineteenth-century novel tradition is explained. This chapter also analyses George Eliot's *The Mill on the Floss* (1860) in terms of bildungsroman characteristics.

3.1. The Nineteenth-Century British Novel

In the nineteenth century, a period of unprecedented change in English history, the novel genre reflected the controversial issues of the period and mirrored the problems experienced. For this reason, the novel genre gained public appreciation because it reflected life itself and taught the reader. Writers dealt with themes such as individuality, consciousness and existence in a realistic and simple language for the first time in the nineteenth-century novel. The nineteenth-century novel was born from the needs of the English society, which was undergoing a rapid change during the process of industrialisation. The transition from an agriculture-based society to an industrial society brought with it social and family changes and innovations in the field of labour. In addition, the construction of railways in 1840 gave people freedom of movement and brought speed and continuity. The achievement and preservation of individuality became central theme in the novel tradition of the period in a society dominated by many different social, moral, political, economic and historical systems. As Gail Cunningham says, the nineteenth-century novel tradition was dominated by the moral values of the middle class as follows: Women should be pure and moral, marriage should be a lifelong union, women who become prostitutes should be punished, and those who sin or defy common values are removed from society at the end of the novel (Cunningham, 1993: 31-35). In line with the values set forth in the novel, the characters are analysed together with their inner worlds and their relations within the society.

The nineteenth-century novel was born under the influence of romance and the Romanticism movement. The difference between the romance genre and the realistic novel was the main topic of discussion in nineteenth-century novel theory. In many respects, the romance genre was more influential in nineteenth-

century novel genres than the Romanticism movement. The influence of Romanticism especially inspired the gothic novel, which was written towards the end of the nineteenth century. The gothic novel, like the romances, dealt with extraordinary subjects, the supernatural elements of Romanticism and the darker aspects of the human soul. The authors of the period aimed to entertain the reader with dramatic events and to transport them to worlds far away from their own. For this reason, the historical novel genre was effective in terms of the variety of details and places it offered. The historical novel also both symbolised the escape from the radical change taking place in society and commented on this change. Among the novel genres of the period, 'social problem' novels reflecting the social conditions in England attracted the most attention. These novels arose from the social and political changes following the Reform Act of 1832.

In the process of rapid industrialisation, the Reform Act of 1832 protected the political rights of the middle class but ignored the rights of the working class. Therefore, with the Chartism Movement, the working class demanded reforms to improve working conditions. The failure of Chartism was attributed to the inconsistency of the people who led them (Hovell, 1994: 1-7). The spread of Chartism was granted by Thomas Carlyle's article *Chartism* published in 1839. In his article, Carlyle criticises the mechanised mindset of the industrial society (1995: 164-170). Chartist marches and demonstrations emphasised the growing poverty and poor living conditions. Social problem novels were popular with the public because they tried to find solutions to the problems. These novels express the aspirations of the working class, which many readers are not aware of, and reveal the north of England, a region where workers gathered and lived in squalidly built houses between factories. Some of the writers of social problem novels depict the poor living conditions of the north and the prosperous lives of the south in their works.

The nineteenth-century novel was shaped not only by the Romanticism movement in general but also by the genre of autobiography, which gained importance during the Romantic period. Autobiography and novel are intertwined genres. Thanks to the influence of the genre of autobiography on novels in the Romantic period, the theme of individual development was reconsidered in line with the internal and external factors that formed the character of the individual. In the mid-nineteenth century, this led readers to compare their own lives with the lifestyles depicted in the authors' works (Gelpi, 1975: 58-66). Some authors dealing with social problems wrote autobiographical stories of child

characters in their novels. These child protagonists are usually orphans. In these bildungsroman examples, child protagonists who are left alone in society and ignored by adults are shown as the fault of society. In accordance with the tradition of the bildungsroman, the development process tells of the child's adaptation to the social life from which she has been alienated. The childhood period, which gained importance with Romanticism, was dealt with in detail for the first time in the nineteenth-century novel. The English Romanticism movement, especially with its perspective on human psychology and childhood shaped the nineteenth-century bildungsroman. Romantic writers focused the reader's attention on the individual's development of the inner world and emphasised the importance of childhood impressions for the development of personality. Romantic writers emphasised the contradictions between the external world and the inner world and hopes of the individual. For this purpose, they used contrasting themes in their works such as life-death, joy-sadness, childhood-maturity, innocence-experience, imagination-logic, instinct-behaviour, emotion-will, and feeling-mind. According to Romanticism, the most important and necessary experiences are gained during childhood. The importance given to childhood is part of the methods used to emphasise the validity of individual decisions even if they conflict with social values. Romanticism takes memory as the most important mechanism of the human soul. According to Romanticism, it is easier for individuals, alienated from the society in which they live, to live in a dream world than in the real world. The memory of individuals forces them to live in a dream world based on the past, to return to the good old days that no longer exist and to remember the events of that period. The individual in the nineteenth-century bildungsroman is also a whole with its past and developing self. In the final stage of mental maturation, the protagonist of bildungsroman looks back and makes a connection between the present moment and the events in the past that evoke that moment. The nineteenth-century bildungsroman genre has a chronological narrative such as childhood, youth, loss of innocence, identity confusion and maturity. Flashbacks and foreshadowings are minimal. Unexpected situations that arise are resolved through moral choices.

The purpose of the first person narrative is to reflect the inner worlds of both the protagonist and the mature narrator. Thus, while the protagonist experiences the events, the mature narrator controls the events and adds her interpretation. Thanks to this method, the novel's protagonist looks back and criticises her own behaviour in her mature state. The difference between the protagonist and the narrator is that the protagonist cannot see the connection between the good and

bad aspects of life. However, in order to complete her development, she must realise that the bad side of life is just as necessary as the good side. According to the nineteenth-century bildungsroman writer, admitting and confessing past mistakes and recounting life experiences together with bad memories help to avoid repeating the same mistakes. While the protagonist confesses her mistakes to other characters, the narrator also confesses to the reader. In this way, the disappointment and loneliness of the protagonist, who has stepped into maturity, are eliminated to some extent. She embraces her childhood years and memories of the past.

It will be useful to analyse the Romantic concept of 'child' a little more. According to ancient beliefs, human being, who is innocent from birth, is gradually undergoing moral degeneration in society. However, the savage side of human being can not be denied. Human being has learned to suppress this wild side as a result of the socialisation process. Therefore, the child is regarded as a representative of the savage human nature as well as innocence. These two contradictory situations played a role in the nineteenth-century understanding of the 'child'. The savage aspect of human being manifested itself especially in the understanding of prosperity and wealth that came with the Industrial Revolution. The individual who was fascinated by the greed for money lost many moral values. Children who lived in a healthy, natural environment and enjoyed childhood before industrialisation started to live like adults with industrialisation. They worked in unhealthy conditions and forgot their childhood. In the nineteenth century, children were not taken into consideration by the laws and society. The child became an individual who was dependent on adults, had uncontrolled emotions and lived an ordinary life. Meanwhile, the alienation between the child and the adult gradually increased. It can be said that this alienation emerged as a result of the Industrial Revolution and political revolutions. Writers of the period revealed that adults should blend their authority and power with the virtue and moral feelings of children.

The development of the picaresque novel genre influenced the nineteenth-century novel tradition as well as the development of new perspectives in the study of the nineteenth-century English bildungsroman. It constituted a source for the nineteenth-century bildungsroman in terms of form and content. According to Petru Golban, the following elements contributed to the formation of the narrative features of the nineteenth-century bildungsroman: the identification between the author-narrator, the author-character and the narrator-reader, which develops depending on the elements and confessions in the novel

that are in the nature of autobiography; narrative of events developing based on cause-effect relationship; use of introspection and external observation methods while describing events and thoughts of the individual; at the same time the controlling presence of divine power; the maintenance of the distance between the author-character, the described events-the reader; the role of the reader in grasping the significance and logic of literary discourse (Golban, 2003: 46-47). The following elements can be added to the moral and existential themes that the bildungsroman aims to convey: unfulfilled desires, freedom, search for identity, love, regret, wrongly accused individuals, true friendship and moral maturation. In the nineteenth-century bildungsroman, external conditions (social norms, constraints, social institutions, etc.) had a greater influence on the development of individuals than their own perspectives, ideals and imagination.

George Eliot (1819-1880) was an English writer, poet, translator, and journalist in the nineteenth century. Eliot left school at the age of sixteen with the death of her mother. Eliot was influenced by Evangelicism in her childhood. However, with her association with many intellectuals, her ideas about religion began to change causing a conflict with her father. After her father's death, Eliot moved to London in 1851. She became the assistant editor in the Westminster Review with her intellectual skills. During her years in the journal, she published many essays. Eliot had an extramarital affair of twenty-five years with George Henry Lewes, who was married. Eliot's sharing a life with Lewes caused her to break from her family and social ties. Particularly her relationship with her brother Isaac was deeply affected by her decisions. Although, she was fond of her brother since their childhood, he refused to speak to Eliot because she eloped with Lewes. Eliot got married to J. W. Cross, an admirer and twenty years younger than her, after Lewes' death, and she died within a year after her marriage. After years of extramarital affair with George Henry Lewes, Eliot's marriage to J. W. Cross "to be a legal part of a respectable family" is a testament to the Victorian conventionality rooted in her (Bodenheimer, 2001: 36). Her broken relationship with Isaac and her conventional ideas showed itself in her novel *The Mill on the Floss*. Although Eliot's real name was Mary Ann Evans, she wrote her work pseudonymously due to social and personal issues. She reflected her childhood and environment in her novels with the feeling of nostalgia. She also portrayed her characters in their psychological dimension. "The lives of her characters are, therefore, viewed from the vantage point of maturity and extensive experience, and this perspective is accentuated by her practice of setting her stories back in time to the period of her childhood, or even

earlier” (Robson, 2018: 399). She mostly pictured rural areas and provincial life before industrialization in her works. Eliot engaged with the theme of gender in her novels by conveying her ideas with her young heroines. She placed her heroines in difficult situations socially and emotionally struggling with the social rules as rebels. Eliot also responded to the effects of modernization on the country life from a psychological and philosophical perspective in her works. Eliot concerned about results of egoist and self-regarding behaviours in her novels.

3.2. The Bildungsroman Tradition in *The Mill on the Floss*

The novel *The Mill on the Floss*, which takes place in the 1820s and 1830s countryside of England, is composed of seven books and each has its own chapter. These books symbolize a phase in characters’ lives, especially in Maggie’s. The narrator tells the story of Maggie, the heroine from childhood to young adulthood, and focuses on her inner world and her relationship with her family and society. The novel starts with a description of the countryside around St. Ogg’s and the River Floss. The narrator depicts the environment and Dorlcote Mill where the Tullivers live. Eliot refers that the story is a memory of hers with her last statement of the opening scene: “I remember those large dipping willows. I remember the stone bridge” (Eliot, 1996: 3). It shows that the narrator uses retrospective narrative throughout the story which hints at childhood memories and nostalgia. Eliot tells the story in her voice at the beginning and then introduces her characters in the third person narrative. However, she interferes and comments on the events in some parts. She also narrates the events and depicts the characters in detail with irony. The novel starts by describing the childhood period of Maggie who is nine, her brother Tom, and their lives in the Dorlcote Mill. Maggie is fond of her brother Tom and wants his attention and love all the time. Maggie’s mother Mrs. Tulliver wants her daughter to be tidy and decent. However, Maggie refuses to do so, and this shows her rebellious nature from the beginning, and thus she becomes the neglected child. This becomes more apparent with the family’s interest in Tom’s education and future. While Maggie is expected to be a decent lady in order to find a good husband in the future, Mr. Tulliver looks for a good tutor for Tom to make him an independent businessman. However, Mr. Tulliver is aware of Maggie’s intelligence which makes him worried: “A woman’s no business wi’ being so clever; it’ll turn to trouble, I doubt” (Eliot, 1996: 13). Mr. Tulliver also knows that Maggie is more clever than Tom and he feels pity for her skills as

she is not a boy. Mr. Tulliver's view symbolizes the mentality of the period for girl's education.

There are many remarks on the physical appearance of Maggie in the family. According to Mrs. Tulliver, a girl should have curly hair with beautiful ribbons. However, Maggie who is quite the opposite of this description takes people's attention with her intelligence, not her beauty. Eliot was also not a beautiful woman, but she was able to read complex texts and discuss intellectual issues with her male contemporaries. For this reason, Eliot contrasts Maggie's appearance and character in the novel with her cousin Lucy Deane. Being well-behaved and a pretty girl, Lucy represents the ideal beauty of the period. Her difference from Maggie becomes apparent when Mrs. Tulliver's sisters, the Dodson Aunts, arrive at the Tullivers' house:

It was like the contrast between a rough, dark, overgrown puppy and a white kitten. Lucy put up the neatest little rosebud mouth to be kissed; everything about her was neat,—her little round neck, with the row of coral beads; her little straight nose, not at all snubby; her little clear eyebrows, rather darker than her curls, to match hazel eyes, which looked up with shy pleasure at Maggie, taller by the head, though scarcely a year older. (Eliot, 1996: 58)

While Lucy is lovely, Maggie is seen as an ugly duckling which causes her to be excluded from her family. Maggie is exposed to her aunts' judgments and repression throughout the novel. Eliot criticizes all kinds of subjection and stereotyping in the novel. Mrs. Glegg could tell her opinion about Tom's education as she has lent money to Mr. Tulliver. She asks for her money and Mr. Tulliver thinks of getting his money from his sister. However, the Moss family is very poor and it is not possible to pay his money back. The Dodsons also comment on Maggie and Tom's appearances and behaviours negatively. When they criticize Maggie's brown skin and long hair, Maggie goes upstairs and cuts her hair: "She didn't want her hair to look pretty,—that was out of the question,—she only wanted people to think her a clever little girl, and not to find fault with her" (Eliot, 1996: 62). This shows Maggie's rebellious side. By cutting her hair she wants to destroy the appearance stereotypes and does not want to be judged according to her physical characteristics. Maggie's family does not show the respect to her intelligence that it deserves. Maggie "does not desire to become the limited, idealised image of a woman that she is trained and socialised to desire

to emulate” (Maier, 2007: 324). Maggie feels insufficient in meeting the expectations of her family and thus she refuses to adapt to them because she wants more in life than looking like a pretty girl. Maggie’s resentment is illustrated in one particular scene when Maggie, Tom and Lucy are playing together near the mud in the Pullets’ house. When Tom behaves nicely to Lucy, Maggie gets angry because she is never behaved like that. Maggie who gets jealous throws Lucy into the muddy water. Then Maggie, who is resembled to a gypsy by Aunt Pullet, escapes to gypsies because she thinks that her intelligence will be appreciated by gypsies. However, she begins to be afraid of them and feels insecure as she spends time with them: “[Maggie] sometimes thought that her conduct had been too wicked to be alluded to” (Eliot 1996: 114). When she is taken home by gypsies and sees her father, she is relieved and feels penitence.

Book one entitled “Boy and Girl” describes Maggie’s childhood and her relationship with Tom and her family. According to Eliot, the childhood period is the most important period of a person: “Childhood is only the beautiful and happy time in contemplation and retrospect- to the child, it is full of deep sorrows, the meaning of which is unknown” (Hughes, 2001: 37). Book two entitled “School Time” tells the school years of Tom and Maggie. The narrator mentions Tom’s school life, lesson and tutor, but she does not give any details about Maggie’s education. Tom learns courses such as Latin and geometry which will not help him find a good job as Mr. Tulliver assumes. When Maggie, who is deprived of the right to be educated, visits Tom at school, she is so eager to learn new things that she challenges Tom in Latin and Euclid since Tom is not good at these courses. When Tom says, “girls can’t do Euclid; can they Sir?” (Eliot, 1996: 151), Mr. Stelling replies, “they can pick up a little of everything... but they couldn’t go far into anything. They’re quick and shallow” (Eliot, 1996: 151). Mr. Stelling’s remark disappoints Maggie, who is expecting admiration for her cleverness. Also his words show the views about women’s education of the period imposed on her in the form of religion and morality. Maggie also meets Philip Wakem for the first time at Tom’s school. Philip is the son of Lawyer Wakem whom Mr. Tulliver sees as an enemy because he thinks lawyers are unreliable. Mr. Tulliver borrows money from Wakem’s client in order to pay his debt to Mrs. Glegg.

Philip Wakem has a hump because of a childhood accident. He is interested in books and telling stories. Tom abstains from Philip because of his father’s word about Wakem. In a scene between Maggie and Philip from their childhood

in the library, Maggie receives from Philip the affection that she cannot find in Tom and she wishes Philip was her brother. Her emotions are described as follows: “Maggie, moreover, had rather a tenderness for deformed things... she was especially fond of petting objects that would think it very delightful to be petted by her. She loved Tom very dearly, but she often wished that he *cared* more about her loving him” (Eliot, 1996: 178). Maggie desires to show her love to weaker creatures and considers Philip as weak and timid. When she finds the love she needs in him, Maggie tells her father and Tom how much she loves Philip. Although Mr. Tulliver considers Wakem as an enemy, he approaches Philip moderately and tells Tom to behave Philip kindly as he is “a poor crooked creature” (Eliot, 1996: 186). Through the end of Book two, Maggie starts a boarding school with Lucy and she, like Tom, grows rapidly. Maggie asks for Philip in her letters to Tom and she sees him in the summertime. She remembers her kiss promise to Philip when they were children and feels embarrassed as she is not a little girl anymore. One day, Maggie visits Tom at school and tells him that Mr. Tulliver has lost the suit and he had to pay a lot of money to Wakem. This means that the Tullivers will lose the mill, land and everything. This news marks the end of their childhood showing that life is getting hard for both Maggie and Tom.

Bildungsroman focuses on both the external and inner conflicts of the heroine. Book three starts with the “downfall” of the Tullivers as can be understood from its title. Maggie is thirteen now. Maggie and Tom come back home to be with their family experiencing a crisis because their goods and furniture will be sold. While Mr. Tulliver is very sick and they have lost everything, Mrs. Tulliver’s attachment to materials and the Dodsons’ accusing attitude towards Mr. Tulliver’s actions make Maggie angry expressing her anger as follows: “Mother, how can you talk so; as if you cared only for things with your name on, and not for what has my father’s name too; and to care about anything but dear father himself!—when he’s lying there, and may never speak to us again. Tom, you ought to say so too; you ought not to let any one find fault with my father” (Eliot, 1996: 207). Maggie’s outburst shocks Tom for a while because she states her opinion clearly in a violent way instead of behaving like a well-behaved lady. Maggie does not hesitate to defend her father’s right. When Maggie’s aunts avoid paying off all the debt, Maggie reacts against her aunts severely: “If you don’t mean to do anything to help my poor mother—your own sister... keep away from us then, and don’t come to find fault with my father,—he was better than any of you; he was kind,—he

would have helped you, if you had been in trouble” (Eliot, 1996: 218). Just as Maggie defends her father’s right against her mother before, she defends her family this time due to her aunts’ arrogant attitudes. Aunt Pullet condemns Maggie and tells Mrs. Tulliver, “you haven’t seen the end o’ your trouble wi’ that child, Bessy... She’s beyond everything for boldness and unthankfulness” (Eliot, 1996: 218). Although Maggie is condemned, she does not behave like a lady and she shows her strongmindedness and insurgent character. The end of Book three shows that the mill is sold to Lawyer Wakem, and Mr. Tulliver becomes a tenant in his earlier property. Because of Mr. Tulliver’s health issues, Tom goes to Uncle Deane to ask for a job. However, he recognizes that his education in Mr. Stelling’s tutoring has no function in his life. Eliot aims to show the consequences of a useless education for young people in the nineteenth century.

The bildungsroman is shaped according to the heroine’s inner struggles which clash with the external ones. Book four opens with the analysis of society and provincial lifestyle by the author. Eliot mentions the Dodsons and Tullivers’ family structure and their style. She also refers to the “oppressive narrowness” that Maggie and Tom are exposed to in their families. Tom and Maggie are at an age in which their destiny may be shaped in this part of the book. Therefore, Eliot introduces the influence of family and place on these two young people who are experiencing conflicts with their family. After the sale of the mill, Tom begins to work; however, Maggie has nothing to do because “her lot was beginning to have a still, sad monotony, which threw her more than ever on her inward self” (Eliot, 1996: 280). This chapter shows the inner world of Maggie while she is developing biologically and mentally. Maggie feels quite lonely and unhappy. Mr. Tulliver also worries about Maggie as her marriage age is coming. As they are not wealthy anymore, he thinks that Maggie “had a poor chance for marrying, down in the world as they were. And he hated the thought of her marrying poorly, as her aunt Gritty had done; *that* would be a thing to make him turn in his grave” (Eliot, 1996: 284). Mr. Tulliver is afraid that Maggie will get married to a poor man like his sister and will suffer from poverty during her life. Maggie chooses to educate herself and achieve self-awareness by reading the teachings of Thomas a Kempis: “Forsake thyself, resign thyself, and thou shalt enjoy much inward peace.... Then shall all vain imaginations, evil perturbations, and superfluous cares fly away; then shall immoderate fear leave thee, and inordinate love shall

die” (Eliot, 1996: 295). Maggie finds the solution to her unhappiness by suppressing all her passions because “renunciation seemed to her the entrance into that satisfaction which she had so long been craving in vain” (Eliot, 1996: 295). When she decides to follow Kempis’ teachings, she becomes more submissive and calm. Furthermore, her relationship with her mother gets better as she does not behave rebelliously. However, her renunciation contrasts with her nature because she encounters many situations challenging her thoughts and desires.

In Book five, Maggie is seventeen now and turns into “a dark beauty” from “an ugly duckling”. Being one of the critical characters in Maggie’s life, Philip accepts Maggie as she is and becomes good company for her. However, as he is Wakem’s son, Maggie wants to hide their meetings in the Red Deeps. Her conflict is described by the narrator as follows: “*Must* she always live in this resigned imprisonment? It was so blameless, so good a thing that there should be friendship between her and Philip; the motives that forbade it were so unreasonable, so unchristian!” (Eliot, 1996: 332). Maggie cannot resist seeing Philip as he respects and listens to her as nobody does. Furthermore, Philip declares his love to Maggie because he understands her hunger for both love and knowledge. When Philip tries to persuade Maggie to stop following Kempis’ teachings, Maggie explains why she is influenced by Kempis as follows: “I think we are only like children that some one who is wiser is taking care of. Is it not right to resign ourselves entirely, whatever may be denied us? I have found great peace in that for the last two or three years” (Eliot, 1996: 334). Kempis does not lead to renunciation; on the contrary, the individual should renounce her passion and desires even if it does not make her happy. Although Maggie chooses to leave her passions to become happy, she again finds herself in a complicated situation as she desires to see Philip secretly. Philip guides her to end her dilemma by convincing her that avoiding emotions and desires cannot bring happiness and peace but leaving her ignorant. Philip Wakem has a critical function in the novel in terms of understanding Maggie: “He recognizes her need, her clamping control of the need, and all the consequent dangers” (Hardy, 1985: 54). When Tom discovers the relationship between Maggie and Philip, he talks to them in a violent tone: “A love for a deformed man would be odious in any woman, in a sister intolerable” (Eliot, 1996: 348). When Tom insults them by thinking of his father’s will, he asks Maggie to cut off all contact with Philip. Maggie promises that she will stop seeing Philip Wakem for her father’s regard. Although Maggie tries to justify her refusal

to marry Philip Wakem on the basis of the enmity between her father and Philip's father, this is not a valid reason in the public eye. According to the nineteenth-century society, there was nothing that would prevent a man and a woman from marrying as long as they were social equals. By considering family ties, Maggie does not accept Philip's wish to marry her, and thus she revolts against the middle-class male authority that Philip represents. With Tom's intervention to Maggie's relationship with Philip, Maggie is expected and forced to obey her father and brother's directives. As he is the son of Lawyer Wakem's, Philip is seen as an enemy and no choice is left for Maggie as an individual.

Bildungsroman presents the sexual growth of the heroine in addition to her biological and mental development. Book six entitled "Great Temptation" refers to the relationship between Maggie and Stephen Guest. This is also Maggie's young adulthood stage. It has been two years after Mr. Tulliver's death, and Maggie is nineteen and starts to work as a governess. Stephen is the fiance of Lucy Deane who is Maggie's cousin. Stephen, who is handsome and attractive, is the son of a high-class family who is Guest and Co owners in which Mr. Deane and Tom work. The emotions of Maggie and Stephen when they first met are described by the narrator as follows: "For one instant Stephen could not conceal his astonishment at the sight of this tall, dark-eyed nymph with her jet-black coronet of hair; the next, Maggie felt herself, for the first time in her life, receiving the tribute of a very deep blush and a very deep bow from a person toward whom she herself was conscious of timidity" (Eliot, 1996: 384). These emotions are entirely new for Maggie who has strong feelings for Stephen: "It was very charming to be taken care of in that kind, graceful manner by some one taller and stronger than one's self" (Eliot, 1996: 391). Maggie hides her true emotions but feels quite disturbed inside because of Lucy. Tom tells Maggie, "I wished my sister to be a lady, and I always have taken care of you, as my father desired, until you were well married" (Eliot, 1996: 401). Tom also reminds Maggie of Aunt Pullet's offer to live together. However, Maggie refuses both offers as she wants to earn her own bread and to live independently. According to the social expectations, a girl's life is determined first by her father and then by her husband. Maggie is also disappointed that Tom wants to provide money to her instead of his love and asks for her obedience. She expresses her feeling about Tom and her wish to live freely to Philip later: "I must not stay here long... I can't live in dependence,—I can't live with my brother, though he is very good to me. He would like to provide for me; but that would be intolerable to me"

(Eliot, 1996: 422). Maggie is determined to work as a governess although she is disapproved by her relatives. Maggie who acts independently destroys the model of an archetypal woman who is stereotyped as a submissive daughter, a dutiful wife, and a devoted mother. This shows the rebellious and extraordinary side of her as a nineteenth-century heroine. She escapes her faith and emotions as she cannot meet the expectations of society. Maggie's dilemma is stated as follows:

Throughout the novel Maggie is revealed to be gradually losing buoyancy in her repeated failures to reconcile her individual demands with the pressures of family and society. At each failure she turns naturally back to a period of relative happiness and security, her childhood, in which her father and brother are permanent sources of comfort and authority. Gradually there is built up in her a mistrust of her own adventuring spirit, a fear of independent action, and, as a corollary, a tendency to equate self-martyrdom with goodness. (Steinhoff qtd. in Hagan, 1972: 53)

Maggie is deeply attracted physically to Stephen who is tall and handsome as different from Philip. "While Philip becomes her intellectual partner, Stephen is her emotional, sexual partner in a way that makes her feel passionate and excited. Stephen is a temptation test formed by Eliot for Maggie" (Karadayı, 2021: 57). Even though Maggie's relationship is immoral, Eliot makes her experience sexuality. However, Maggie tries to repress her emotions not to hurt Lucy and Philip. However, Stephen does not try to hide his feeling about Maggie. At the dancing party in Stephen's house, Stephen and Maggie go out to the garden together. Stephen holds and kisses her arm. Maggie is thrilled as this is her first sexual experience. In the nineteenth century, young ladies could not be alone with gentlemen and could not be very intimate. Eliot thinks that a woman expressing her emotions and sexual feelings should not be condemned. Eliot is dramatizing the conflicts that Maggie experiences and pressures externally and internally acting upon her. Beside social pressure, Maggie remembers Philip and Lucy and she feels as follows: "A horrible punishment was come upon her for the sin of allowing a moment's happiness that was treachery to Lucy, to Philip, to her own better soul" (Eliot, 1996: 453). Maggie prepares for renunciation again as she cannot control her emotions. She feels uneasy and penitent because of her actions.

Another compelling scene for Maggie while she is trying to control her actions and emotions is Stephen's visit to her. He declares his love to Maggie and proposes to her. Maggie thinks of her ties with her beloved ones, Lucy and Philip. However, Stephen tells her to leave everything behind. Maggie refrains from his love and says, "I would rather die than fall into that temptation" (Eliot, 1996: 459). As the title of Book six indicates, Stephen and what he offers is the "Great Temptation" of Maggie. She chooses to die instead of hurting her beloved ones because "the real tie lies in the feelings and expectations we have raised in other minds" (Eliot, 1996: 460). Maggie thinks that there will not be loyalty in the world if the individual breaks her promise easily. According to her, some duties come before love in life:

Such feelings continually come across the ties that all our former life has made for us... There are things we must renounce in life; some of us must resign love... I must not, cannot, seek my own happiness by sacrificing others... I should be haunted by the suffering I had caused. Our love would be poisoned. Don't urge me; help me,—help me, because I love you. (Eliot, 1996: 461)

The quote above summarizes the novel's attitude towards promises. Even though Maggie wants to love Stephen and feel his love and passion, she cannot do it because of her duties in life and her responsibilities to the people around her. Loyalty, memories and sacrifice matter in her life as well as love. Therefore, she chooses to renounce her love for the sake of duty. Maggie succeeds in controlling her actions but she cannot deny her passion.

One of the most critical events in the novel is Maggie's elopement with Stephen which was not an intentional elopement. As Lucy and Philip cannot join them, Maggie and Stephen take the boat trip together. Maggie is attracted by Stephen's interest and care for her. She forgets her obligations and duties for a while. After a while, Maggie cannot recognize the environment. Stephen offers Maggie not to turn back and get married instead. However, she rejects his offer and feels penitence, also she blames Stephen for abusing her thoughtlessness. Maggie asks Stephen to come back but it was too late as their absence has already been noticed. She will bring grief into the lives of others whose lives are interwoven with hers in trust and love. She will experience the consequences of falling into this temptation. Even though Stephen warns Maggie against gossip in the town if they go back without marrying, Maggie refuses his proposal because she cannot think of breaking

promises and betraying Lucy. Apart from duty, there is also the pull of the past and Eliot's conviction of the significance of past:

All her most intimate loyalties are set to her father, to the mill, to her childhood with Tom, to Lucy, and to Philip. At the moment of her great crisis of decision she recognizes that her early affections must determine the conduct of her life... Maggie submits to her past, knowing that the pain of renunciation is the price of righteousness. (Pinney, 1966: 137)

Maggie's past is more powerful than any new decision and emotion in her life. Nineteenth-century society believed that refusing to marry a respectable man was not something that could be excused. By considering her promises, Maggie does not accept Stephen's wish to marry her, and thus she revolts against the middle-class male authority that Stephen represents. Apart from this, Stephen may be associated with George Lewes. The reason why Eliot fell in love with Lewes may be a self-perpetuation of her childhood and adolescent sense of alienation from family and society. Eliot again justifies her actions with Maggie's elopement. Therefore, Maggie is a model for Eliot's idealized version and she seeks moral and sexual freedom by creating her heroine fighting against society's judgements.

The reason why Maggie returns to Tom and her mother after rejecting Stephen is her affection and understanding of her family and past: "In her deep humiliation under the retrospect of her own weakness... she almost desired to endure the severity of Tom's reproof, to submit in patient silence to that harsh, disapproving judgment against which she had so often rebelled" (Eliot, 1996: 495). Maggie's return symbolizes a cycle as she turns back home to find peace and reconcile with her family as a heroine. Maggie's return is functional in terms of her development. As mentioned earlier, the novel has a circular plot. At the end of the novel, Maggie returns to where she has spent her childhood. The novel's plot is described as circular instead of linear: "Maggie's return home constitutes a circular development: the inner landscapes she has explored and in which she has become lost have found no actualization in her work or in the love of Stephen. Their only outward analogue is home" (Hirsch, 1983: 36). The circular plot as mentioned earlier is also considered a characteristic of bildungsroman. With this circularity, repetition structures rather than progression structures

dominate the plot. Dissolution and circular action make a difference in terms of understanding the heroine from a psychological dimension. “Maggie’s project of self-culture fails in large measure because, for Eliot, the individual self can no longer be viewed as separate from the organic milieu which it wishes either to master or escape” (Salmon, 2019: 73). Maggie’s failure is described as a type of evolutionary failure. Maggie’s mistakes and failures are considered natural as it reflects the human condition. Maggie is turned out by Tom and blamed for disgracing their name. Nevertheless, she was looked after by Mrs. Tulliver and they moved to Bob Jakin’s house as lodgers. As Maggie comes back alone, she has to burden all the blame in the eyes of St. Ogg’s society. “George Eliot’s females fail in the sense that they can find no social medium for their desire outside domestic wifedom... Feminine subjectivity as the experience of failure is the ultimate story to be written and remembered in women’s writing” (Cho, 2006: 152). The narrator tells the cruel thoughts about Maggie as she comes back without a husband. Maggie takes the risk of being considered as a fallen woman: “The woman who fell, either before or after marriage, provided a striking and dramatic example of a flouting of the social and moral code” (Cunningham, 1978: 33). She is expected to marry Stephen to save her family name. However, she does not care about public opinion and gossips as much as she cares about Lucy and Philip. Maggie is considered a seducer by the people of St. Ogg’s and she is excluded from the society. The society also begins to be disturbed by the presence of Maggie: “She would go out of the neighbourhood,—to America, or anywhere,—so as to purify the air of St Ogg’s from the stain of her presence, extremely dangerous to daughters there!” (Eliot, 1996: 504). Maggie is seen as a disease by the society and people think that she may set a bad example for young girls in town. This mentality shows the narrow-mindedness of a town in the nineteenth-century England. The narrator does not only mean the St. Ogg’s people and a particular time but also aims at showing how a woman can be victimized and blamed because of her gender in any time and place.

Maggie chooses to stay and work in St. Ogg’s as a governess to children of Dr. Kenn, the Rectory. When people begin to gossip about Maggie and Dr. Kenn, he has to release her from the position. While Maggie always thinks about Lucy and Philip, she cannot dare to talk to them. However, she receives a letter from Philip and Stephen later on. The letters coming from both men reflect their personalities and attitudes towards Maggie. Stephen’s letter is an appeal against her unnecessary self-sacrifice. Maggie’s response is a rebel against her fate and hunger for living: “How shall I have patience and strength?

Am I to struggle and fall and repent again? Has life other trials as hard for me still?" (Eliot, 1996: 528). She forces herself to take the burden of not being loved and loving somebody. She conflicts with her desires, and her word is like a foreshadowing for her end. While Philip is physically inferior to Stephen, he has moral superiority. Philip writes to Maggie that he believes in her and understands that she renounces from Stephen for Lucy and himself. With his letter, Philip is reconciled with Maggie in a way. Lucy finds a way to visit Maggie and expresses her love and forgiveness to Maggie by almost consoling her. She is shown to be capable of human sympathy. It is clear that Maggie is not excluded by the people she cares about the most except for Tom because Tom never forgives her and never speaks to her while he is idolized and loved much by Maggie since their childhood.

The ending of the novel is unusual in terms of the bildungsroman characteristics. First of all, there is not a happy ending and reconciliation. Although Lucy and Philip forgive Maggie, she cannot find peace at her childhood home. She is still suffering and unhappy. There are many parallels between Maggie and Eliot's lives in terms of fictional autobiography:

George Eliot, born the same year as Maggie, left her brother Isaac, who was born the same year as Tom; she left her home of thirty years for London and despite the hard and lonely beginning she never went back. Maggie went back and her fate is the strongest possible argument and justification for doing the opposite: for doing precisely what George Eliot did in leaving her home behind. (Ermarth, 1974: 601)

The flood is mentioned a few times throughout the story and it comes to St. Ogg's at the end. Maggie takes the boat to take Tom from the mill. When he gets on the boat, brother and sister gaze at each other in silence for a while. At that moment, Tom is enlightened and understands everything he has rejected so far. Although Tom does not ask anything, he understands the story of Maggie and looks at her with the commitment and affection that Maggie expects from him for years. This may be a reconciliation of Maggie and Tom as she is forgiven and understood by him. At the end of the novel, Maggie and Tom cannot escape from the current and get drowned. Just after the flood, their bodies are found in close embrace. In the concluding chapter, the narrator refers to the constructive side of nature. Five years after the flood, nature repairs itself but some people are still wounded as they cannot repair their soul

completely. Maggie and Tom are buried to Dorlcote churchyard where the grave inscribes, “in their death they were not divided” (Eliot, 1996: 535). Stephen and Philip visit their grave. Lucy gets married to Stephen after a long time as Maggie tells Lucy to forgive Stephen in their last conversation. The reason why Eliot chooses an ending like this for Maggie may be pointed out as follows:

In Maggie’s life, George Eliot explores an unrealized possibility of her own life. Maggie is the other possible Marian Evans who never left her home, never broke the ties most sacred to her, never discovered the George Eliot in herself. The only end that George Eliot can see for such a life is frustration, a deathlike life, or death itself come early. (Barrett, 2015: 53)

Maggie’s death may be considered a protest against the society. Maggie could not balance her her inner world with the external world so that it makes survival for her impossible. “This heroine, like Maggie, has moments of illumination, awakenings to an unendurable reality, but she quickly finds a way to go back to sleep; even death is preferable to the pain of growth” (Showalter, 1977: 131). Eliot gives Maggie a moral development based on self-sacrifice and renunciation. Eliot saves Maggie from the wrath of society which is stuck in primitiveness and bigotry. Eliot’s novel and her heroine are revolutionary in their period and Eliot creates a more persistent heroine.

Bildungsroman consists of the stages of “the protagonist’s agency, which shows that he or she is actively involved in his or her own development; self-reflection, which shows the protagonist’s ability to learn and grow from his or her [mistakes]; and the protagonist’s eventual reintegration with society” (Ellis, 1999: 25). Firstly, Maggie is involved in her own development using her agency and makes mistakes by taking actions against the male authority. She tries to improve her intellectual skills by reading books for getting her own bread like her brother, Tom. She also refuses to marry either of Philip and Stephen in order to become independent. Secondly, ‘self-reflection’ helps Maggie to realize the mistakes she has made. Maggie reads a book by Thomas a Kempis and realises that the real cause of her suffering is that she has fixed her heart on her own pleasure. Maggie realises that her mistake is due to her disobedience to the gender roles imposed by male authority. Finally, Maggie corrects her mistakes through ‘self-sacrifice’ for her brother Tom, a representative of the

male authority. The moment Maggie dies, all the wrongs she has done before are atoned by 'renunciation' of her personal expectations and wishes for the sake of society. In this sense, Maggie becomes what the nineteenth-century society expects from women to be 'selfless'.

CHAPTER IV

This chapter deals with the twentieth-century British novel tradition and then analyses James Joyce's *A Portrait of the Artist as a Young Man* (1916) in terms of the characteristics of the bildungsroman.

4.1. The Twentieth-Century British Novel

Towards the end of the nineteenth century, the individual and social values and beliefs that prevailed in the Victorian era began to be questioned and new values began to take their place. In the early twentieth century, World War I took place, millions of people died and economic crises occurred in many countries. New currents of thought emerged in various fields such as philosophy, psychology, physics, and visual arts. In the 1920s, the social and moral values that determined the existence of the individual began to be questioned again. These social changes led to the emergence of the modernism movement. Modernism, as a continuation of the system of thought that rejected the moral value judgements of the Victorian era at the end of the nineteenth century, opposes the positivist, traditional set of values and searches for stronger moral values that the individual can hold on to in a world where balances are shaken and conflicts prevail. Modernist writers reflect the rebellion against the traditional and the complexity of the modern world in their works and defend subjective reality (Stevenson, 1993: 29-42). Modernist writers, starting from the individual, argue that the concept of 'reality' differs according to the perception and thoughts of the individual. The Modernism movement was also influenced by the Impressionism movement that was effective at the end of the nineteenth century. According to Impressionism, 'reality' can be perceived through individual feelings and impressions (Holman and Harmon, 1986: 253). The French Symbolism movement, which emphasises imagination, was also influential on modernism. In Symbolism movement, imagination plays an important role in making connections between events and in making inference.

In the novel tradition, the modernism movement manifested itself after 1910. Modernism in the field of the novel brought many important innovations in terms of both content and genre; the use of different narrators (first person, third person, omniscient) together and thus the readers' effort to establish a unity of meaning between the parts, the removal of realist elements, the

connection between the events with flashbacks rather than telling the events in chronological order, the individual at the centre of the events, and the reflection of the mental world of the individual with the stream of consciousness method (Stevenson, 1996, 439-447). The twentieth-century modernist novels are based on the difference between the inner world of individuals and the external world, and it can be defined as the journey of individuals to discover themselves by getting rid of the meaningless reality of the external world. Modernist writers depict the adult individual with different aspects, feelings and thoughts, and a personality structure that is difficult to understand. Modernist writers argue that the characteristics that determine the social-moral aspects of the individual should be addressed and should focus on individual sensitivity, reactions and stream of consciousness.

The basis of modernism is the understanding of subjectivity. Subjectivity can be defined as the change in the individual's value judgements under changing life conditions. What makes the individual a subjective being is his unique experiences and the internalisation of these experiences. As Vincent P. Pecora states, in order to overcome the feeling of loneliness in the chaos of the modern world, individuals must discover their own self, must analyse and internalise the events they experience in society and their relations with other individuals. Thus, they get rid of the feeling of loneliness and become individuals at peace with themselves (Pecora, 1989: 15). Modern writers also reveal the change of the self-concept over time, unrealised ideals or the possibility or impossibility of their realisation through the movements of consciousness towards the past or the future (Hochman, 1983: 24). In the modernist novel, both the world and individuals in it are described as they are. The modernist novelists have no concern to make readers believe that the events and the place are real. They create their own world and are free in the metaphors and images they use to reflect the inner world of the characters. For example, Joyce's novels are extremely rich in terms of experiences with different people and the traces left by these experiences on the individual. Joyce accepts individuals as they are with all their good and bad aspects. For this reason, he makes detailed character analyses of both child and adult characters.

In his works, James Joyce (1882-1941) analysed the traditions and customs of his native Ireland, his religious life based on the Catholic faith and the nationalist approach of the period. Joyce travelled to France, Italy and Switzerland to develop his artistic identity. Looking back to the past from the new places he travelled to, Joyce reflected his childhood and youth experiences

and the impressions he gained in those years in his works (Wynne-Davies, 1989: 643-644). He reflected the inner world of human being rather than the external world and social life.

4.2. The Bildungsroman Tradition in *A Portrait of the Artist as a Young Man*

Theodore Spencer says that Joyce's *A Portrait of the Artist as a Young Man*, the title of which was *Stephen Hero* in the first manuscripts, was designed by Joyce as a novel in the form of an autobiography. In the novel, Joyce tells about his own life, his mental development, his inner world, and how he got rid of the Jesuit faith in his childhood years. Joyce's aim is to observe the protagonist, whom he calls Stephen, from an objective point of view. Therefore, *A Portrait of the Artist as a Young Man* can be seen as the epiphany of Joyce himself as a young man (Spencer, 1998: 20-25). Joyce bases his work on the inner world of the individual and gives his character the opportunity to explain his own thoughts. Rather than narrating in a cause-effect relationship, he describes how the individual perceives the events that occur outside the organism. Readers follow the development of the protagonist through his thoughts. Using the stream of consciousness method, *A Portrait of the Artist as a Young Man* tells the story of an artist's mental development as well as his biological development. The name of the protagonist is symbolic and Stephen represents Saint Stephen who died for his faith. Dedalus means 'artist' and represents 'creativity' that tries to break away from social norms. In this context, Stephen Dedalus faces pressures that frustrate him throughout his development. As a result of his sufferings and sacrifices, he finds his way out of the labyrinth of existence and completes his development and gains his identity as an artist.

The aforementioned novel contains themes typical of the bildungsroman genre. As the title suggests, the novel has three main elements of the bildungsroman such as portrait, artist, and young man. 'Portrait' indicates that the author describes social events from the protagonist Stephen's inner world. 'Artist' shows the goal to be reached at the end of the developmental process. 'Young man' means that the biological stages of development are followed. In the novel, which is predominantly narrated in the third person, bildungsroman characteristics such as biological development from childhood to maturity, disappointing aspects of family life, education at school, vocational apprenticeship, the protagonist Stephen's alienation first from his family and then from his own country, the anxiety of gaining a stable place in life, the search

for identity, a voluntarily chosen exile life, an understanding of life devoted to art and spiritual freedom instead of religion. The novel has five main themes centred on Stephen such as his family, his friends, life in Dublin, his Catholic faith, and art. Stephen's personal development is a process that tells the story of how he moves away from the first four and reaches the last one. When Stephen reaches his identity as an artist, he returns to the first four themes and provides material for his work. However, before this, the artist has to determine what kind of a person he is and what art means because what is important in the novel is not only the character of Stephen but also the analysis of an artist. Stephen, the protagonist of the novel, is a teenager while Stephen, the artist, is an adult. This is the most important difference between Stephen's two different identities as an individual and as an artist.

The external pressures that Stephen tries to get rid of in order to form his own self start in his childhood. Stephen's childhood is dominated by the ideas of his mother and father. His mother has a strong Catholic faith. On the other hand, his father is a strong Irish nationalist. Stephen spends a childhood trapped between these two ideologies. The importance his mother attaches to religion causes Stephen to be educated in a religious school. The religious and political views imposed on Stephen by his family are on his own mind as he studies geography during one of the nights he spends in Clongowes:

What was after the universe? Nothing. But was there anything round the universe to show where it stopped before the nothing place began?...It was very big to think about everything and everywhere. Only God could do that...God was God's name just as his name was Stephen. Dieu was the French for God...Though there were different names for God in all the different languages in the world and God understood what all the people who prayed said in their different languages still God remained always the same God. He turned over the flyleaf and looked wearily at the green round earth...He wondered which was right, to be for the green or for the maroon, because Dante had ripped the green velvet back off the brush that was for Parnell one day with her scissors and had told him that Parnell was a bad man. He wondered if they were arguing at home about that. That was called politics. There were two sides in it: Dante was on one side and his father and Mr Casey were on the other side but his mother and uncle Charles were on no side. Every day there was something in the

paper about it. It pained him that he did not know well what politics meant and that he did not know where the universe ended. He felt small and weak. (Joyce, 1992: 10-11)

As it can be seen in the quotation above, Stephen does not have the maturity to understand the ideas that are imposed on him. He only makes childish inferences, but he tries to ingest these beliefs because he has no choice in his childhood. The education he received at Clongowes encourages the religious beliefs that his mother has imposed on him. At school, children have to pray before going to bed: “He had to undress and then kneel and say his own prayers and be in bed before the gas was lowered so that he might not go to hell when he died” (Joyce, 1992: 12). All the religious beliefs imposed on him are being oppressed in Stephen’s mind. When he falls ill at school, before his parents come to take him, he demonstrates the lack of maternal affection by imagining his own funeral: “Then he would have a dead mass in the chapel like the way the fellows had told him it was when Little had died. All the fellows would be at the mass, dressed in black, all with sad faces...He could hear the tolling” (Joyce, 1992: 16). Stephen’s mother’s Catholic faith is contrary to his father’s views. Mr. Simon evaluates the clergy of the time in line with his political views and accuses them of not having faith. He says that clergymen are becoming increasingly interested even in politics. Dante, who has the same Catholic faith as Mrs. Dedalus, argues that the clergymen want to give moral advice by criticising politics. These debates lead Stephen to criticise and reject their views in the future and to determine his own views.

Stephen’s religious beliefs are shaken for the first time when he reaches adolescence and feels sexual desires. When his parents move to Dublin, he immerses in the earthly pleasures of city life. However, the religious education he received in his childhood is so ingrained in his subconscious that he believes that earthly pleasures are sinful, but his soul wants to savour them: “He had sinned mortally not once but many times and he knew that...by every succeeding sin he multiplied his guilt and his punishment...Devotion had gone by the board. What did it avail to pray when he knew that his soul lusted after its own destruction?” (Joyce, 1992: 78). After listening to the priest’s sermon in church in memory of Francis Xavier, Stephen realises his sins and goes to confession in a church, fearing the torments of hell and being deprived of God’s love. After confession Stephen feels happy and thinks that life is good: “He had confessed and God had pardoned him. His soul was made fair and holy once more, holy and happy. It

would be beautiful to die if God so willed. It was beautiful to live in grace a life of peace and virtue and forbearance with others” (Joyce, 1992: 12). Stephen devotes himself to religion and to God, but the desires of his soul do not disappear and sometimes manifest themselves. Stephen is persistent in his decision and prays to God whenever he feels a desire of worldly pressure. He uses the following methods to discipline his five senses:

In order to mortify the sense of sight he made it his rule to walk in the street with downcast eyes, glancing neither to right nor left and never behind him...To mortify his hearing he exerted no control over nervous irritation...To mortify his smell was more difficult as he found in himself no instinctive repugnance to bad odours...To mortify the taste he sought by distraction to divert his mind from the savours of different foods...But it was to the mortification of touch he brought the most assiduous ingenuity of inventiveness. He never consciously changed his position in bed, sat in the most uncomfortable positions, suffered patiently every itch and pain, kept away from the fire, remained on his knees all through the mass except at the gospels, left part of his neck and face undried so that air might sting them and, whenever he was not saying his beads, carried his arms stiffly at his sides. (Joyce, 1992: 115-116)

The priest appreciates Stephen’s efforts to discipline earthly pleasures and asks him to join the priests. Stephen imagines what kind of priest he would be if he joined them, but then he remembers his days at Clongowes and is troubled by the idea of returning to the same life. Remembering the possibility that he could go back to his sinful life, the girl he sees on the beach causes him to experience epiphany and thus he realises that he cannot give up what is beautiful.

In the novel, Stephen’s biological development is parallel to the development of both his ideological and artistic side. Firstly, his artistic side begins to emerge at Belvedere, the school he attended in Dublin. He starts to write articles and poems and even tries to restore his parents’ former luxury with the money he earns by selling one of his articles. When he runs out of money, he starts to distance himself from his parents because he feels like a stranger to them. Stephen has been analysing himself since childhood, and the thought that he is different from other children pushes him to loneliness. Stephen is happier to be alone than to be with people with whom he cannot share anything: “The children, wearing the spoil of their

crackers, danced and romped noisily and, though he tried to share their merriment, he felt himself a gloomy figure amid the gay cocked hats and sunbonnets. But when he had sung his song and withdrawn into a snug corner of the room he began to taste the joy of his loneliness” (Joyce, 1992: 51). Stephen’s aloofness from his peers stems from the fact that he does not share the same ideas with them. For example, in *Belvedere*, Doyle’s calling Stephen, one of the senior students, to his side as if he is ordering him, disturbs another student, Heron, but Stephen does not make this a matter of pride because he does not have obsessions such as being superior and gaining status in the group. He is far from extreme emotions such as ambition, anger and love. The expectations of his parents and their failure to understand him prevent him from living his childhood as he should. In a conversation with his father’s friends, listening to their childhood memories, Stephen realises this deficiency because he has never had a memory or a friend he enjoyed being with: “He had known neither the pleasure of companionship with others nor the vigour of rude male health nor filial piety. Nothing stirred within his soul but a cold and cruel and loveless lust. His childhood was dead or lost and with it his soul capable of simple joys and he was drifting amid life like the barren shell of the moon” (Joyce, 1992: 72-73). It can be said that the sense of difference and loneliness he feels leads Stephen to art, and in this way he can both express himself and find inner peace.

Already alienated from his parents and their beliefs when he enters university, Stephen aims to benefit from the works and ideas of other writers and artists in the first stage of his artistic life. Therefore, Stephen will first start as an apprentice, trying to imitate his master and create his own style. Stephen expresses this aim as follows: “I need them only for my own use and guidance until I have done something for myself by their light. If the lamp smokes or smells I shall try to trim it. If it does not give light enough I shall sell it and buy another” (Joyce, 1992: 144). Aquinas is the first person he has utilised. Stephen begins with the concept of ‘beauty’ that art aims at and quotes Aquinas as follows: “As it is apprehended by the sight it will be beautiful... As it satisfies the animal craving for warmth fire is a good” (Joyce, 1992: 143). On the other hand, Davin, one of his childhood friends, is an Irish nationalist and asks Stephen to join them. However, Stephen says that he cannot pay the debts of others. According to Stephen, nationalist attitudes prevent the freedom of the soul and thought. Nationalism, language and religion are the elements that restrict his soul. Therefore, he prefers to live with his free will rather than

being a member of a group. Stephen has now found what he desires and wants to follow his path because he shows that he is now completely free from the teachings and ideologies imposed on him in his childhood. When Stephen has a conversation with his friend Lynch about art and aesthetics, he defines aesthetics in terms of compassion and fear. According to Stephen, obscene or didactic arts arouse kinetic emotions such as desire or damnation in the individual and are inappropriate arts. The aesthetic sense, on the other hand, is static and the mind is fully concentrated and rises above desire or curse: “The feelings excited by improper art are kinetic, desire or loathing. Desire urges us to possess, to go to something; loathing urges us to abandon, to go from something. The arts which excite them, pornographical or didactic, are therefore improper arts. The esthetic emotion is therefore static. The mind is arrested and raised above desire and loathing” (Joyce, 1992: 158). According to Stephen, the feelings aroused in the individual by inappropriate aesthetic understanding are purely physical, and the individual physically desires to possess that object. However, artistic beauty does not arouse physical feelings in the individual. The harmony of all parts of the object with each other and with the whole affects the individual:

The desire and loathing excited by improper esthetic means are really not esthetic emotions not only because they are kinetic in character but also because they are not more than physical...Beauty expressed by the artist cannot awaken in us an emotion which is kinetic or a sensation which is purely physical. It awakens...an esthetic stasis... at last dissolved by what I call the rhythm of beauty. (Joyce, 1992: 159)

Stephen defines art as an activity performed for aesthetic purposes: “The first step in the direction of beauty is to understand the frame and scope of the imagination, to comprehend the act itself of esthetic apprehension” (Joyce, 1992: 160). According to him, truth and beauty are similar. To understand the truth, it is necessary to understand the perspective of the mind. In order to understand ‘beauty’, it is necessary to understand the point of view and aesthetic understanding of the imagination. He tries to explain the concept of ‘beauty’ by considering women. According to Stephen, every society has a different understanding of beauty. Every feature that men find beautiful in women is linked to their fertility and motherhood. In addition, aesthetically, everyone gets different pleasures from a beautiful object. In the continuation of the conversation, Stephen explains his

thoughts on the process of the creation of a work of art. According to him, an aesthetic object is first perceived in its own individuality by being abstracted from other objects with which it is associated. Its image appears in the mind of the individual. This image should be placed somewhere between the feelings and thoughts of the artist and the feelings and thoughts of other people. In this case, considering the differences in the perception of the image, art will inevitably be divided into three different types such as lyric, epic, and dramatic. These three different genres are presented together and the artist, after creating his work, moves away from it and watches his own work from a distance like God. Joyce reveals his own conception of art through Stephen. Joyce rejects the restriction of literary genre; instead he defends these three artistic styles based on the distance between the artist and his work. The intellectual integrity and determination of Stephen's ideas are presented in contrast to Lynch's crude interpretations. Stephen is so determined in his views, so convinced of their correctness that he does not need anyone to approve him or agree with him. This shows that he is already prepared for the feeling of loneliness he will experience while practising his art. Stephen's thoughts are also compared to the Catholic faith during a conversation with the dean of the university. The dean is a person with strong religious beliefs. As Stephen discusses art and beauty with him, he can observe the religious beliefs underlying the dean's behaviour: "Perhaps he had been born and bred among serious dissenters, seeing salvation in Jesus only and abhorring the vain pomps of the establishment" (Joyce, 1992: 145). Stephen leaves Ireland after defining his artistic vision, and this departure is the turning point of his life.

After deciding to pursue art, Stephen is overwhelmed by the religious pressures of his mother and the political pressures of his father. His father wants him to become a lawyer because of his nationalist feelings. Stephen decides to get away from everything and everyone to shape his future the way he wants. He refuses religion, the priesthood, authority, the institution of family, and nationalism. When Stephen tells his friend Cranly about his decision to leave Ireland, what affects Cranly the most is that Stephen will be all alone, but Stephen takes the risk. When Stephen informs his parents of his decision to leave, his mother attributes his decision to his turning away from religion. Stephen writes about his last struggle with his parents in his diary as follows:

Began with a discussion with my mother. Handicapped by my sex and youth. To escape held up relations between Jesus and Papa against

those between Mary and her son. Said religion was not a lying-in hospital. Mother indulgent. Said I have a queer mind and have read too much. Not true. Have read little and understood less. Then she said I would come back to faith because I had a restless mind. This means to leave church by backdoor of sin and re-enter through the skylight of repentance. Cannot repent. Told her so. (Joyce, 1992: 192)

Finally, when his mother realises that she cannot persuade him, she has to accept Stephen's departure.

Epiphanies play an important role in Stephen's development process because epiphanies enlighten Stephen's mind to see things from different perspectives. The psychological crisis at the beginning of each episode is resolved by the epiphany at the end of the episode, but the solution is proved wrong in the next episode. Thus, personality development is revealed through the contradictions of objection-acceptance, retonance, and failure-success. In order to save the people of the industrial society from their daily troubles, modernist writers drew attention to the importance of ordinary things in life and emphasised that they could be enlightened, albeit temporarily, with the epiphany technique. Joyce abstracts the concept of epiphany from its religious connotations and uses it to transform an ordinary thought into a timeless beauty through his art. As Robert Scholes states, for Joyce, epiphany corresponds to enlightenment and is a spiritual state. Epiphany is at the centre of human nature (Scholes, 1998: 31). Analysing some examples of epiphanies in the novel will help to understand the functioning of epiphanies. At the beginning of the novel, Stephen has committed a crime and is hiding it from his elders.

The Vances lived in number seven. They had a different father and mother...When they were grown up he was going to marry Eileen. He hid under the table. His mother said:

—O, Stephen will apologise.

Dante said:

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

Pull out his eyes,

Apologise,

Apologise,

Pull out his eyes. (Joyce, 1992: 3-4)

The boy here describes Stephen's struggle with authority. These images of offence and submission follow Stephen throughout the novel. In the epiphany at the end of the novel, Stephen leaves Dublin and sets off in search of new places.

The spell of arms and voices: the white arms of roads, their promise of close embraces and the black arms of tall ships that stand against the moon, their tale of distant nations. They are held out to say: We are alone—come. And the voices say with them: We are your kinsmen. And the air is thick with their company as they call to me, their kinsman, making ready to go, shaking the wings of their exultant and terrible youth. (Joyce, 1992: 195)

Loneliness is waiting 'with open arms' for Stephen, who is about to leave his home. Stephen greets his new life as follows: "I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race" (Joyce, 1992: 196). Stephen here refers to the epiphanies he experiences and means that these epiphanies have taught him about life itself. Stephen gains new realisations through epiphanies and at the end of each episode he is more mature and different in his feelings and thoughts than before. Stephen's development is followed in this way. As Serap Yıldırım states, the world Joyce presents is static. In the novel, the will of the individual is reflected with his inner world. Although at first glance Stephen seems to be a character who does nothing but think, he is actually a character whose inner world and subconscious are in constant activity. This is revealed through epiphanies (Yıldırım, 2006: 143). Joyce's aim is to describe Stephen's reactions and development in his inner world. On the other hand, he reveals the reflections of the concept of experience in Stephen's inner world through epiphanies. At the same time, he mirrors the problems of will and cognition. Thus, he creates an ideal fictional human portrait.

The success of Joyce's portrait is based on the modern understanding of the individual, which treats the individual both as an individual and as a member of society. By entitling his work *A Portrait of the Artist as a Young Man*, Joyce thus establishes a connection between his own work and other traditions of English and European fiction. His insistence on the word "portrait" reminds us of the limits of fictional representation and yet reflects the portrait. It can be considered among the most in-depth human portraits of literature with its details and psychological perspective. Joyce depicts Stephen with his external appearance, the moral confrontations he encounters,

and the effort to create an identity in his inner world. Joyce describes the development of Stephen through his internal reactions to the serious moments of the events that occur in his life. Reader can follow Stephen's development by following his memories from his childhood.

Stephen's identification with various names is emphasised. His classmates make fun of his first and last name and allow Stephen to identify himself with the mythological Daedalus. He makes an imaginary connection between himself and Daedalus and all the winged figures. Towards the end of the novel, only his name (Stephen) becomes important. Stephen's identification with names, his assigning himself roles from history and his emphasis on language represent the individual's being trapped in culture. In the novel, both passive and active aspects of Stephen are revealed. His passive side is represented by the cow story he heard and the sailor's whistle his mother played for him on the piano; his active side is represented by his involvement in the story and his dancing to his mother's song. The increasing rhythm in the song represents the horror caused by Stephen's sexual experiences, which are portrayed as a sin. However, Stephen takes control of this horror by expressing it in a song of his own creation. Through his passive and active moments, Stephen's change on the way to becoming himself is revealed. This change is influenced by psychological and cultural values. It can be said that Stephen's change reveals his potential for spiritual activity and artistic creativity. Stephen is transformed by recalling his experiences back to the level of consciousness through epiphanies.

Joyce uses the images of eagle and cow to reveal the change in Stephen's consciousness. The eagle image is associated with father figures such as clergyman, teacher, and God, who pose a threat rather than his own father. The cow image is associated with his mother. These images come together to concretise Stephen's identification and his substitution of himself for them, which manifests itself at various moments in his developmental process. Thus, Stephen's final identity as "the artist as a young man" is witnessed. The image of the eagle will come to punish Stephen for his sins. Stephen's sense of sinfulness brings him closer to God. We see Stephen going through another stage of his development. Stephen's mother has more influence over Stephen. Stephen sees himself as his mother's son rather than his father's son because the concepts of Ireland, church and family always have female, maternal connotations for Stephen. The image of a mother giving life to her son through her womb is associated with Stephen's ability to write poetry. After completing his poem, Stephen looks at himself in

his mother's mirror and identifies himself with her because of his creative side. Later, the fear of death and extinction fuels Stephen's desire for self-development. Eventually, Stephen feels the desire for a free life, free from the pressures (family, nationalism, church) and sees himself as an artist. According to Stephen, the true artist must both submit to the ups and downs of life and fight against them. At this point the images of the eagle and the cow collide with one another, but both are necessary for the artist. He has to compensate the balance between his perceptions and his aggressiveness, between being caught up in his experiences and making something artistic out of them, and finally to make peace with the female, maternal aspect he fears. Joyce is not interested in whether Stephen eventually becomes a true artist. By adding art to Stephen's development process, Joyce emphasises that the artist must face the truth. At the core of this confrontation lies the fact that established literary and cultural values are the universe in which experiences are shaped, identities are formed and art comes to life.

It has already been mentioned that Stephen's turning towards art alienates him from his parents and the beliefs they try to impose on him. The ending of the novel in the form of a diary is the best indication that Stephen is now completely alienated from his past (Levenson, 1998: 37). The shift from the third person narrative to the first person narrative with the beginning of the diary shows that Stephen is free from social norms and reaches individuality because Stephen now controls his life with his own language. The diary enables Stephen to follow his development more clearly. In this way, the theme of the bildungsroman, which ends with breaking his connections with the past and preparing for the future, is realised. A diary is a periodic record of personal experiences and impressions. The diary is characterised by privacy, regular time intervals and the absence of an end. Just as the novel is about to end, it turns into a diary and Stephen postpones his departure from Ireland on some pretext. After a ten-day break, Stephen makes a new decision to "forge in the smithy of [his] soul the uncreated conscience of [his] race" (Joyce, 1992: 196). However, one day later he calls out to "old father, old artificer" (Joyce, 1992: 196). At this point, both the novel and the diary end, and Stephen takes his first step towards exile.

The bildungsroman is based on the principle that the individual should develop and reach maturity. At the end of the novel, the diary in a way reveals a point of view against repetition because in writing a diary, events are written with a new perspective and impression every day. However, since Stephen's development is based on remembering and analysing his past moments, his diary also bears the traces of his past. When the references

to the past in the diary are followed, it is seen that the novel ends as it begins. The novel begins in this order: the story-telling father, the bedclothes-laying mother, Dante and Charles, the dream of marrying Eileen, Dante's threat, and the eagles. The diary begins with the end of this sequence: the disgusting strange creatures, E...C... and Dante, his friends, the mother collecting her clothes and finally the old father and the old artisan. The novel begins with the story-telling father and ends with the grieving father, the grieving artist. Through repetition and reversal of events, Joyce challenges the ideal of an uninterrupted process of development. At the end of the novel four different states of the protagonist are revealed such as the process of *bildung*, repetition, revision, and withdrawal. The process of *bildung* indicates that Stephen will become the artist he wants to be; repetition indicates that he will stay where he has reached; revision indicates that he will retell serious events with a comic approach; and retreat indicates that he will return to where he started. With these features in his novel, Joyce rewrites the classical *bildung* process in accordance with the conditions of modern life. If modern life is full of uncertainties that are mostly negative for the individual in general, it is also possible for the individual to return to the point where he started.

CONCLUSION

As mentioned in the Introduction, “bildungsroman” is a German term first used by Wilhelm Dilthey in his work *Das Leben Schleiermachers* (*The Life of Schleiermacher*) published in 1870. In its most common definition, the bildungsroman is a genre of novel that deals with the biological, psychological and social development of the protagonist from childhood to adulthood. There are three sub-genres such as Entwicklungsroman (novel of development), Erziehungsroman (novel of education), and Künstlerroman (novel of the development of a writer or an artist). The bildungsroman first appeared in German literature. Johann Wolfgang von Goethe’s *Wilhelm Meisters Lehrjahre* (*Wilhelm Meister’s Apprenticeship*) published in 1795 is considered as the first example of bildungsroman in German literature. This novel is important in that it depicts for the first time a protagonist who tries to form his own identity.

As mentioned in Chapter I, the bildungsroman in English literature bears traces of the German bildungsroman as well as many other genres. Romances written in the Middle Ages also contributed to the development of the bildungsroman. The romance genre, which first appeared in France in the twelfth century, prepared the emergence of the bildungsroman genre, especially with its themes of adventure and trial/ordeal. Character development in romances is far from the biological and mental development of the protagonist from childhood to maturity as in the bildungsroman. However, it overlaps with the bildungsroman in that the character overcomes the difficulties of life and forms his own self.

In the novels written in Europe during the Renaissance period, the ancient themes of travelling, autobiography, and trial/ordeal are pointed out. However, unlike them, in the Renaissance novel, the narrator holds a mirror to the inner world of the protagonist and describes his biological and mental development as well as his finding his own self in the chaos of the external world. The greatest role in the development of the novel genre in Europe during the Renaissance was played by the picaresque novel that emerged in Spain in the sixteenth century. The picaresque novel contains the themes of experience, travelling, adventure, trial/ordeal, personal history and remembrance, which are found in novels written in ancient times. These are common features of the bildungsroman and the picaresque novel. In addition, the picaresque novel overlaps with the

bildungsroman in terms of the development of the protagonist from childhood to adulthood.

With the combination of the Renaissance novel and the picaresque novel, the general characteristics of the bildungsroman genre are largely determined. The most important of these characteristics is that the development of the protagonist from childhood to adulthood is dealt with both biologically and psychologically. The protagonist of the novel has above-average mental ability. He resembles both the characteristics of the period in which he lives and the protagonist of previous didactic and allegorical stories. His tendency towards idleness and recklessness brings him close to the picaro. He takes his desire for self-improvement and his inclination towards art from the universal Renaissance human being. However, these characteristics cause him to fail to keep up with the common values of the society he lives in. The journey that the protagonist takes by leaving the environment he has grown up in will offer him the opportunity to get to know the world and to experience life, but there are people who will guide him along the journey. His encounters with people belonging to different segments of society during his journey are also similar to the picaresque novel. In order for the protagonist of the novel to complete his development, he should reconcile his inner world with the external world. He reaches maturity by completing his deficiencies or eliminating his mistakes. The idea of reconciliation with society, which the bildungsroman preaches to the protagonist, is directed at the entire bourgeois class because the aim of the bildungsroman is to educate the whole society. The bildungsroman uses language to achieve this goal. Through language, individuals share their views, recognise their mistakes and try to correct them.

The English bildungsroman, which began in the eighteenth century as an extension of the picaresque novel, has changed over time. Although Daniel Defoe's *Moll Flanders* (1722) analysed in Chapter II was written before Johann Wolfgang von Goethe's *Wilhelm Meisters Lehrjahre* (1795) (*Wilhelm Meister's Apprenticeship*), which is accepted as the classical example of bildungsroman in German literature, *Moll Flanders* can be accepted as an example of bildungsroman in terms of its general characteristics of the bildungsroman genre. However, since it was written during the development phase of the English bildungsroman, it is also close to the picaresque novel genre. The protagonist Moll Flanders who was born an orphan in Newgate prison is twelve years a whore, five times a wife (once to her half-brother), twelve years a thief, eight years a transported felon in America, at last becomes rich, lives

honest and dies a penitent. In general, *Moll Flanders* which is a work with picaresque characteristics and autobiographical novel elements emphasises the development of the the protagonist Moll's individuality. The development of Moll is a result of changing conditions, events and actions. The inner world of Moll has as much influence on her destiny as the external conditions. Prostitution, marriage, sending her kids away, and theft are the result of Moll's desire for money in order to escape poverty. It is the Newgate dungeon where Moll comes closest to admitting her identity as an infamous thief. As for the characteristics of the protagonist of the picaresque novel, the protagonist comes from a lower class family and starts his life with negativities due to his family's lack of respect in society. In his sense, Moll can also be supported by the fact that she has started with negativity because her parents are not known. The theme of travelling is an important theme in the picaresque novel as well as in the bildungsroman because in this way, Moll has the opportunity to experience life itself by travelling away from the environment in which she has grown up. Places bounces from prison to the countryside to London to America, back to England, then back to America, and finally back to England again. Experience is a vital element that makes it possible for Moll to complete her development by enabling her to mature mentally. Moll's development story follows the stages of biological development. This is another indication that it can be considered an example of a bildungsroman. The fact that there are people who will guide her throughout her development again coincides with bildungsroman. Moll's above-average mental ability brings her closer to the heroine of the bildungsroman. This situation is not welcomed by those around her as it causes her to go against the 'normality' that society expects from her. It is a characteristic of bildungsroman that society expects its individuals to be 'normal', that is, to conform to social norms. Based on the representative characters of the bildungsroman, it aims to show the whole society its deficiencies and to correct them. In *Moll Flanders*, Defoe reveals social deficiencies by revealing different segments of society through Moll, especially during her journey. The best advice Defoe gives to Moll through the mouths of different people in the novel is not to be deceived by appearances and not to trust anyone, and this advice is directed to the whole society. In the novel, Defoe depicts the artificial behaviours of the upper class and the prejudices of the lower class that prevent them from knowing the world. In this way, he aims to educate the bourgeois class. The upper and lower classes live in peace in the world to be created with bildungsroman by showing people their mistakes.

Due to social conditions in the nineteenth century, women could not leave their homes and live independently. Also, they could not work for a living as this was not welcomed in society except for being governess. Women were raised and educated to get married to a suitor. For this reason, women's passions, desires and ambitions were disregarded in this male-dominated society. George Eliot's *The Mill on the Floss* analysed in Chapter III is not a conventional bildungsroman because the protagonist is female, there is not a journey in the novel, and there is not a happy ending. Third person narrative is used in *The Mill on the Floss*. Eliot's narrator interferes and comments on the events in the novel. Eliot was an intellectual and she was beyond her time with her ideas on philosophy, science, and literature. Maggie, like Eliot, is also beyond her time. Eliot tells the story of a young woman, Maggie, struggling with herself and society, unlike an ordinary nineteenth-century woman. In *The Mill on the Floss*, Eliot uses nostalgic and autobiographical elements as the heroine Maggie Tulliver's life has common points with Eliot's in the novel. Unlike Maggie, Eliot left home and found her way by behaving boldly. Although Maggie could control her actions, she cannot control her emotions and falls in love with Stephen, who is her 'great temptation'. However, Maggie believes in family ties and duty, so she has the courage to return single after her elopement with Stephen although she is aware that she will not be welcomed and accepted. Maggie struggles with her passion and reason because she is afraid of betraying Lucy and Philip, who cares about her a lot. When Maggie refuses to marry either of Philip or Stephen to become independent, she rebels against the traditional gender roles imposed on her by the middle-class male authority. Maggie returns to her childhood home and dies tragically. Maggie realises that her suffering is the result of fixing her heart on her own pleasures, and so she comes to believe that her happiness lies in her reconciliation with society. Eliot presents the growth of her heroine with her inner and external conflicts, desires, beliefs, and thoughts. Maggie has a silent struggle because of her conditions and environment. Her inner world is opposed to her external world. While she wants to be loved and adapt to society, she fights against society's norms and acts like a rebel. As a result, she has to deal with her dilemma throughout her story. As a bildungsroman characteristic, the novel has a circular plot. Unlike traditional stories, Maggie's story ends with death as she cannot find peace in life. Her story circulates instead of progressing in a linear way, and it ends without making her happy. Instead of depicting the ideal ending such as marriage, love and positive development, Eliot creates an unusual heroine from her memories and experiences. Eliot focuses on the

process of Maggie's growth instead of the ending and thus the process of the heroine's struggle matters in the bildungsroman. For this reason, Eliot wants to show the reader that the heroine could only exist and be extraordinary with her struggle rather than her happy ending.

In the twentieth century, with the influence of modernism, the depiction of the individual's inner world gains importance, and the development of the protagonist is revealed based on his inner world. The aim of modernist writers is to provide spiritual comfort and guide modern individual who is in search of his self due to the complexity and uncertainty of modern life. Modernist writers challenge the traditional development process by referring to the past in their works or by ending the development process as it started. James Joyce's *A Portrait of the Artist as a Young Man* analysed in Chapter IV is one of the examples of the twentieth-century British bildungsroman. In the novel, the introspective method is used to describe the development of the protagonist Stephen towards the artistic life he desires. Stephen's mental development is revealed through his own thoughts. In the novel, it is possible to come across bildungsroman characteristics such as biological development from childhood to maturity, disappointment of the protagonist in family life, education at school, vocational apprenticeship period, alienation of the protagonist from his family and later from his country, search for his own identity, anxiety to find a place in life, and leaving the environment where he has grown up. Epiphanies play an important role in Stephen's development process. His mind is enlightened during epiphanies, and he looks at things from different perspectives. Thus, at the end of each chapter in the novel, he becomes more mature than in the previous chapter. The reader follows the events or people in the novel from Stephen's point of view. Stephen's mental development is traced through images and the novel ends in the form of a diary. The shift from the third person narrative to the first person narrative through the diary adds individuality to the novel and thus shows that Stephen gets rid of social norms and reaches subjectivity. By controlling his own life with his own language, Stephen breaks his connections with the past and prepares for the future. This reflects the purpose of the bildungsroman. Since Stephen's development is realised through epiphanies, it is possible to find traces of the past in his diary. When the references to the past are followed, it is seen that the novel ends as it begins. Joyce challenges the classical development process that continues without interruption through repetitions and reversed events. At the end of the novel, four different states of the protagonist Stephen are revealed such as the process of development (bildung), repetition, revision,

and withdrawal. Through the process of development, it is implied that Stephen will become the artist he wants to be; through repetition, he will remain at the point he has reached; through revision, he will reconsider the events he has taken seriously with a more flexible perspective; and through withdrawal, he will return to where he started. These features in the novel indicate that Joyce adapts the classical process of development (*bildung*) to the conditions of modern life because if modern life is full of bad surprises for the individual, there is no guarantee of anything in his life and he will face the possibility of returning to where he started at any moment.

In conclusion, the novels *Moll Flanders*, *The Mill on the Floss* and *A Portrait of the Artist as a Young Man* have both common features with the German *bildungsroman* and unique elements of their own. In addition, each of these novels underlines that the English *bildungsroman* genre has different characteristics that vary from period to period. In this sense, it can be concluded that the English *bildungsroman* is a literary genre that can be analysed within itself in different periods.

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