

THE VICTORIAN KÜNSTLERROMAN

(Master's Thesis)

Gülfem SAKALLI

Kütahya - 2008

T. R.
DUMLUPINAR UNIVERSITY
Institute of Social Sciences
Department of Western Languages and Literature

Master's Thesis

THE VICTORIAN KÜNSTLERROMAN

Thesis Advisor

Assoc. Prof. Dr. Petru GOLBAN

Gülfem SAKALLI

005927112107

Kütahya – 2008

Kabul ve Onay

Glfem SAKALLI'NIN hazırladıđı “The Victorian Knstlerroman” bařlıklı Yksek Lisans tez alıřması, jri tarafından lisansst ynetmeliđinin ilgili maddelerine gre deđerlendirilip kabul edilmiřtir.

...../...../2008

Tez Jrisi

Do. Dr. Petru GOLBAN (Danıřman)

Yrd. Do. Dr. zlem ZEN

Yrd. Do. Dr. Sabriye Sezer İKİZ

Prof. Dr. Ahmet KARAASLAN

Sosyal Bilimler Enstits Mdr

Yemin Metni

Yüksek lisans tezi olarak sunduğum “The Victorian Künstlerroman” adlı çalışmamın, tarafımdan bilimsel ahlak ve geleneklere aykırı düşecek bir yardıma başvurmaksızın yazıldığını ve yararlandığım kaynakların kaynakçada gösterilenlerden oluştuğunu, bunlara atıf yapılarak yararlanılmış olduğunu belirtir ve bunu onurumla doğrularım.

...../...../2008

Gülfem SAKALLI

ÖZGEÇMİŞ

01.09.1982 yılında Bursa’da doğdu. 2004 yılında Dumlupınar Üniversitesi İngiliz Dili ve Edebiyatı bölümünden mezun oldu. 2000 yılına kadar, ortaokul ve lise eğitimini Bursa Özel Namık Sözeri Lisesinde tamamladı. 2005 yılında Dumlupınar Üniversitesi Batı Dilleri ve Edebiyatı bölümünde yüksek lisans programına başladı. 2007 yılında, yüksek lisans eğitiminin son dönemini Erasmus Öğrenci Değişim Programıyla gittiği Macaristan’da Pecs Üniversitesinde tamamladı. 2005 yılından beri halen Dumlupınar Üniversitesi Batı Dilleri ve Edebiyatı bölümünde araştırma görevlisi olarak görev yapmaktadır.

CIRRICULUM VITAE

Born in Bursa on 01.09.1982. She studied English Language and Literature in Dumlupınar University, and graduated from university in 2004. She graduated from Bursa Namık Sözeri High School in 2000. She has started to study in the master's programme of English Language and Literature in Dumlupınar University. In 2007, she studied the last semestre of the master's programme in Pecs University in Hungary with the Erasmus Student Exchange Programme. Since 2005, she has been working as a research assistant in the department of English Language and Literature in Dumlupınar University.

Gülfem SAKALLI

ÖZET

Bu çalışma genel olarak Viktorya dönemi edebiyatının, özelde ise Viktorya dönemi sanatçı gelişim romanının ana özelliklerini içermektedir. Esas amaç, cinsiyet farklılıklarını gözönüne alarak, erkek ve kadın sanatçı gelişim romanları arasında bir karşılaştırma yapmaktır.

İlk bölümde, Viktorya dönemini başlıca türleri, ondokuzuncu yüzyıl romanındaki cinsiyet ayrımı hakkındaki konuları, sanatçı gelişim romanının temel özellikleri ve Viktorya dönemi gelişim romanının alt türleri incelenmiştir. Ayrıca, sanatçı gelişim romanının tanımı ve bu türün başlıca erkek ve kadın roman örnekleri sunulmuştur.

İkinci bölümde ise, Charles Dickens'ın *David Copperfield* ve Elizabeth Barrett Browning'in *Aurora Leigh* adlı eserleri, Viktorya dönemi erkek ve kadın sanatçı gelişim romanı örnekleri olarak incelenmiştir. Bu karşılaştırmalı analizde, iki roman arasındaki başlıca benzerlik ve farklılıklar, erkek ve kadın sanatçıların toplumdaki durumları ve cinsiyet farklılıklarına dayanarak verilmiştir. Bu bağlamda, roman kahramanlarının, birey ve sanatçı olarak gelişimleri deneyimleri çerçevesinde karşılaştırılmıştır. Bu karşılaştırmalı incelemenin sonucu olarak, her iki roman örneğinin sanatçı gelişim romanının ana özelliklerini taşıdığı, ancak bazı tematik konularda cinsiyet konusuna dayanan farklılıklar gösterdiği fikrine ulaşılmıştır.

ABSTRACT

This study includes the main characteristics of the Victorian literature in general and the Victorian Künstlerroman in particular. The fundamental aim is to make a comparison between the male and female Künstlerromane in relation to the gender differences.

In the first chapter, the main genres of the Victorian age, the issues about the gender distinctions in the nineteenth century fiction, the basic traits of the Künstlerroman, and the other sub-categories of the Victorian Bildungsroman are mentioned. More specifically, the definition of the Künstlerroman, and the main male and female examples are analyzed.

In the second chapter, Charles Dickens' *David Copperfield* and Elizabeth Barrett Browning's *Aurora Leigh* are introduced as the male and female epitomes of the Victorian Künstlerroman. In this comparative analysis, the main similarities and differences between these two texts are introduced in relation to the gender matters and the condition of the male and female artists in society. In this context, the process of the self-construction of the protagonists as individuals and artists are compared in the frame of their experiences. The conclusion of this comparative analysis is that both *David Copperfield* and *Aurora Leigh* include the main characteristics of the Künstlerroman, however, they differ in some thematic concerns in relation to the gender differences.

CONTENTS

ÖZET.....	vi
ABSTRACT.....	vii
INTRODUCTION.....	1

CHAPTER ONE

THE CONDITION OF LITERATURE

1.1 VICTORIAN LITERATURE: GENERAL CONSIDERATIONS	6
1.1.1 Periodical Publications	9
1.1.2 Victorian Poetry	10
1.1.3 Victorian Drama.....	12
1.1.4 Victorian Fiction.....	12
1.2 REALISM AND ITS ALTERNATIVES	22
1.2.1 Realism and Realistic Novel	23
1.2.2 The Romantic Elements in Victorian Fiction	27
1.2.3 Aestheticism	28
1.3. GENDER DISTINCTIONS IN VICTORIAN FICTION.....	29
1.4 THE VICTORIAN BILDUNGSROMAN	31
1.4.1 The Bildungsroman as the Novel of Character Formation.....	32
1.4.2 The Gender Distinctions in Victorian Bildungsroman	34
1.4.3 The Künstlerroman and Other Sub-categories of the Victorian Bildungsroman	37

CHAPTER TWO

THE VICTORIAN MALE AND FEMALE KÜNSTLERROMAN

2.1 <i>DAVID COPPERFIELD</i>	40
2.1.1 The Life and Literary Activities of Charles Dickens	40
2.1.2 The Dilemma of Autobiography and Fiction.....	41
2.1.3 <i>David Copperfield</i> as a Male Künstlerroman.....	43
2.1.3.1 David's Microcosm and Its Importance on His Growth	44
2.1.3.2 David's Process of Self-Construction as an Artist	51
2.1.3.3 David as a Materialistic Male Künstler	53
2.2 AURORA LEIGH	58
2.2.1 Life and Literary Activities of Elizabeth Barret Browning	58
2.2.2 The Distinctive Narrative Order of <i>Aurora Leigh</i>	59
2.2.3 Aurora Leigh as a Female Künstlerroman	60
2.2.4 Quest of the Female Artist for an Artistic Identity in the Patriarchal Society.....	62
2.3. A COMPARATIVE ANALYSIS OF THE KÜNSTLERROMANE.....	75
CONCLUSION.....	83
BIBLIOGRAPHY	88
INDEX.....	94

INTRODUCTION

This thesis, entitled as “The Victorian Künstlerroman”, comprises two chapters, one theoretical and another practical. On the theoretical level, it explores the condition of English literature in the nineteenth century, as well as the origins and conventions of the Künstlerroman, the novel of artist formation as one of the subcategories of the Bildungsroman. On practical level, it deals with two Victorian works, namely Charles Dickens’ *David Copperfield* and Elizabeth Barrett Browning’s *Aurora Leigh*, which represent the Victorian male and female Künstlerroman, respectively.

The main reason of our choice to write about this topic is to examine the origins of the developmental novel, which introduces the artist hero as protagonist, in English literature and to display the differences in the process of formation of male and female artists in relation to his/her personal relationships and the dilemmas in his/her emotional world caused by new experiences. In our study, we prefer to analyze *David Copperfield* and *Aurora Leigh*, which are epitomes of the Künstlerroman, in order to clarify practically the characteristic features of this subgenre and the main differences between the male and female versions.

The first chapter of our study consists the main characteristics and genres of the Victorian literature, and also provides a converging approach to the Künstlerroman as one of the subgenres of the Victorian novel of formation, that is of the Bildungsroman, in relation to the main characteristics of the nineteenth century. In order to shed light on the literature of the age, we focus on the literary works and genres, the importance and the function of the periodical publications, the influences of the poetry and drama upon the reading public, and the new advances of these genres, such as the dramatic monologue as a new poetic form. As a basic information for the artist formation novel, we introduce the main traits of the Victorian fiction, including the different types of fictional plots and subgenres. The special attention is also given to realism, alternatives to the realism, which are Aestheticism and romantic elements in the novel, the gender distinctions and its effects on the works of the artists. In the last part of the first chapter, we present the main characteristic features and the leading representatives of the novel of character development, called as Bildungsroman. Its analysis is based on the gender differences of the authorship and the sub-categories of this sub-genre, which are

Erziehungsroman (novel of education), Entwicklungsroman (novel of development), and Künstlerroman (novel of artist formation), the last being the main concern of the study.

As the genre of the *David Copperfield* and *Aurora Leigh*, Künstlerroman, which is a German term that means “artist-novel”, deals with an artist of any kind that is a painter, composer, author or a poet, as the central point. In a Künstlerroman, an artist’s childhood and adulthood experiences, artistic frustrations and a though process of the involvement in social life are presented mostly in a retrospective review. The artist’s social and personal life display his/her relationships with family members, friends or lovers. Each relationships and experiences contribute to the artist’s development, which is mostly dreary and hard struggle for personal and artistic accomplishment in his/her identity construction.

In the second chapter of this study, the practical analysis of the Künstlerroman is focused on Dickens’ one of the most popular work, *David Copperfield*, and Barrett Browning’s *Aurora Leigh* as an assertive text for the contemporary society. Chapter Two includes also the life and literary activity of the above-mentioned authors. The aim to present these texts as the models for Künstlerroman is the fact that each of them provides the basic characteristics of this subgenre and the differences based on the gender conflicts. Each of them deals with the lives of artist hero/heroine that is introduced from his/her early age to the adulthood in the process of formation.

David Copperfield, which is one of the epitomes of the male Künstlerroman, is analyzed from the point of the autobiographical substratum of the text in order to understand the novel clearly. The approach is made by taking into account of David’s process of maturation in relation to his experiences with his family members and friends, his self-construction as a male artist and his materialistic aims in his profession in relation to the maturation process of the identity and the artistry of David.

The second work, Barrett Browning’s *Aurora Leigh*, is chosen to clarify the influence of the social attitude to the gender issues upon the literary productions and

authorship of the age, based on the critical approaches of Barrett Browning in the lines about the condition of the art in the nineteenth century. After emphasizing the distinctive narrative features of Barrett's work, which is written as a novel in the form of verse, the concern is about the quest of a female artist for the artistic identity and her struggles for social acceptance in a male dominated world.

Both works are then discussed comparatively, being contrasted and compared in the matters of the plots, characters, representation strategies, and the artists' major experiences in the process of the formation as artists, who are in desire of social acceptance. In order to display the two types of development of artists, the gender difference of the protagonists is centered in the discussion.

CHAPTER ONE

THE CONDITION OF VICTORIAN LITERATURE

1.1 VICTORIAN LITERATURE: GENERAL CONSIDERATIONS

In particular ages, certain historical figures witness crucial events, crossroads, reforms or changes in their lifetime. Some of these people not only witness such developments, but also play a significant role in them. Queen Victoria, who reigned for over sixty years (1837-1901), epitomizes the latter. Perhaps the glorious period in the history of Great Britain, this time interval is named as the Victorian Age. Broadly speaking, it is a transitional period of social, economic and religious changes in England. In the first half of the Victorian Age, dated 1832-1848, a gradual change took place by the invention of machinery. The Industrial Revolution made people look at life from a different perspective. Life became detached from nature itself. With the new industrial order, the social life style and the sensibility of the human being became mechanized. In this man-made world, mechanization offered to the urban population working in factories as cheap labour force, a new industrial system, economic change and materiality of human experience. Although the increase in the national wealth seemed to be a significant improvement, the fact that people started to be mechanical in their relationships and thinking was not a good way of improvement. In this respect, there was a part of society that was against the favourable avail of the changes of the time. Thomas Carlyle states in “*Signs of the Times*”, published in *The Edinburgh Review*, that the spiritual and physical mechanization became the major characteristic of the age:

Were we required to characterise this age of ours by any single epithet, we should be tempted to call it, not an Heroical, Devotional, Philosophical, or Moral Age, but, above all others, the Mechanical Age. It is the Age of Machinery, in every outward and inward sense of that word; the age which, with its whole undivided might, forwards, teaches and practises the great art of adapting means to ends. Nothing is now done directly, or by hand; all is by rule and calculated contrivance. (Carlyle, 2006: 233)

In the second half of the Victorian Age, another characteristic of the period reflecting the powerful influence of materialism appeared as another change of the time. It was Utilitarianism, which evaluates the right or the wrong according to the benefit of or damage to the happiness of the society. Philip Davis touches upon Utilitarianism from the perspective of the relation between the self and the nation:

There was also in the socio-political realm the quintessentially practical theory of Utilitarianism which aggressively sought to clarify the complexity of human mind in terms of calculation of its basic drives in seeking pleasure and avoiding pain. Under Utilitarianism the self was characterized in terms of a fundamental self-interest which was to be engineered towards the general benefit by the corrective use of reward and punishment through the agencies of institutionalized law and social approbation. (Davis, 2002: 159)

In addition to the Industrial Revolution and the Utilitarianism, there are also other Victorian characteristics that present the paradoxical state of the time, such as the Oxford Movement, Evangelical Movement, Chartism, Agnosticism, and Darwinism. These differences in thought display the diversity of points of views which is a condition that is contradictory to the previous periods' linear development of doctrines:

A great deal of Victorian intellectual effort was spent in trying to hold together a universe which was exploding. It was an age of conflicting explanations and theories, of scientific and economic confidence and of social and spiritual pessimism, of a sharpened awareness of the inevitability of progress and of deep disquiet as the nature of the present. (Sanders, 1994: 399)

The Oxford Movement is one of these fruitful variety of doctrines as a religious Victorian characteristic. "The Oxford Movement, or Tractarianism as it was also known, took its origin from Keble's Assize Sermon in 1833 against a secularized parliament's interference in matters spiritual in the Church of Ireland" (Davis, 2002: 113-114). It refers to the ideas of a small group of important figures, such as John Keble, a professor in the University of Oxford and John Henry Newman, who argued the secularization of the Church of England.

Another religious doctrine in the Victorian Age was the Evangelical Movement, which was called a Protestant Movement. It was one of the doctrines of the Victorian Age that affected the evolution of new trends. What it contributed to the era was the fact that it highlighted the responsibility of the individual. "What Evangelicalism gave the Victorians- even those who would never or no longer have called themselves evangelical- was a base for an extraordinary energetic sense of individual conscience and moral earnestness." claims Davis (2002: 104) in *The Oxford English Literary History The Victorians*, according to him, it was based on four doctrines:

It assigned absolute supremacy to the Word of Holy Scripture, prior to all institutionalized religious structures. It emphasized the corruption of human nature, through the Fall into the original sin: hence the inability of human beings, born into suffering and liable to damnation, to bring about their own salvation. It thus preached justification by direct faith in the work of Christ's cross and God's grace rather than salvation by individual efforts of reason or good works. Finally it laid stress upon the inward experience of individual adult conversion rather than the formal sacrament of infant baptism. (Davis, 2002: 103-104)

The issue of middle class is also a noteworthy point of the nineteenth century that it was a movement and a revolt of working class appeared in relation to the unfavourable economic changes such as the rise of unemployment in the crowded industrial cities caused by the disappearance of the traditional occupations. In this context, as a sociological change of the age, Chartism was also a social movement of the age, which is the term given by Carlyle as the title of his essay. He defines Chartism as a consequence of the condition of the working class: "Chartism means the bitter discontent grown fierce and mad, the wrong condition therefore or the wrong disposition, of the Working Classes of England....The matter of Chartism is weighty, deep-rooted, far-extending; did not begin yesterday; will by no means end this day or to-morrow." (Carlyle, 2006: 155)

In addition to the above mentioned ideological and sociological doctrines, the Victorian Age brought scientific doctrines, as well. Agnosticism, introduced by Thomas Henry Huxley in 1869, was a kind of philosophical scepticism. The word "agnost" means "not knowing". In this sense, agnostics were sceptical about the existence of objective knowledge, and they supported the idea of its limitations and the impossibility of certain knowledge.

Agnosticism confined knowledge to the world of material phenomena: beyond that the First Cause was unknown- perhaps unknowable, perhaps non-existent. Agnosticism began as the name for a method in scientific discipline: there could be no compulsion to believe anything without adequate reasons or proofs. But in the slippery uncertainties of the century it also became a position mid way between belief and disbelief or, more aggressively, a statement of scepticism. (Davis, 2002: 58)

1.1.1 Periodical Publications

New idea, innovation, law or invention may be the catalysts for the progress of a society in a certain age. The steam was such an invention in the Victorian Age, which not only increased the production in general but established the steam-powered printing trade, as well. This new change in printing resulted in the serialized publications. This type treats creative literary matters published in the dailies, weeklies, thrice weeklies, monthlies or annuals. Today's novels, short stories or poems are issued in serial publications for a vast range of potential readers. However, the Victorians could read a novel or an article in cheap monthly series, or poetry in illustrated annuals.

The serial titles between 1800 and 1900 increased depending on the public interest and quality on offer. The most significant and long-lived published ones were *Chamber's Edinburgh Journal*, issued in 1832 presenting literature to the readers of the working class, *The Westminster*, *The Blackwood's*, *The Athenaeum*, *The Spectator*, *The Times* and *The Morning Post*. Equally noteworthy were *The Examiner*, *The Penny Magazine* and *The Northern Star*, which were short-lived in comparison to the previously listed ones. Regarding poets, only Tennyson could make the writing of poetry as successful as the novelists by publishing: *In Memoriam* (1850) and *Idylls of the Kings* (1859). Until 1860s, the periodicals were severe sympathizers of political or religious lines, yet; after this time, the publications depended less and less on a specific point of view. Instances of this type included *The Fortnightly Review* (1865) under the editorships of Lewes and Trollope, *Macmillan's Magazine* (1859) published by Alexander Macmillan, as well as Dickens' *All the Year Round* (1859) and *The Cornhill Magazine* (1860) edited by Thackeray, Lewes and Leslie Stephen presenting in its pages Charlotte Brontë's novel *Emma*, poems by Elizabeth Barrett Browning, Tennyson and Matthew Arnold. *The Saturday Review* (1856) was one of the most important ones presenting its readers with articles about the latest literary texts. The periodicals, such as *Household Words* introducing *Hard Times*, *A Tale of Two Cities* and *The Great Expectations* by Dickens, issued serialized fictions. So, these periodicals were fundamental building blocks of the Victorian Literature in blossom and the public lecture. Andrew Sanders, in *The Short Oxford History of English Literature*, refers to the significant role of the periodicals in the Victorian Age:

The great Victorian journals, and latterly, the newspapers, provided a public forum for the discussion of domestic and foreign politics, for debates over religious certainties and religious difficulties, for speculation on the banes and blessings of contemporary society, and, above all, for detailed and extensive criticism of the state of literature. To some extent they projected the preoccupations of another Victorian institution, the public lecture, into the relative intimacy of the library, the club, and the drawing-room.... Scholarship and argument were thus public property, not only necessarily the preserve of an élite. (Sanders, 1994: 330-331)

When these functions of the periodic journalism are taken into account, it is striking how much periodicals stimulated the readers' mind to ponder and to discuss the literature, politics, or even religion, and formed the opinions of the society. Therefore, the periodicals, arousing cultural awareness, became the focus of the major concerns of the nineteenth century. That is to say, the serials increased the habit of reading within the middle class. It is also noteworthy that the writers and the periodicals mutually benefited each other. This new sector of printing serials fostered the professionalization of journalism, authorship and literature, as time passed literature separated itself from journalism, as well.

1.1.2 Victorian Poetry

While it is common to accept some periods of progress in literature as an inconsiderable change, the Victorian poetry proved that it is not sufficient to call it just as minor but a minor turning point impacting on a great change. The Victorian poetry has been regarded as having minor significance in the Victorian age. There are many evidences to prove the assertion that poetry was in a weak mood in the age of novel. Nevertheless, it had a huge impact on the evolution of English poetry, due to the fact that it defined the transition from classical romantic poetry to the modern poetry. Equally noteworthy is that the Victorian poetry developed the achievements of Romantic poetry by the innovations of the dramatic monologue and the longer forms of poetic diction. The Victorian poetry, which is "a poetry of multiple action" (Tucker, 1999: 309), was more emotionally and intellectually complex in terms of the theme of escapism and the Victorian poetic representation of nature. These are many instances in the poetry of the transitory period including traits of both Romantic and Victorian poetry, such as Tennyson's dramatic monologue, *Ulysses*, presenting a misanthropic,

misfit and rebellious character as the qualities of the Romantic Hero through a new way of expression, which is the Victorian dramatic monologue.

The basic achievement and contribution of the Victorian poetry to poetic form, the dramatic monologue, is “a form in which a given speaker addresses a listener, a listener both implied by the poem and who is, by extension, the reader” (Rogers, 1987: 358). Yet, the self in a dramatic monologue is not solitary as a Romantic Hero, in contrast the Lyrical “I” is social and the form of dramatic monologue challenges the Romantic dualism by representing the character not a separate figure, but as connected to the historical, cultural and social realities of the society (Martin, 1985: 28-31). The prototypical examples of the Victorian dramatic monologue were presented by Alfred Tennyson and Robert Browning. Significantly, instances of this type include *The Lotos-Eaters* (1832) and *Ulysses* (1842) by Tennyson, *My Last Duchess* (1842) and *Andrea del Sarto* (1855) by Browning.

The main representatives of the Victorian poetry are Alfred Tennyson, Robert Browning, Elizabeth Barrett Browning, Matthew Arnold, Gerald Manley Hopkins and the poets of Pre-Raphaelite Movement, founded in 1849, including Dante Gabriel Rossetti, William Morris and Algernon Charles Swinburne. Among these poets, Tennyson was like a brand-new day for the period, which was weak in poetry and strong in prose, by introducing the dramatic monologue. The memory of and mourning for his dead friend, Hallam, in *In Memoriam*, *The Lotos-Eaters* and *The Idylls of the King*, the theme of escapism and the vast social changes determined his poetic activity. The other great poet introducing the dramatic monologue was Robert Browning. His dramatic monologues such as *My Last Duchess* (1842), *Porphyria's Lover* (1836) and *Andrea Del Sarto* (1855) display “Robert Browning's early interests in human extremes- murderers in particular- and in the exploration of the dramatic monologue's capacity to provide a window into complex and disturbed psychology” (O'Gorman, 2004: 173). Arnold was also one of the most remarkable figures of the century and contributed to the Victorian poetry *Empedocles on Etna* (1852), *To Marguerite* (1852), *The Scholar Gipsy* (1853) and *The Dover Beach* (1867). He renders the psychological insights in his poems through presenting the isolated state of human condition in social responsibility in contrast to Romantic poets.

1.1.3 Victorian Drama

The state of production and social acceptance of the Victorian drama was in a more disappointing condition than the Victorian poetry. Until 1850s, the drama penetrated in a process of decline and degradation. The decline can not be assigned to one primary cause but, roughly speaking, this decline of the drama genre in the Victorian age was due to many different facts such as the failure of the dramatists, resulting in the limited opportunities for the actors, the unpredictable tastes of the audiences as a part of the increasing population of London society, and lastly in addition to all this, the poor payments to the authors and actors. Nevertheless, plays were indispensable just like novels and poems. Many dramatists wrote plays to the faithful audiences using German and French sources for the themes and characters and also presented plays as dramatic adaptations of the contemporary novels by Charles Dickens, Walter Scott and William Harrison Ainsworth.

After the 1850s, new codes of law changed the condition of drama and gave satisfaction to the dramatists, the actors, the managers and indirectly to the audiences, as well. These codes were the International Copyright Agreement in 1887 and the American Copyright Act in 1891, which ensured the literary men adequate income. This gave rise not only to the dramatists respectability, but also enabled the audiences to see more plays on the stage. These representative nineteenth century dramatists were Robert Browning (1812-1889), Dion Boucicault (1820-1890), William S. Gilbert (1836-1911), Henry Arthur Jones (1851-1929), Oscar Wilde (1854-1900), and George Bernard Shaw (1856-1950), who introduced various dominant characteristic genres of the drama including melodrama, farce, pantomime, spectacle and comedy.

1.1.4 Victorian Fiction

Literature, "...the printed communication of Thought" (Carlyle, 2006: 248) proved its power upon the minds of the people in the form of prose, which was the dominant literary genre in the Victorian period, by arousing the cultural awareness,

instructing readers and reflecting the basic issues of the period such as human and family relationships, morality, virtues, love, religion and experiencing new shifts in life of the Victorians. From a different point of view, Karl argues that:

... the novel reflected the main issues of the day: rapid industrial and commercial growth, passage of democratic institutions, migration to the cities, Benthamite legislation, Evangelical piety and philanthropy, the Oxford Movement, the "new science," the social consequences of evolution, the conflict between faith and doubt. A list of issues always sounds dry, yet such was the economic and social barbarism of the age- in a professedly Christian society- that many responses were shrieks of outrage and abuse. (Karl, 1968: 13)

Thus, the prose of the nineteenth century as a social document having moral structure and as a piece of art, was a living passion for the reading public which invaded their sleeping hearts undergoing the dynamic shifts of the time, which was an act of struggling for an identity of a country. Most nineteenth century novels are also significant in the point of giving chance to study and to analyze the period by the scholars or the readers, due to the fact that each of them gives way to maintaining an opinion about the political, social and cultural life that no other literary genre can provide.

The Victorian novelists had a great responsibility of both a creating a piece of art and interfering with social phenomena. They were the entertainers of the public. Nevertheless, these authors were also critical about the generation and values of the society in particular and about the period in general. A Victorian novelist voices his ideas, doubts, critiques about condition of the social system and implementation of the social values and codes through his typical characters. This primary role of the novels of the age led the readers to evaluate and question the human condition in the Victorian age. Because of that, the novelists' and their texts' power and domination over the reading public were more substantial than those of later novelists, which proves the influence of art over the human psyche:

It was the respectable who composed the reading public, and it was for the respectable that the great Victorian novelist wrote. Perhaps they flattered the illusions of their public, encouraged them in their black-and-white view of morals; all of them, to a greater or less degree, were inhibited by the assumptions of their public, and there is a case for maintaining that Thackeray was crippled by them. All the same, this identification on the part of the novelists with their public undoubtedly gave them great

strength and confidence; they addressed the whole of the literate public, and if they interpreted that public in almost wholly middle-class terms their intuition was right, for their working-class readers also aspired to middle-class status. The distinction between the novelist as artist and the novelist as public entertainer had not yet been made, and their power and authority were the greater because of that. Sharing the preoccupations and obsessions of their time, rooted in the popular life of their age, they produced an art that was truly national, that satisfied, if not at all levels, certainly at more than have been possible to the English novelists who have followed them. (Allen, 1986: 145)

In the Victorian age, the fruitfulness of the novels and writers in literature can be noticed in different subgenres, as well. The writers presented literary texts classified as social-problem novel, political novel, sensation novel, historical novel, silver-fork novel, gothic novel, detective novel, epistolary novel, and science fiction, which familiarized with readers many favourable and unfavourable aspects of human life and the Victorian society. This variety in the genre of the novel produced many unique masterpieces of distinctive authors in the nineteenth century.

The dates of the period of time affected by the Industrial Revolution has been defined differently by the historians. Generally speaking, as a specific time interval, it appeared between 1780s and 1840s. The Industrial Revolution was a change of great significance for not only its industrial transformations and developments but also its outcomes, which are the rapid rise in city population, economic and social problems such as the great distance between the low, middle and aristocratic classes, becoming a serious subject of discussion that gave rise to the 'social- problem novel', also called as 'industrial or condition of England novel' of the 1840s-1860s. The nineteenth-century social novels were distinguished by their focus on the argumentative public matters of the so-called 'Condition of England Question' that are politics, the condition of the social system, and the dilemmas of differences between social classes, which social novelists explored during the time of The Industrial Revolution. These novels are the fictional representation of the major social and intellectual issues of the time. The social- problem novel has been put under spotlight by critics and readers due to the fact that it develops a vision of social entity in an unstable nineteenth-century English society. As Ermarth asserts that:

The interest in a social novel, though it may seem to lie in its increase over earlier novels of individuation in character and event, actually arises from the affirmation that such individuation and variety entirely serves the construction of a single system of

measurement, a single, common human world, a single system of historical and social explanation, and especially the assertion of society as a single entity.... the development in a social novel depends upon a new range and specificity of individual awareness that constitutes a social entity treated as such in English narrative for the first time. (Ermarth, 1996: 115-116)

One of the leading social novelists, Benjamin Disraeli (1804-1881) wrote his famous trilogy: *Coningsby or the New Generation* (1844), *Sybil or the Two Nations* (1845), and *Tancred or the New Crusade* (1847), which shows his political idealism and contains his notions of nationality. *Sybil or the Two Nations* is an excellent instance of the social-problem novel unfolding the meaningless lifestyles of the nobility and the conditions of England's labouring class working in a desperate situation. In this context, Disraeli introduced the phrase "two nations" focusing upon the rich and the poor, emphasized as Disraeli's "theme of social polarization" (Baker: 2002, 191).

From a different perspective, Elizabeth Gaskell (1810-1865) introduced the portrayal of social class and an allegorical outlook to the industrial system in her famous novels; *Mary Barton* (1848) and *North and South* (1855). The main focus of *North and South* is the relationship between John Thornton, the northerner and Margaret Hale, the southerner who represent the contrasts and conflicts between the way of life in the industrial north and the prosperous south.

A more powerful social attack is discernible in the texts of Charles Dickens (1812-1870), such as *Oliver Twist* (1838), *Nicholas Nickleby* (1838-1839), *David Copperfield* (1850), *Hard Times* (1854), *Little Dorrit* (1857), *A Tale of the Two Cities* (1859), *Great Expectations* (1861), *Our Mutual Friend* (1864-1865), generally regarding his deep abhorrence of the contemporary social system, corruptions of his time, his labor protest and his displeasure of the economic system. His awareness of social problems appears nearly in all of Dickens' writings, his major concerns being the issue of class distinction and its outcomes, child labour, the educational problems of the day and some aspects of poverty. The social comment he makes in many of his novels illuminates the social problems and facts of the Victorian English society.

Charles Kingsley's (1819-1875) social-problem novels, *Alton Locke: Tailor and the Poet* (1850) and *Yeast: A Problem* (1851), have been regarded as texts of

propaganda for his ideas. It is noteworthy that *Yeast: A Problem*, his first novel, is a Christian Socialist commentary upon the major issues and problems of the 1840s through its hero's discovery of the social, political and religious conditions. Another significant author, Mary Ann Evans (1819-1880), better known by her pen name George Eliot, published *Felix Holt, the Radical* (1866), which is another instance of the social-problem novel.

Herein lies the conspicuous fact that the social attack through novel, such as through *Sybil or the Two Nations*, *Hard Times* and *North and South*, not only reveal the problem itself regarding the social and class systems through the literary figures, themes and motifs, but also offer some solutions about these aspects. In this context, the social-problem novels shed light on some constructive suggestions for the contemporary social order. As Nelson claims in his essay *The Victorian Social Problem Novel*:

Although *Sybil or the Two Nations*, *Hard Times* and *North and South* offer their Victorian readership different solutions to the problems the Industrial Revolution brought to the United Kingdom, these social-problem novels are in agreement about one thing: that the most alarming and dangerous problem facing the nation, the growing division between the rich and the poor, between master and men, must end. Though none of these novels advocates either the eradication class distinctions or placing of the classes on an equal footing (or of the sexes, for that matter), they argue for closer ties between capital and labor that hopefully will promote mutual respect and good-will, a sameness of purpose, a sense unity. Only through community will prosperity and peace reign again in the nation. (Baker, 2002: 207)

Many of the Victorian novelists also dealt directly with the political issues in their works. The critical writings of Thomas Carlyle and John Ruskin and political events such as Poor Law Amendment Act (1834), Factory Act (1835), Chartism (1836) and Reform Act (1832) had an enormous influence on the novel. An instance of this subgenre is *Coningsby* (1844) by Disraeli, which was set in the time of the Reform Bill of 1832. In this text, he outlines not only his political philosophy in general, but also his unfavourable ideas regarding the ideals of Utilitarianism and the British Whig Party.

Kingsley's *Alton Locke: Tailor and the Poet* (1850) and *Yeast: A Problem* (1851) are regarded also as political novel, in terms of their thematical perspectives. It is a concrete inference that these texts treat contemporary political issues by dealing with the rural poor, the dreadful working conditions, and the Chartist politics. *Alton Locke* has been regarded, for example, as an argumentation against Chartism, as David

Alderson (1996: 44) puts it, “ a significant text in the representation of the demise of Chartism as being a result of the movement’s own ineptitude.”

Another novel, whose status is political, is Dickens’ serial novel *Little Dorrit* published between 1855 and 1857. Wolfreys clarifies the aim of the presentation of the major character of the novel, Arthur Clennam, and its political perspective in his article *The Nineteenth-Century Political Novel*:

He is therefore written by Dickens so as to afford the reader of the 1850s a different vantage point from within English culture from which to view the national, cultural self. On the other hand, Dickens’s representation of the Office of Circumlocution (itself a composite) as a figure for the practice, institution, discourse, and ideological self-interest of British politics and its close relations with economic matters affecting the lives of all Britons is readable as a somewhat transgenerational, if not transhistorical, figure. (Baker, 2002: 56-57)

The other political readings of the contemporary society were Anthony Trollope’s (1815-1882) *The Way We Live Now* (1875), in which he portrays the mid-century politics and corruptions, George Eliot’s *Felix Holt, the Radical* (1866) being at the same time a social-problem novel, George Meredith’s (1828-1909) *Beauchamp’s Career* (1875) and Harriet Martineau’s (1802-1876) nine volumes of *Illustrations of Political Economy* (1832-4) and *Illustrations of Taxation* (1834).

The other subgenre of the Victorian fiction is the sensation novel, also called sensational fiction, popular between the 1860s and 1870s. In *The Victorian Sensation Novel* Helen Debenham is arguing that it “was the generic name given to the hugely popular novels of crime and passion that scandalized and enthralled reviewers and the British reading public in the 1860s” (Baker, 2002: 209). Sensation fiction has emerged in response to the gender politics of the time. The importance of this type stems from its effect on the other forms – the detective, mystery and suspense fiction. The primary elements of the sensation fiction are crime, secret, murder, madness, bigamy, seduction, forgery and so on. The other generic name for this type is the ‘electrical novel’ which is given because of the fact that:

..., the writing seemed to create an electrical stimulus that short-circuited more intellectual or morally contemplative responses, appealing below the level of mind by jolting the readers' nervous system with the feelings of excitement and horror. (Davis, 2002: 323)

Most people like hearing and talking about some public revealing of domestic secrets such as bigamies, murders, sexual and family scandals, or mental breakdowns which are the things that the sensation fiction provides to the readers. It is easy for people to gossip about scandals and its leading actors and actresses without being involved in the scandalous event; thus, sensation novels became popular due to their relation to gossip. They were rather profitable in the literary marketplace.

Ellen Wood, better known as "Mrs. Henry Wood" (1814-1887), William Wilkie Collins (1824-1889), and Mary Elizabeth Braddon (1837-1915) are the novelists that shaped this subgenre by publishing their famous literary texts with exciting plot lines. The other authors of the genre include Caroline Elizabeth Sarah Norton (1808-1877), Charles Dickens (1812-1870), Charles Reade (1814- 1884), and George Meredith (1828-1909). The sensation fiction was represented in a number of best-sellers, such as Collins' *The Woman in White* (1860) and *The Moonstone* (1868), Braddon's *Lady Audley's Secret* (1861-1862), Norton's *Lost and Saved* (1863), and Wood's *The Mystery at Number Seven* (1877).

Furthermore, the historical novel, which "not only takes its setting and some characters and events from history, but makes the historical events and issues crucial for the central characters and narrative" (Abrams, 1993: 133), also produced important literary works that epitomize a specific time period in history, such as Walter Scott's (1771-1832) *Ivanhoe* (1819), and Dickens' *A Tale of Two Cities* (1859).

Another subgenre is the silver-folk novel, which was fashionable in the late 1820s and 1830s and titled by William Hazlitt, an English essayist, in 1827. This type portrays the life style of contemporary Victorian aristocratic society by social satire. Robert Plumer Ward's (1765–1846) *Tremaine* (1825) was identified as the first silver-fork novel by the critics; yet, there is a wide range of important titles, such as Disraeli's *Vivian Grey* (1826) and Edward Bulwer-Lytton's (1803-1873) *Pelham; or The*

Adventures of a Gentleman (1828), Carlyle's *Sartor Resartus* (1838), William Mackepeace Thackeray's (1811-1863) *Vanity Fair* (1847-48) and *Pendennis* (1848-50), in which he satirized the snobbery and corruption of the upper-class society. Although the silver-fork fiction deals mostly with the members and life style of the upper-class, its primary readers were from the middle class that admired their glamorous fashion and luxury.

One of the primary fashionable interests in Victorian fiction was the gothic novel, which was a popular form of fiction. The origins of the term 'gothic' flourished in the late eighteenth century and its elements, which are murder, ghosts, and supernatural events, were firstly presented in the novel, *The Castle of Otranto* (1764) by Horace Walpole (1717-1797). Thus, as Peter J. Kitson clarifies in his article, *The Victorian Gothic*, that "...it is important to realize that Victorian Gothic is not an original form but a rediscovery of modes of fiction that had become less popular by the mid-1820s" (Baker, 2002: 164). In the nineteenth century, it survived as a sub-genre by its gothic elements, such as darkness, castles, madness, supernatural, death, secrets, monsters or ghosts and its gothic setting in the literary texts of Mary Shelley's (1797-1851) *Frankenstein* (1818), Robert Louis Stevenson's (1850-1894) *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886), Bram Stoker's (1847-1912) *Dracula* (1897), and also in the male characters of the Brontë sisters— Edmund Rochester in *Jane Eyre* (1847) and Heathcliff in *The Wuthering Heights* (1847), and as the darkest decaying city life of London in *Bleak House* (1852-53), *Little Dorrit* (1855-57) and *Our Mutual Friend* (1864-65). Wilkie Collins was the one who exemplifies the gothic novel again by his *The Woman in White*.

The reason of the great impact of the gothic fiction upon the Victorian readers is not only the author's duty to entertain by his/her originality. These novels to some extent reveal the repressed aspects of the Victorian life and as Sanders (1994: 343) argues "Gothic fiction was, and is, essentially a reaction against comfort and security, against political stability and commercial progress". It is also important to add that the Victorian Gothic functions as a mirror reflecting the darker sides of the Victorian mind and its repressed uneasiness and desires of the political and social changes, which could

not be revealed clearly in the contemporary condition of the social system of the nineteenth century England (Baker, 2002: 175).

Mystery is always an attractive subject matter in literature and art. The readers have desire to discover the hidden secrets of the story or the characters just like the human being trying to find out the secrets of nature and life, hence, the popularity of the detective fiction may not be incredible. It appeared with the development of the police department as the result of the increase in the crime statistics in social life. The detective novels illustrate two main points; mystery and investigation; nevertheless, Lillian Nayder declares in *Victorian Detective Fiction* in a broader sense that:

...,we should not lose sight of the larger aims of Victorian detective fiction, which takes crime and policing as its theme but uses this theme to investigate a number of broader social issues: the origins and construction of social identity, for example, the integrity and violation of social boundaries, and the status of women. (Baker, 2002:178)

The best literary works of the subgenre are Dickens' *Bleak House* (1852-53), Mary Elizabeth Braddon's *Lady Audley's Secret* (1861-62), Wilkie Collins's *The Moonstone* (1868) and *The Law and the Lady* (1874), and probably the most popular one Arthur Conan Doyle's (1859-1930) tales of *Sherlock Holmes* (1887) which portray the famous detective characters and criminals, such as Sergeant Cuff of the *The Moonstone* and Inspector Jonathan Whicher; *Bleak House's* Inspector Bucket, Madeleine Smith in *The Law and the Lady* drawing on female criminality.

The other newly developed subgenre was the Newgate novel, "commonly featured a criminal as its central character, portraying that figure as the sympathetic victim of a repressive legal system" (David, 2001: 172). The plot of the Newgate novels was drawn from *The Newgate Calendar* including biographies of famous criminals. The major representatives are Thomas Gaspey's (1788-1871) *Richmond* (1827) and *History of George Godfrey* (1828), Edward Bulwer-Lytton's *Paul Clifford* (1830) and *Eugene Aram* (1822), William Harrison Ainsworth's *Rookwood* (1834) and *Jack Sheppard* (1839), and Charles Dickens' *Oliver Twist*.

In this context, with the thematic perspectives of various genres of the Victorian prose, including different types of fictional plots and settings, it is obvious that the social, political, economic, religious and moral focuses of the prose are the primary characteristics of the Victorian fiction. These essences of the fiction are the concerns, about which the novelists reflect their notions through presenting themes, motifs and characters in their texts. As far as I'm concerned, for an artist, a scholar or a philosopher, who introduces his/her ideas, praises, protests, and critiques about particular issues of the time via an article or literary text, the publication is a golden opportunity for him to express his outlooks and to connect with the individuals' minds to cause them to think about any issue from a different perspective in order to change something that they do not favour. Such a circumstance arose in the nineteenth century English fiction, as well. The leading novelists of the time made the reader ponder, and judge moral, social and political system through their novels. So, fiction, the dominant genre of the time, was not just an entertainer but, a serious incentive stimulus for the mind, which makes it a clear evidence of the power of art. It is a fact which applies to the novelist, as well. In the Victorian society, the novelists both made the reader see reality and entertained him. That is the reason why fiction in the nineteenth century gained and did not lose its power and impact on readers. Because, if it does not delight the readers, the serious message of the text will lose its power, which may lead to the misunderstanding of the message owing to lack of delight.

The distinction between the entertainer and the novelist is a sophistication. There have been great entertainers in fiction who have not been great novelists, but there has never been a great novelist who was not first of all a great entertainer, for the end of the novel, like that of poetry, is delight, and 'total significance', however 'profoundly serious', will go for nothing, will not indeed exist, unless the novel has primary and overriding value as entertainment. That it should delight, whether at the most naive and unreflecting level or as a 'superior amusement', is the first thing we ask of any novel. (Allen, 1986: 159)

Herein a question arises: what was the real reason for the novel to become a dominant literary genre in the nineteenth century? The novel was like the television of the twenty-first century shedding light on the life styles, realities, morality and shame of different societies, and also on man's happiness, despair, joy, tears, that is to say, life itself. It entered every house and mind. It was both a means of entertainment and a serious thing, as well. That is why its effect on readers was the most impressive one,

because the contrast is always the most adorable and penetrative factor for the human being. Kate Flint remarks about the reason and significance of the reading fiction in her essay *The Victorian Novel and Its Readers* that:

Reading fiction was a way of winding down; a mental space from the complicated business of running a home; a means of filling hours that for otherwise under-employed women were figured as “empty”....reading fiction was associated, ..., with the domestic environment. The fact that reading was a common sociable family activity within the middle-class home, members taking it in turn to read aloud from the current volume, set up a demand that nothing should appear in print which was not suitable for every potential listener. (David, 2001: 20).

1.2 REALISM AND ITS ALTERNATIVES

Man is at the centre of nearly every literary creation. Both being the primary subject matter and the reader, man tries to discover and find himself beyond the pages. The interactions of man-man, man-society, man-nature, and man-life are the basic aspects that the writers deal with in their writings. Realism emerged in prose as a means of reflecting man and above mentioned aspects. In the 1830s, realism began in France and developed in the works of Stendhal, Balzac and Flaubert. Ian Watt defines the first appearance of the term ‘realism’ in his essay *Realism and the Novel Form* that

The main critical associations of the term ‘realism’ are with the French school of Realists. ‘Réalisme’ was apparently first used as an aesthetic description in 1835 to denote the vérité humaine of Rembrandt as opposed to the idéalité poétique of neo-classical painting; it was later consecrated as a specifically literary term by the foundation in 1856 of *Réalisme*, a journal edited by Duranty. (Walder, 1995: 215)

The first appearance and approaches to realism by scholars in English literature is in the eighteenth century. Some characteristics of the realism can be analyzed in the eighteenth century novels such as *Robinson Crusoe* (1719), *Gulliver’s Travels* (1735), *Pamela* (1740), *Joseph Andrews* (1742), *Tom Jones* (1749). Nevertheless, this does not mean that these texts are realistic novels. They just have some concerns with reality, the social and human condition, yet, what prevents us from calling them as realistic is the lack of or limited use of textual representation, due to the writers’ use of fantastic elements in their texts. So, what these novels offer is not a complete realism, for as Watt argues “..., they have seen ‘realism’ as the defining characteristic which differentiates

the work of the early eighteenth-century novelists from previous fiction” (Hale, 2006: 463). And Morris underpins the origin of the realist mode of writing in agreement with Watt’s views:

In *The Rise of the Novel* (1987), Ian Watt traces the establishment of a realist mode of writing as it developed during the eighteenth century in the fictional works of Daniel Defoe (1660-1731), Samuel Richardson (1689-1761) and Henry Fielding (1707-54). He links this firmly to the empirical tradition of philosophy stemming from René Descartes (1596-1650) and John Locke (1632-1704), which, he says, ‘begins from the position that truth can be discovered by the individual through his senses’ (Watt [1957] 1987:12). (Morris, 2003: 77)

The chief features of the realism are the distinctive characteristics that make the realistic novel unique both for readers and the world literature. The major emphasis of the realistic fiction is the direct expression of the contemporary social background through presenting characters, introducing the human condition in relation to the society. Thus, the relations and interactions between the self and the society, the determinism of society over an individual’s life, morality and his values are the focuses of realistic novel, as well. So, the realistic novel introduces a text with the direct representation of human experience and life, but not a text presented in the way the wind blows as Watt suggests his ideas presented in Walder’s book, *The Realistic Novel* that

If the novel were realistic merely because it saw life from the seamy side, it would only be an inverted romance; but in fact it surely attempts to portray all the varieties of human experience, and not merely those suited to one particular literary perspective: the novel’s realism does not reside in the kind of life it presents, but in the way it presents it. (Walder, 1995: 215)

1.2.1 Realism and Realistic Novel

Realism was the dominant mode of writing in the Victorian era. Indeed, the rise of realism was influenced by the Industrial Revolution leading to great cultural and social changes and innovations in the Victorian society. The Victorians, who were in a great dilemma of differences of the time, were in need of public information which was supplied by the realistic novels. These novels were like projected images of what happened in the Victorian society, which were particularly the corrupted and moral people, family relations, scandals, and some conditions that people could not even

imagine or that people had not experienced personally. Mostly everything was written and read without overshadowing of the reality.

The different standpoints about the relationship between the novel and the society taken by the critics have one point in common: to discuss which is realism. It is generally regarded that the rise of the novel was totally in close connection with the developments and shifts in society in the eighteenth century and that as a result, the social vision of the novel was resulted from the inevitable connection between the novel and the society. Walder stresses upon this point by presenting Watt's and Kettle's argumentations:

Ian Watt, in *the Rise of the Novel*, argues that the realist conventions of the novel coincided with the needs and interests of a society (or a particular social class) that was becoming national, secular and individualistic in its outlook. In his *Introduction to the English Novel*, Arnold Kettle ventures the opinion that romance gives way to realism at precisely that point when feudalism is being supplanted by capitalism. It can be seen, then, that the evolution of the novel does not take place in an isolated artistic environment but is deeply affected by the shifts and stresses of the changing social order. (Walder, 1995: 98, 99)

The degree of the reality in fiction is a controversial point that many critics argue. As an example aspect, every common reader experiences persuasion by the novel that the story of the text is real. It is a nuance that even though the reader knows that it is a fictitious creation, he can easily believe in the characters and the story. It is obvious that a novel never assures the reader that its story and characters are real, however, it is the 'reality effect', which leads the reader's desire of reading, and "what the critic Roland Barthes (1915-80) has called the 'reality effect' in fiction is created not by a literal copying of reality, but by the use of certain codes of communication to persuade us to accept the illusion of reality: ..." (Walder, 1995: 15) So, realism is regarded as "verisimilitude" (Golban, 2003: 101), which means "truth to life" (Eagleton, 2005: 9). Another view about the reality in fiction is held by Terry Eagleton in the introductory part of *The English Novel*:

To call something 'realist' is to confess that it is not the real thing. False teeth can be realistic, but not the Foreign Office. Postmodern culture could be said to be realistic, in the sense of being faithful to a surreal world of surfaces, schizoid subjects and random sensations. Realist art is as much an artifice as any other kind of art. A writer who wants to sound realist might include phrases such as 'A florid-faced cyclist laboured

unsteadily past them', when she could just as easily have written 'A carrot-haired boy crawled from under the garden fence, whistling tunelessly'. Such details can be perfectly gratuitous from the viewpoint of plot: they are there simply to signal 'This is realism'. They have, as Henry James remarked, the 'air of reality'. In this sense, realism is calculated contingency. It is the form which seeks to merge itself so thoroughly with the world that its status as art is suppressed. It is as though its representations have become so transparent that we stare straight through them to reality itself. The ultimate representation, so it seems, would be one which was identical with what it represented. But then, ironically, it would no longer be a representation at all. A poet whose words somehow 'become' apples and plums would not be a poet but a greengrocer...It is dangerous, then, to talk about realism as representing 'life as it really is', or 'the experience of the common people'. Both notions are too controversial to be used so lightly. Realism is a matter of representation; and you cannot compare representations with 'reality' to check how realistic they are, since what we mean by 'reality' itself involves questions of representation." (Eagleton, 2005: 10)

Most of the origins of the Victorian realism are clear when the Victorian novels are read and analyzed. The interests in the Victorian novels which focus on the human condition in relation to the social background, social and moral typologies give some clues about the origin of realism. It is conspicuous that realism continues some of the Neoclassical concerns, which can be found in the poems of Alexander Pope and Ben Jonson, who were highly influenced by social, economic and political issues of the time in which the social order underwent a great change. On the one hand, the social, moral and ethical themes and the urban setting of the Victorian literature are the continuation of the Neoclassicism. On the other, realism also rejects some traits of Romanticism, "It also opposes romanticism..., and where romantic writers transcend the immediate to find the real,..." (Golban, 2003: 102). The romantic concerns of idealization, exaggeration and interest in the supernatural and fantastic elements are unacceptable for a realistic work of art, which is based on the facts and observations. The most important influence on realism is the Industrial Revolution, which turned the authors' attention towards development, cultural changes and crisis in the society of the day.

The great works of the nineteenth century epitomize the typical literary form of realism, from *Pride and Prejudice* to *Middlemarch*. The English realism was presented in *Middlemarch* by George Eliot. The novel consists of disconnected episodes representing four plots by a great variety of characters. The effective presentations of social concern and determinism and also the interhuman relations make this masterpiece the best example for the realistic novel in English literature. The difference of *Middlemarch* from her earlier novels, *The Mill on the Floss* and *Silas Marner*, is its

expression of “a complete experience of life, experience in the widest sense,...” (Allen, 1954: 234). Realism is discussed in the text by the portrayures of the realities of marriage and the desire of social approval of the characters, such as Dorothea Brook and Lydgate, who are the idealistic characters. The successful discussion of the social concern in the text can be achieved by concentrating on the smallest social unit of the society, which is family. A family is a slice of society and a specific model of the whole, which makes it possible to analyze and observe the individuals and their relationships with each other. The conditions and relations of the individuals in a family portray the whole society.

The moral perspective of the novel is another noteworthy concern of realism, which gives the novel a social function. In the nineteenth century, this social function of a work of art is possible by teaching which is connected with Sidney’s theory presented in his *The Defence of Poetry* as Guy argues that

... , the nineteenth century emphasised the ideal popularised by Sir Philip Sidney, that art should teach by delighting. To a Victorian mind, in matters of art the term ‘teaching’ meant moral teaching. In other words, for Victorians, the primary function of art was to socialise individual readers or spectators into the moral values of their culture. Such an ambition clearly demanded that art should be accessible- that it should communicate its moral message clearly and unequivocally to as wide an audience as possible. It should therefore come as no surprise that in defining their criteria of aesthetic value, the Victorians tended to judge a novel or a painting primarily in terms of its representational qualities- that is, in terms of its verisimilitude or its ability to embody ‘real life’. (Guy, 1998: 314)

George Eliot is inclined to write moralistically in her texts, too. Her view on essence of morality is “the more you understand the truth of another’s situation, the more you can grasp how the world seems from their standpoint; and the more you do this, the less likely you are to pass external, dogmatic judgements on them” (Eagleton, 2005: 164-165). And, her philosophy of moral judgement is something near:

The novel is a model of morality because it can feel its way sensitively into a whole galaxy of human lives, showing us how each of these men and women experiences the world from a different angle. If traditional morality works by universal principles, the novelist-as-moralist can go one further by bringing these principles to bear on uniquely particular situations, which for Eliot is the only true basis for moral judgement.... We need to get at a distance from situations in order judge them; but true judgement also involves delving behind the external appearances of other people, or the brute facts of the matter, to grasp something of their inner make-up. (Eagleton, 2005: 164)

The Victorian realism was also defined by the way it presented the life, that is to say, it gave a detailed description of time, setting, feelings and events. The vivid observations and descriptions of the Salem House in *David Copperfield*, the Dotheboys Hall in *Nicholas Nickleby* and the Loowood School in *Jane Eyre* are actually reflected as a means to criticize the educational system and schools as one of the social institutions. An individual and his relation with society are discussed by introducing the personal experience within such an institution. Thus, the main point in the Victorian novels, written in the form of realism, is the self and his/her relation with society that is analyzed from the social and moral perspectives. The Victorian writers examined the condition of the individual and his relation with the social background through a wide range of characters taken from all social classes, especially the middle-class. Among the Victorian writers, the most effective examples of the great variety of characters are *David Copperfield* and *Great Expectations*, by Charles Dickens, whose works have been accepted as masterpieces not only because of their quality, but also as a result of their popularity in the English literature.

1.2.2 The Romantic Elements in Victorian Fiction

A dominant or popular form in literature may not be for every reader or critic the best or the most satisfactory literary creation. In Victorian fiction, there are also texts written in a mode disregarding realism, the realistic tradition and the concern with the individual experience. Emily Brontë's *Wuthering Heights* and Oscar Wilde's *Picture of Dorian Gray* are the leading examples. They show a striking difference from the realistic novels of the age. Aestheticism and romantic elements used in texts are alternatives to realism in Victorian fiction.

As an alternative to the realism, *Wuthering Heights* (1847) by Emily Brontë is one of the best text to be discussed. Unlike the other Victorian texts framed with realism, Brontë presents different perspectives of the novel modes and genres with its plot and characteristic figures.

Wuthering Heights straddles literary traditions and genres. It combines elements the Romantic tale of evil-possession, and Romantic developments of the eighteenth century Gothic novel, with the developing Victorian tradition of Domestic fiction in a realist mode. Its use of the ballad and folk material, romance forms and the fantastic, its emphasis on the passions, its view of childhood, and the representation of the romantic quest for selfhood and of aspiring individualism, all link the novel with Romanticism. On the other hand, the novel's movement towards a renewed emphasis on community and duty, and towards an idealisation of the family seem to be more closely related to the emerging concerns of Victorian fiction. Emily Brontës's novel mixes these various traditions and genres in a number of interesting ways, sometimes fusing and sometimes juxtaposing them. (Pykett, 1989: 73-74)

1.2.3 Aestheticism

The plainest words are the finest to explain and to define the differences between the terms of a doctrine. Many different terms have been so far used to name the trend such as "art for art's sake", "aestheticism", and "the aesthetic movement", nonetheless, these terms has some nuances in meaning. In order to clear the confusion, Prettejohn characterizes each of terms:

'Art for art's sake' was strongly associated with experimentalism in the 'high' arts of painting poetry in the 1860s, and probably with the more oppositional or controversial developments in those art forms. 'Aesthetic Movement', by contrast, became associated with the decorative arts, interior design and fashion, stressed in Wilde's lecture and especially in Hamilton's book. ...'Aesthetic Movement' has continued to denote the more popularising and fashionable aspects of Aestheticism in the visual arts, which in a strange reversal of the usual art-historical protocol have received greater attention in the twentieth century than the high art forms of painting and sculpture. (Prettejohn, 1999: 4)

Aestheticism took place in the late Victorian period from around 1868 to 1901. The origins of aestheticism have been regarded as the influences of Ruskin's and Arnold's theories, and the influence of French movement of art for art's sake. Furthermore, Aestheticism was an outgrowth of Pre-Raphaelitism influenced by Dante Gabriel Rossetti's poetry and painting. The other representatives were Algernon Charles Swinburne, Walter Pater and Oscar Wilde. Pater's *Marius the Epicurean* (1885) and Oscar Wilde's *The Picture of Dorian Gray* (1890) are important works of fiction that were written in an aesthetic philosophy.

Oscar Wilde, who popularised aestheticism in the Victorian public opinion, defines the philosophy of aestheticism in the preface of *The Picture of Dorian Gray*:

There is no such thing as a moral or an immoral book. Books are well written, or badly written. That is all.

The nineteenth century dislike of realism is the rage of Caliban seeing his own face in a glass.

The nineteenth century dislike of romanticism is the rage of Caliban not seeing his own face in a glass. The moral life of man forms part of the subject-matter of the artist, but the morality of art consists in the perfect use of an imperfect medium. No artist desires to prove anything. Even things that are true can be proved. No artist has ethical sympathies. An ethical sympathy in an artist is an unpardonable mannerism of style. No artist is ever morbid. The artist can express everything. Thought and language are to the artist instruments of an art. Vice and virtue are to the artist materials for an art. (Wilde, 2003: 3)

Aestheticism was opposed to the contemporary standards of the realistic presentation of ordinary human life, moralizing, and sentimentalism in fiction. The aim of the artist is simply to present art. A work of fiction does not introduce morality or immorality. This plain message is essential in the interpretation of Wilde's *The Picture of Dorain Gray*. As discussed above, realism was manifested in the novel by its depiction of the contemporary social background, the human condition in relation to society, and moral presentation through characters, whereas, aestheticism was not interested in shedding light on the social background. Therefore, Wilde's *The Picture of Dorain Gray* is an alternative to realism; because it disregards social concern. The text focuses upon the individual and the relation between individual and art, but not upon the relation between individual and society or moral aspects that realism presents.

1.3. GENDER DISTINCTIONS IN VICTORIAN FICTION

A name is one of the most important part identifying an author. Mary Anne Evans, one of the leading writers of the Victorian age, who gave up her name and used a male pen name for the authorship of her works. It is not unfrequent that a writer may want to hide his/her identity from the reading public, but, it is significant that she chose to use of a male name as a pseudonym, which suggests the importance of gender distinctions in the Victorian literature. What pushed Mary Anne to change her name and even to hide her femininity and identity from the reading and literary publics reflects the unstable system of social order, which could not make clear even the matter of man and woman. So, the problem of femininity in society affected not only the subjects and the interrelations between characters in a text, but also the pressure over the creativity of

woman writers in the Victorian period: the Brontës, Elizabeth Gaskell, Elizabeth Barrett Browning, Harriet Martineau, and George Eliot as representative of the first generation, and Charlotte Yonge, Dinah Mulock Craik, Margaret Oliphant, and Elizabeth Lynn Linton as those of the second generation.

About the gender matter of the nineteenth century O’Gorman concludes:

- the most important critiques of the New Feminism’s views of Victorian fiction came from post-structuralists in the 1980s, and postcolonialists, cultural historians and feminists revisionists in the 1990s- but they proved tenacious. For some, too much so. Their main points of significance were as follows. They projected a view of the Victorian period as ‘patriarchal’, as ruled by men to their own advantage in all aspects of public life. They argued that women, accordingly, were multiply oppressed but concentrated on the oppression of artistic creativity and self-expression. They saw Victorian women writers struggling against the prohibitions of patriarchy and inventing strategies to overcome it. The New Feminism also argued that Victorian fiction by women authors was autobiographical in its reflection of female oppression, seeing episodes of conflict in the novels as dramatizations of the wider cultural scene of patriarchy’s oppression of women. (O’Gorman, 2002: 66-67)

Elaine Showalter divides the woman novelists of the Victorian literature in *The Victorian Fiction* into two different types: the feminine and the feminist writers.

The feminine novelists of the period, including Elizabeth Gaskell, the Brontës and George Eliot, she proposes, were working against their society’s understanding of what a woman should do and against their own internalized anxiety about social transgression.... As a consequence, the feminine novelists suffered guilt over their writing and this found expression in their treatment of those female characters who were ambitious or independent. Feminist writers, including those known as “New Woman” writers, are not ‘important artists’, she continues, but they were valuable in their contribution to female independence, and even in their ‘outspoken hostility to men’. (O’Gorman, 2002: 69-70)

The male and female writers differ in their styles and representations. As a case in point, in Dickens’ *Oliver Twist* (1838) and Reade’s *Hard Cash* (1863), the criminal world and the elements of detective fiction dominate the whole texts. On the other hand, the difference between the female writing and the writings of their male counterparts, such as Wilkie Collins and Charles Reade, defined by the contemporary critics lends the credibility to the idea that male novelists were held in higher esteem. This categorization has been explored due to the strong presentation of the female characters, their experience and womanhood. Herein lies the focus of incongruity in the moral

standards of the Victorian society; the sensation novels written by female writers were seen as morally dangerous and too radical regarding the Victorian social roles and ways of thinking. In spite of the attacks to and unfavourable critical ideas about the feminity in the sensation fiction and the difference of the degree of esteem between the male and female authorship, the sensation fiction has been mainly regarded as a feminine literary subgenre. The most significant and noteworthy aspects of the feminity of the sensation fiction are as follows:

The contemporary reviewers' perception of sensation fiction as a feminine or feminised form exposes many of the contradictions of the gendered discourse on fiction. Indeed the debate about the sensation novels reveals the fragmentation of mid-Victorian conceptions of the feminine. One of the central paradoxes of the sensation debate was its tendency to define the sensation novel as a form which was both characteristically feminine, and profoundly unfeminine, or even anti-feminine. According to one set of the terms of the contemporary discourse on fiction, sensation fiction was stereotypically feminine because it was produced by women writers working within their 'natural' feminine limitations as a minute, faithful observers of everyday domestic settings in plots focusing on family life. (Pykett, 1992: 32-33)

As a result, woman authorship and feminine writing were the challenges in the Victorian literary world as a distinguishing aspect of the 19th century. In spite of the oppressed state of female creativity, many of the most important works of the literary world were created by the female imagination, such as *Middlemarch* by George Eliot as the most noteworthy text written in the realistic mode, Emily Brontës' *Wuthering Heights* as "one of the most authentic portrayals of mundane realism in all literature" (Prentis, 1988: 75) or Charlotte Brontës' *Jane Eyre*, which were the works that made their authors models of protest by the great influence their womanhood upon the readers and the critics.

1.4 THE VICTORIAN BILDUNGSROMAN

One of the most common themes in Victorian fiction was the development and formation of an individual. The narration of a character's every stage of life was exemplified in the texts of both male and female authors of the age, who made contributions to both the literary canon and created models of individual development in the readers's mind. This tradition can be divided into different types according to the approaches applied.

1.4.1 The Bildungsroman as the Novel of Character Formation

Memory is the construction of the human mind, which adds a new and different part to the life puzzle every time. One starts to store each experience and people in his/her mind, which will be remembered with regret or joy in different periods of life. With these recollections and experiences, the “character develops itself in the stream of life” as Johann Wolfgang von Goethe (1710–1782) said. He demonstrates this idea of life in his masterpiece *Wilhelm Meisters Lehrjahre* (1795-1796), which is the first literary text written in the tradition of the formation and development of character, that is a Bildungsroman. The Bildungsroman was a genre in fiction, Goethe’s contribution to world literature, although he did not write this text in the form of the German Bildung tradition consciously. The German term ‘Bildung’ has many different connotations that give the same sense of development and formation of a character. It means, according to Buckley, “portrait”, “picture”, “shaping”, or “formation” (13-14).

Howe (1930: 6) defines the Bildungsroman as “the novel of all-round development or self-culture”. In *Wilhelm Meisters Lehrjahre*, the first pattern of this genre, which was translated as *Wilhelm Meister’s Apprenticeship* by Thomas Carlyle in 1824, “Goethe added to the responsiveness and reflectiveness of the Wertherian sensitive soul a conscious striving for self-development accompanied by a quest for a suitable vocation and role in the community” (Argyle, 2002: 12). Although there are many variations of Bildungsroman in literature, the concept is dominated by

the idea that living is an art which may be learned and that the young person passes through the stages of an apprenticeship in learning it, until at last he becomes a "Master"-- is one which has had a long and complex history in the novels of two nations, Germany and England. They are preëminently the novels of youth. The adolescent hero of the typical "apprentice" novel sets out on his way through the world, meets with reverses usually due to his own temperament, falls in with various guides and counsellors, makes many false starts in choosing his friends, his wife, and his life work, and finally adjusts himself in some way to the demands of his time and environment by finding a sphere of action in which he may work effectively. (Howe, 1930: 4)

The main focus of the Bildungsroman is the complete moral formation of the individual’s inner-self and the maturation of emotional and reasoning skills. Accordingly,

The change of the inner perspectives, of the consciousness and the psychic configuration of the character is determined by suffering and the harsh experience of living, and it implies the escape from the false self-image, along with the prospects of the hero's regeneration and a true emotional maturity. (Golban, 2003: 112)

Besides, the character formation depends upon the interrelations between the character and the society at large. The point is that the protagonist's self-validation is not enough to fully accomplish the formation, because, the social acceptance is also an inevitable necessity and consequence of this process. As Thomas Docherty notes in *The State of Theory*:

In the classic novel of development, the central characters begins from a position of something like alienation: she or he is not fully an integral part of the social formation. The very immaturity or under-development of the character means that she or he cannot fully and firmly 'fit into' or play an identifiable part in the workings of the society which the character observes. The *Bildungsroman* is above all a novel determined by time: but the character must use her or his time in order to discover the best way of becoming a legitimate part of the social formation which she or he experiences as being merely 'adjacent' to themselves. Such a metonymic relationship has to become thoroughly metaphorical. This means that the character has to use her or his time not just to critique the society but also to learn and, indeed, to internalise its basic ideological norms. At that point, she or he finds an entry point into the society- must often by the door marked 'marriage'. The character now espouses the familial and other norms of the society; and, in turn, the society accords the character the full recognition and legitimacy which she or he desired in the first place. Metaphorically – indeed allegorically- the character and the society 'represent' each other to each other. (Bradford, 1993: 22)

The origins of the *Bildungsroman*, “a form which combined the time –scheme of the English *novel of the road* and the psychology of the ‘growth of the mind’ ” (Nisbet, 1989: 794), can be analyzed in the former works of the picaresque characters in Henry Fielding's *Tom Jones* (1749) and Laurence Sterne's *Tristram Shandy* (1759). Obviously, the characteristic hero of the *Bildungsroman* appeared before Goethe's presentation of the famous figure of the Wilhelm Meister, in many different texts. As Golban points out

the origins of the characteristic hero can be traced to a number of conventions and traditions, especially to the hero of ancient narratives (Apuleius' *Golden Ass*, or Heliodorus' *Ethiopian History*, or Longus' *Daphnis and Chloe*) and to the picaresque hero who in his travels meets all sorts and conditions of men. (Golban, 2003: 110)

1.4.2 The Gender Distinctions in Victorian Bildungsroman

The growth of the self, experiencing the ordeals of learning and growing, is formulated in a sequence of stages in the thematic level of the Bildungsroman, which is a concern found so often in mostly every Victorian novel. In every genre and mode of writing, the general traits are treated by the authors from different perspectives, which make the artists and their texts unique and glamorous in the history of world literature. Hence, in the developmental novels of the period, the approaches and presentations of the stages of the journey taken from youth to maturity differ from author to author. When John Halperin remarks aptly that there are variations in the presentation of the moral development of the protagonist, he, actually, defines the difference of the English authors from their German contemporaries by the two examples

George Eliot tended to think of most people as going through stages of egoism and despair on the way to what she calls "moral vision" and ultimate sympathy for others: these steps, for her, were the constitutive elements of the ordeal of human education. Meredith saw human moral development in somewhat similar terms and labelled its stages those of blood, brain, and spirit (egoism, rationality, and love)... while the psychological growth of these Victorian protagonists is often similar in direction, the structure of their experiences, the conclusions drawn from them, and the perspectives emphasized as a result of them are not always the same- are in fact often quite different. (Halperin, 1974: 2)

The English counterparts of the German Bildungsroman are the most significant masterpieces that the English Literature has brought in the world literature. Many of the Dickensian novels epitomize the type of the novel of formation rendering a protagonist experiencing the ordeals of life in order to mature morally and to have a place in the society by passing the stages from youth to adulthood. These novels are *Oliver Twist* (1838), *Nicholas Nickleby* (1838-39), *Martin Chuzzlewit* (1843-44), *David Copperfield* (1850), *Bleak House* (1852-53), *Little Dorrit* (1855-57) and *Great Expectations* (1860-61). Parrinder defines the peculiarity of the Dickensian Bildungsroman and its character as follows

The Dickensian Bildungsroman not only comes after Fielding and Smollett but after the great French novelists, Stendhal and Balzac, yet it is closer to folk tale and fairy tale than to the masterpieces of French realism. The typical Dickensian hero (David Copperfield is the exception) is an orphan who inherits a fortune rather than using his character and abilities to secure a position in society, as the novelist himself had to do. Dickens's novels thus exhibit a 'recognition-inheritance pattern' like those of Fielding and Scott, a kind of plot that has been regarded as peculiarly English. (Parrinder, 2006: 217).

The authors' treatments of the theme of formation including the vicissitudes and its hard reality in the protagonist's life can be found also in William Makepeace Thackeray's *Pendennis* (1850). *Pendennis* has mostly every thematic trait of the Bildungsroman. According to Buckley these include:

"childhood" in (sketches); the "conflict of generations" (Arthur's resistance to the direction of his mother, Helen Pendennis, and his uncle Major Pendennis); "provinciality" (the world of Dr. Portman, the vicar of Fair Oaks, and Mr. Smirke, his curate); the "larger society" (London's literary and social worlds); "self-education" (Arthur's literary apprenticeship); "alienation" (Oen is cynical critic of society); "ordeal by love" (his romances with the Fotheringay, Blanche Amory, and Laura Pendennis); and "search for a vocation and a working philosophy" (the fundamental plot of the novel). (Lund, 1992: 39)

The formation of the protagonist, who tries to achieve a "metropolitan success" (Parrinder, 2006: 219) is also introduced in *Pendennis* as in many other Victorian literary texts, written in the mode of the novel of growth, but with an exception that the leading character of the novel, Pendennis, is not a good model for the moral developmental process. Because, he is untrustworthy and a weak man whose evolution Thackeray follows "from a naive provincial youth to sophisticated London literary man and husband, avoiding some aspects of the conventional bildungsroman formula because of his belief in the stability of character through time" (Lund, 1992: 56). Yet, it is obvious that Thackeray did not produce *Pendennis* consciously in the frames of the Bildungsroman tradition. Actually, he wrote and presented purely what he observed- the individuals, who are neither good nor evil that is the reflection of protagonist's human nature through Thackeray's imagination as he stated in one of his speeches

You will not sympathise with this young man of mine, this Pendennis, because he is neither angel nor imp. If it be so, let it be so. I will not paint for you angels or imps, because I do not see them. The young man of the lay, whom I do see, and of whom I know the inside and out thoroughly, him I have painted for you; and here he is, whether you like the picture or not. (Trollope, 1879: 108-109)

The Victorian developmental novel was one of the most popular subgenres of the nineteenth century English literary world. Not surprisingly, then, most of the leading authors presented their literary texts in the writing mode of novel of formation. In Anne Brontë's *Agnes Grey* (1847) and *The Tenant of Windfell Hall* (1848), Charlotte Brontë's *Jane Eyre* (1847) and *Villette* (1853), and George Eliot's *The Mill on the Floss* (1860),

and *Middlemarch* (1871), the spotlight falls on the character development of young women.

From the point of view of gender matter, the male and female versions of the Bildungsroman are analogous cases shedding light on the same point from a different perspective. The novel of a young woman's formation has many similarities with the male Bildungsroman at first sight. It is obvious that in both, the authors present a young individual, and his/her journey or quest, and maturation from youth to adulthood. The portrayal of development includes the central issues in both the male and female developments which are

1) the protagonist's agency, which shows that he or she actively involved in his or her own development, 2) self-reflection, which shows the protagonist's ability to learn and grow from his or her experiences, and 3) the protagonist's eventual reintegration with society, which demonstrates the fundamentally conservative nature of the genre. (Ellis, 1999: 25)

However, these points do not reflect the importance of the female bildungsroman in literary history. Actually, from both the general and specific perspectives we need to be aware of the fact that the most noteworthy aspect of the female version of the genre "is its ability to create compromise and balance between seeming opposites- between different views of female development and subjectivity and between an affirmation of social norms and a pointed critique of society." (Ellis, 1999: 10).

Although both male and female novels of development share similar traits on the surface, many critics claim that there are differences in the identity formation of the two genders. For instance, although most of the novels written by women focus on the concept of individualism, "they depict female maturation as a process of self realization rather than self correction" (Moran, 2006:82). It is also noteworthy that the best expression used for the opposite state of female to male bildungsroman is "growing down" (Pratt, 1981:14), by which the author tries to depict the social limitations and the gap between the expectations of woman and society.

The novel of development portrays a world in which the young woman hero is destined for disappointment Every element of her desired world –freedom to come and go,

allegiance to nature, meaningful work, exercise of the intellect, and use of her own erotic capabilities-inevitably clashes with patriarchal norms....This collision between the hero's evolving self and society's imposed identity appears consistently throughout the women's fiction. (Pratt, 1981:29)

As a result, the female bildungsroman changes the bildungsroman into an umbrella term that has many distinct traits from the male version by its presentation of the individual not only as a growing self, but also as someone struggling with the norms of the society in general, patriarchy in particular. That is why the instances of the female bildungsroman type, which provide the possibility to explore the conflict and tensions inherent in the nineteenth century bildungsroman, are worth analyzing separately.

1.4.3 The Künstlerroman and Other Sub-categories of the Victorian

Bildungsroman

As a genre of the German literary tradition, Bildungsroman has been variously categorized as Erziehungsroman (novel of education), which term has been used to designate on the point "in which education mediates the placing of individuals in class positions" (Brantlinger, 2002: 289), Entwicklungsroman (novel of development), which is the term first used by Melitta Gerhard in 1926 to label the heroes or heroines, who grow from innocence to maturity by experiencing some formative processes (Kord and Eiger, 1997: 115) and is defined by Buckley (1974: 13) as "a chronicle of a young man's general growth rather than his specific quest for self-culture", and Künstlerroman (novel of artist formation). Basically, all these alternate words present similar things, just their focuses are different. The mid-point is their focuses of significance to the mental, moral and artistic growth and formation of an individual.

Among these subcategories of the Bildungsroman, which are in an absolute interrelationship, the Künstlerroman, which traces its origins from a generation of German writers, who rebelled for their freedom of expression in the eighteenth century, is one of the most important genre that portrays the personality of the artist 'künstler' as an individual living in a prejudiced social world and his/her mental condition in the process of creation. Hence, that is why the process of the development of an individual

in a Künstlerroman is so interesting because the author presents not only an individual trying to integrate into the society he/she lives in, but also an artist being in a conflict with the social norms that restrict his/her art of creation.

Such an interesting theme was dealt with not only in Goethe's *Wilhelm Meisters Lehrjahre*, but also in the nineteenth century English literature in Charles Dickens' *David Copperfield*, William Makepeace Thackeray's *History of Pendennis*, and also Elizabeth Browning's novel in verse, *Aurora Leigh* (1856). These novels focus on the individual artist rather than the individual in general. The concentration is chiefly upon the process of creation with regard to both the individual's inner world and the other members of the society affecting the protagonist's process of development.

CHAPTER TWO
THE VICTORIAN MALE AND FEMALE KÜNSTLERROMAN

2.1 DAVID COPPERFIELD

2.1.1 The Life and Literary Activities of Charles Dickens

The personality of each individual is shaped by his/her experiences that gratify or give despairing bitterness and tormenting frustration, but never hopelessness. In life, in which nothing can prevent someone to realize any desire or aim, there are people who have proved this claim with their life stories. Charles Dickens, who was born on 7 February 1812 in Portsea, was such a figure. He looked back always on his past with horror, yet, endeavoured to go on. He was the son of a clerk in the Navy Pay Office. The darkest days started when his father found himself with his wife and children, except Charles, in Marshalsea Prison because of his debts. Charles, at the age of twelve, was put to work in a blacking warehouse. As other children, who start to work hard at an early age instead of playing or drawing pictures in a peaceful family environment, he was one of those who had some bitterness and agonies in his soul that would never leave him alone. And this was what always made him remain in the mood of defensiveness, self-control and restrained in his personal relationships (Ackroyd, 2002: 25). In the days, when he worked for a few shillings a week, he was eager to learn ambitiously and was a dreamer of fame. This passion is what made him, a great novelist.

His first serious attempt for a successful career was when he joined the Mirror of Parliament as a reporter. And then, in order to earn more money, he began to write *The Sketches By Boz* (1836) firstly as sketches for the newspapers and then as a volume under the pseudonym of 'Boz'. Those sketches gave him a great popularity that his other novels became masterpieces for the world literature. His major works are *The Pickwick Papers* (1836), *Nicholas Nickleby* (1838-9), *Oliver Twist* (1838-9), *Dombey and Son* (1846-8), *David Copperfield* (1849-50), *Bleak House* (1852-3), *Little Dorrit* (1855-7), *Great Expectations* (1860-1), *Our Mutual Friend* (1864-5).

Dickens' prominence for world literature is clarified by John Forster, his biographer, in *The Life of Charles Dickens*

...he was a writer of vast popularity, that he delighted no end of people, that his admirers were in all classes and all countries, that he stirred the sympathy of masses not easily reached through literature and always to healthy emotion, that he impressed a new direction on popular writing, and modified the literature of his age in its spirits no less than its form. (Forster, 2005: 514)

Peter Conrad attributes the secret of conspicuous prosperity of Dickens' literary career to the fact that he

is the unifier, perhaps even the culmination of English literature, comprising its history inside himself as he hybridises its previously distinct forms. He manages to be simultaneously medieval and modern: he has the sensibility of the primitive (or of his ontological deputy, the infant), estranged from the external world by fear and gnostic terrors, combating monsters as Beowulf does, and as well that of contemporary, industrial, urban man, an alien in an intractable world with a mechanical will of its own. (Conrad, 2006: 466)

One of the leading literary texts that has been most frequently analyzed is *David Copperfield* (1850), which is an epitome for the tradition of the Victorian Bildungsroman, as Golban aptly remarks

In the novel, as in the other Victorian Bildungsromane, the author tells the story of his own life interpreted through fiction. Highly autobiographical, for the emotional identification of the author with the character is very strong, the novel follows the hero's evolution and presents his experiences and events he is involved in at the same time with influences of the medium. (Golban, 2003: 157)

The text also exemplifies the Victorian Künstlerroman by portraying the artist's self-construction through his experiences from childhood to adulthood. Therefore, the completeness in David's inner emotional life is in question for both his character and artistic-self that are in search for complete identity.

2.1.2 The Dilemma of Autobiography and Fiction

Mostly in every analysis of *David Copperfield*, the issue of the dilemma between autobiography and fiction is undeniably focused on. In general, it is problematic to reveal detail of one's own life, because it is the Achilles heel of the personality to show his/her inner world, where nobody is let in. On the other hand, an artist should share the secrets of his life willingly or unwillingly. Actually, this is not a strict rule, but an

autogenous case. It is an inevitable fact that every reader tries to discover the author's secrets in the reflections of his/her artistic creativity having in their mind that every creation conceals some realities of its creator's mind and emotional world.

Autobiography is such a mode of writing, in which the author opens the veils of his life by his own hands. According to Susan G. Bell's and Marilyn Yalom's definition, it is a "story of one's life written by oneself" (Bell; Yalom, 1990: 3). The autobiographical nature of the novel is one of the most often discussed points in critical discourse on *The Personal History and Experience of David Copperfield the Younger* (1850). The title is one of the 14 invented by Dickens, such as *David Copperfield* and *The Personal History, Adventures, Experience & Observation of David Copperfield the Younger of Blunderstone Rookery*. Actually, he did not mean to write his autobiography by this text, although there are many parallels between his life experiences and the fictionalized life of David according to S. D. Powell,

...the betrayal of young Charles was real, his degradation in the blacking factory was real, his parents' failure to educate him properly was real, his poverty and shame were real. They were, in fact, so real and so painful that he hardly wrote about them, and he kept many of the details even from his wife. (Powell, 2002: 55)

However, Dickens did not prefer to reveal his own life story in detail. If he had written an autobiography, it would have been a great challenge to his memory. Powell (2002: 55) traces the reason of why Dickens refrained from choosing autobiography, claiming that "...the author's reluctance to confide his most intense life details, which, like David's, stem from parental betrayal and affect marital relations,...".

The other reason of his choice of fiction is because the fictional presentation makes the author free to express his innermost secrets.

Dickens also knew the inadequacy of autobiography to relay such details, to capture the horror he had experienced. As he writes in the concluding sentence of the autobiographical fragment (or so it appears in Forster), "[This writing] does not seem a tithe of what I might have written, or of what I meant to write." Moreover, Dickens abandoned autobiography after writing this fragment, choosing fiction instead. As Forster explains, it was "when the fancy of *David Copperfield*...began to take shape in his mind, that he abandoned his first intention of writing his own life" (1:20). In fiction, then, Dickens hoped finally to tell his story. But even fiction must not have seemed safe and sharp enough, and so he subverts the equation between his autobiography and his

fiction that Forster and subsequent biographers have all taken for granted. (Powell, 2002: 55)

For Dickens, David and his story had a special importance, shown by a passage from Dickens' letters to Forster

I am within three pages of the shore and strangely divided, as usual in such cases, between sorrow and joy. Oh, my dear Forster, if I were to say half of what Copperfield makes me feel tonight, how strangely, even to you, I should be turned inside out! I seem to be sending some part of myself into the Shadowy World. (Buckley, 1990: 773)

2.1.3 *David Copperfield* as a Male Künstlerroman

David Copperfield, as a fictional creation of Charles Dickens, is designed to create the protagonist's identity and his way of life in *The Personal History and Experience of David Copperfield the Younger*. In this process, David is struggling as an individual and as an artist to fulfill himself. The text exemplifies the Victorian Künstlerroman by its presentation of a model of an individual-artist facing his successes and failures in retrospection. Each of the rises and falls of life contribute to his identity and artistic construction, as David Stouck affirms in "*The Song of the Lark: A Künstlerroman*" affirms that

...a kunstlerroman is a novel about an artist's development in which initiation into experience is conceived entirely in terms of an artist's mastery of his craft. On the surface it is a success story, for in the very act of writing the artist implies that he has achieved his goal; and in recording his memories he selects those experiences which bear directly on his growth and success as an artist. Yet, at the same time, the actual substance of such memories invariably hardship, struggle and even failure because the artist remembers not the experiences which were complete in themselves, but those seeking the rectification of art. The optimistic assumption upon which the kunstlerroman stands is that the coherence of art redeems life's failures, and that such negative experiences are both necessary and creative, but the incontrovertible truth of every such story is that art is achieved at the expense of life, that only through isolation and failure does the artist acquire the motive and perspective essential to art. Consequently the kunstlerroman is a psychologically complex art form, for an artist's dedication is at once a creative and potentially tragic commitment. (Stouck, 1975: 183)

2.1.3.1 David's Microcosm and Its Importance on His Growth

Dickens' "favourite child" (Dunn, 2004: 89), David, is portrayed in the text from early childhood to adulthood aged twenty-six and twenty-seven. David, as the main protagonist of the novel, is presented by Dickens as a character that is in the process of searching for his own identity and his artistic creative completeness that are the specificities of the Victorian Bildungsroman in general, and the Künstlerroman in particular. As a matter of fact, this process is not a moment of clarity that suddenly flashes in David's mind, but a silent tension that continues during his lifetime and influences his character development as he experiences in life.

David has to struggle with experiences at the very beginning of his life. As an orphan child, he is disappointed with the absence of his father, who was dead before his birth, and the weakness of mother, Clara, who is married to Mr. Murdstone. His mother's second marriage is one of the maelstroms of his life. It is Mr. Murdstone and Miss Murdstone, his sister, who are the ones who betray him and make his mother passive both in action and mind. That is the reason why his mother disappointed him, because she did not resist the attacks to her personality and to her child. As parents are models for the child, the weakness in their personality greatly influence the child's personality as Gwendolyn B. Needham explains in her famous essay *The Undisciplined Heart of David Copperfield* (1954) that

...Mrs. Copperfield, who cannot "live under the coldness or unkindness" and cannot bear either responsibility or discomfort. The disastrous results of his mother's weakness are clearly revealed in David's account of his childhood sufferings, although even as older narrator he expresses love and pity for her, never criticism. (Buckley, 1990: 797)

At this point, David fills this gap with Pegotty, who is his nurse. Needham defines Pegotty as a surrogate mother, "What he unconsciously misses in his mother and sorely needs, the child finds in Pegotty- a love "founded on a rock," a trust and constancy on which he can rely" (Buckley, 1990: 798). And also David's own words reflect his deep feelings for Pegotty as a child in need of love and trust from the adult world

She did not replace my mother; no one could do that; but she came into a vacancy in my heart, which closed upon her, and I felt towards her something I have never felt for any other human being. It was a sort of comical affection too; and yet if she had died, I cannot think what I should have done, or how I should have acted out the tragedy it would have been to me. (58)

For his formation of identity, David needs both experience and love. So, he is always in need of people and feel as “I were cast away among creatures with whom I had no community of nature” (115). J. Hillis Miller’s argumentation is important in *Charles Dickens: The World of His Novels*. He notes that

David has, during his childhood of neglect and misuse, been acutely aware of himself as a gap in being....The center of David’s life... is the search for some relationship to another person which will support his life, fill up the emptiness within him, and give him a substantial identity. (Buckley, 1990: 815)

The other person that supports him is Miss Betsey Trotwood, his aunt. She is the one, who fills the absence of parents in his life, and “her conception in David’s mind does seem to offer him the protection he needs” (Buckley, 1990: 106).

Golban suggests that home is the first stage to form relationship with other people, which is one of the significant building blocks in David’s identity construction.

The chronotope of home renders ... the importance of an original space in the analysis of the hero’s experience of life in the process of formation. ...the psychological construction of character is revealed through the presentation of home primarily as a house and then as consisting of various relationships among the members of the family. (Golban, 2003: 121)

As in his relationships with Pegotty and his mother, friendship is an urgent necessity in his personal and artistic development. David’s educational life opens a new way of different experiences for him by having new friends. He defines this new experience of his school days as “the silent gliding on of my existence-the unseen, unfelt progress of my life- from childhood up to youth!” (229). His friendship with Steerforth and Traddles is “an identity-giving relationship as Miller describes” (Eigner, 1987: 41). In his identity construction, Steerforth’s effect is great and worthwhile to discuss. For David, he is “the protector of my boyhood” (307) and he defines him with an assertive illustration that “...you’re the guiding star of my existence” (307). David

embraces Steerforth to his life and heart easily and swiftly. Edwin M. Eigner is arguing that

Young David fastens onto this friendship as firmly and immediately as he does because, in the first place, Steerforth appears in his life at the moment when he is in most need of confirming his very nearly lost human identity. (Eigner, 1987: 41).

Steerforth is also a father figure for David's relationships, namely, he is the one who guides David and contributes to his formation of identity. Because everyone needs a guide for his choices and dilemmas. S. D. Powell (2002: 54) states that "...Steerforth suggests as strongly the relationship between a younger and an older brother as between lovers. Steerforth's command and manliness, moreover, also cast him in the role of surrogate father."

In the frame of his relationships with the others, David, whose character is in the process of construction, has a great hole in his soul. As a child, he just endeavours to repair it with the help of new people. The fact that he has some mental letdowns due to his mother's weakness and her death or to the betrayal of the Murdstones is the reason of his lack of self-esteem. Needham points to the positive and negative traits of David's character claiming that David

emerges a real individual, lovable as a boy, youth, and man....He possesses honesty, loyalty, generosity, and modesty but lacks active courage. Delicate as a child, he was soon hurt bodily or mentally. Naturally timid, he has a passive fortitude, suffers without complaint..., but exhibits courage only when driven by desperation... The pervading sensibility of his loving heart wins affection but proves his own greatest weakness. His disposition is too pliant, too easily influenced. At times his loyalty is misplaced, his feeling misdirected or mistaken; his modesty often sinks into lack of self confidence; his judgement into self-distrust. We must remember, above all, that he is very young. (Buckley, 1990: 796)

Actually, friendship and family relationships do not satisfy David as a child and an individual and he always feels alone in the world, which is one of the significant effects on his identity construction. When he says farewell to his home because of the decision that Mr. Murdstone has taken about sending David to labour in a warehouse in the service of Murdstone and Grinby, he experiences one of the most desperate moments of his life, because "...the sky was empty" (136) for him. The days he spends in the blacking warehouse, under the hardest conditions for a child wear him out both

physically and emotionally. David recalls memories that have meanings beyond the page.

No words can express the secret agony of my soul as I sunk into this companionship; compared these henceforth every-day associates with those of my happier childhood-not to say with Steerforth, Traddles, and the rest of those boys; and felt my hopes of growing up to be a learned and distinguished man, crushed in my bosom. The deep remembrance of the sense I had, of being utterly without hope now; of the shame I felt in my position; of the misery it was to my young heart to believe that day by day what I had learned, and thought, and delighted in, and raised my fancy and my emulation up by, would pass away from me, little by little, never to be brought back any more, cannot be written. (137-138).

In David's formation, the role of woman characters, for whom he has some emotional and romantic feelings, is worth discussing due to their influences on his growth. Emily, Peggotty's niece, is one of the women characters to whom David has intense romantic emotions. David has no hesitation about his love to Emily that he confesses that "...I was in love with Emily. I am sure I loved that baby quite as truly, quite as tenderly, with greater purity, and more disinterestedness, than can enter into the best love of a later time of life, high and ennobling as it is" (39). On the surface, it seems just a pure love between children, yet actually it is much more complex as both David and Emily have some social ambitions in their life philosophies, and they are aware of the difference between them, which might prevent them from accomplishing their objectives. Little Emily has the desire to be a lady and when David asks her about this she answers that

I should like it very much. We would all be gentlefolks together, then. Me, and my uncle, and Ham, and Mrs. Gummidge. We wouldn't mind then, when there come stormy weather.- Not for our own sakes, I mean. We would for the poor fishermen's, to be sure, and we'd help 'em with money when they come to any hurt...I wake when it blows, and tremble to think of uncle Dan and Ham, and believe I hear 'em crying for help. That's why I should like so much to be a lady. (38)

David is also aware of their difference and of the fact that there will be no future for them:

As to any sense of inequality, or youthfulness, or other difficulty in our way, little Em'ly and I had no such trouble, because we had no future. We made no more provision for growing older, than we did for growing younger. (39)

In Graham Daldry's interpretation:

This rather prim retrospect looks back to a life innocent of even anticipation. "We had no future" sounds, in the language of looking back which the writing speaks, like a pessimism..., but it indicates the operation of a different kind of imagination altogether, the fictive, romantic imagination of immediate attraction. (Daldry, 1987: 114)

According to Mary Poovey, "if he seduced but not marry her, it would ruin David's honor; if he made Emily his wife, it would exclude David from the social position he 'deserves'." (Dunn, 2004: 60)

After David's childish feelings to Emily, as a young man, he falls in love with Dora, who, then, becomes his first wife. David admits his love is passionate and declares "...who should know it better than I, who loved Dora with a love that never mortal had experienced yet." (458) However, his love to Dora does not make him happy enough, which means he should be supported and improved by a witty woman. William T. Lankford claims that

the sequence as a whole goes beyond situating David's growing love for Dora in a series of discoveries about adult passion- his infatuation is presented in a specific context of severely mistaken attachments that end in disaster. (Lankford, 1979: 462-463)

It is obvious that Dora, as a wife, does not satisfy him fully. For him, she is not the one who he wants to support him in life, and as Needham suggests that "David very humanly first acknowledges a lack in Dora rather than himself: "But that it would have been better for me if my wife could have helped me more, and shared many thoughts in which I had no partner- and that this might have been- I knew" (p. 587)" (Buckley, 1990: 803). David needs people who will bring not only happiness but also fruitfulness and enrichment to his process of formation, which Dora cannot accomplish. Therefore,

Marriage becomes an end of and separation from innocence, and David finds himself trapped in the world he wanted to leave behind. Marriage takes romance back to mundane reality, and David finds himself still in the same in-between and compromised world as the one the Micawbers, and Mr. Dick Swiveller before them, occupied, having to deal with the economic facts of life, and finding romance – in Dora – a continual obstruction....Happiness itself seems to be removed by its fulfilment, and fulfilment brings a new hunger for romance, for the continuation of the ideal story that was expected, but which now seems ended. David is returned to his earlier crisis; he needs a new narrative to write him out of an everyday continuity that now seems endless and, at the same time, cannot afford to reject life with Dora, and so admits his self-division....The immediate result of this self-division is an abstraction from the present which makes life seem unreal. (Daldry, 1987: 116)

Actually, the torment and hesitation devour David so deeply that nothing can give him complete relief. The great desires seem impossible to be realized for him because of his marriage with Dora. So, she is like an obstacle for him to improve himself instead of advancing and supporting his growth, and he regretfully cries out about the deficiency of his wife, which condition Dora is also aware of:

The old unhappy loss or want of something had, I am conscious, some place in my heart; but not to the embitterment of my life. When I walked alone in the fine weather, and thought of the summer days when all the air had been filled with my boyish enchantment, I did miss something of the realisation of my dreams; but I thought it was a softened glory of the Past, which nothing could have thrown upon the present time. I did feel, soemtimes, for a little while, that I could have wished my wife had been my counsellor; had had more character and purpose, to sustain me and improve me by; had been endowed with power to fill up the void which somewhere seemed to be about me; but I felt as if this were an unearthly consummation of my happiness, that never had been meant to be, and never could have been. (545)

It is a great delusion to refer the marriage between David and Dora simply as a defect that David has made in his manhood stage of life. Lankford (1979: 463) claims, in his article *The Deep of Time Narrative Order in David Copperfield*, "...David's infatuation with Dora is a mistake, his marriage a catastrophe, and her death a convenient escape for him from an unhappy marriage." It is obvious that Dora's death is certainly a release for David to have a possible happy union with Agnes. However, in a double sense, in addition to its nature of being an obstacle for him, this marriage is also a sign of his improvement in his identity construction, which gives the relationship between David and Dora an ambivalent peculiarity, due to the fact that David faces Dora's death more calmly than the reader would expect, in comparison with his previous sorrowful ordeals that he has suffered in his boyhood and manhood. Instead of desperately revolting against his fate, he confronts his wife's death in a more tranquil mood and a few minutes before Dora's death without any doubt or regret of his love to her but to live it in a different time and place that

I sit down by the fire, thinking with a blind remorse of all those secret feelings I have nourished since my marriage. I think of every little trifle between me and Dora, and feel the truth, that trifles make the sum of life. Ever rising from the sea of my remembrance, is the image of the dear child as I knew her first, graced by my young love, and by her own, with every fascination wherein such love is rich. Would it, indeed, have been better if we had loved each other as a boy and girl, and forgotten it? Undisciplined heart, reply! (647)

David's emotional mood is unstable when he thinks about Agnes. He is always certain of her friendship and support, however, as E. K. Brown notes his "wholly unconscious love for Agnes" (Buckley, 1990: 788), is an emotional ambiguity that David cannot make clear for himself. She is the most indispensable person in his life, because of the fact that she always makes David feel deep reliance and kindness, which are the feelings he needs in life. He feels more than love towards Agnes when he compares her with Emily.

I love little Em'ly, and I don't love Agnes- no, not at all in that way- but I feel that there are goodness, peace, and truth, wherever Agnes is; and that the soft light of the colored window in the church, seen long ago, falls on her always, and on me when I am near her, and on every thing around. (201)

Agnes is one of the building blocks of David's identity construction, because she is not only the real love for David whom he needs to be happy, in whom he finds confidence, peace and happiness. In fact, when it is analyzed deeper, it is a concrete fact that Agnes is "the creator of his selfhood, without whom he would be nothing" as J. Hillis Miller states. (Buckley, 1990: 816) David concludes plainly what he needs to fill the emptiness within him, and the function and importance of Agnes in his growth that

She gave me no advice; she urged no duty on me; she only told me, in her own fervent manner, what her trust in me was. She knew (she said) how such a nature as mine would turn affliction to good. She knew how trial and emotion would exalt and strengthen it. She was sure that in my every purpose I should gain a firmer and a higher tendency, through the grief I had undergone. She, who so gloried in my fame, and so looked forward to its augmentation, well knew that I would labor on. She knew that in me, sorrow could not be weakness, but must be strength. As the endurance of my childish days had done its part to make me what I was, so greater calamities would nerve me on, to be yet better than I was; and so, as they had taught me, would I teach others. She commended me to God, who had taken my innocent darling to His rest; and her sisterly affection cherished me always, and was always at my side go where I would, proud of what I had done, but infinitely prouder yet of what I was reserved to do. (686-687)

David finds the peace and serenity in Agnes, as a friend and at last as a proper wife, emphasizing "Whenever I have not had you, Agnes, to advice and approve in the beginning, I have seemed to go wild, and get into all sorts of difficulty. When I have come to you,...I have come to peace and happiness." (479) The difference of Agnes, who is "the centre of myself, the circle of my life" (726), for David is that she does not enforce him to change any traits of his personality or to fight against the difficulties and

sorrows of life that he has to experience. Powell in his discussion of the novel focuses on David's intense feelings and Agnes's modesty

She does not see herself as a shaper of his life and identity, and what shaping she does is unconscious. When he tells her, "...all my life long I shall look up to you, and be guided by you, as I have been through the darkness that is past," she shrugs off the praise: "She put her hand in mine, and told me she was proud of me, and of what I said; although I praised her very far beyond her worth" (LX.688) (Powell, 2002: 54)

In David's life, each new experience with new people and the events that he faces are the main dominant factors in his development as an individual and an artist. These experiences enable him to find his identity, which influences his artistic creativity, as well.

2.1.3.2 David's Process of Self-Construction as an Artist

The main protagonist of Dickens's novel, David, displays the interrelation between memory and the quest for identity. He reflects his emotional state, experiences and his identity construction through this relation. The source of his writing as an artist is his memory, which includes his disappointments, despairs and happiness, love, anger, but among these, one of the most important one is the mind itself, as David says "... this narrative is my written memory." (687) Robert Langbaum comments on the theory of David Hume about this identity and memory relation that

Hume concludes that identity is not in the different perceptions themselves, uniting them, "but is merely a quality, which we attribute to them, because of the union of their ideas in the imagination, when we reflect upon them." The self is a retrospective construction of the imagination, and for this reason "memory not only discovers the identity, but also contributes to its production." Only through memory can we create the self by seeing continuity between the past and present perceptions; only through memory can we conceive "that chain of causes and effects, which constitute our self or person."...Memory above all will remain the creator, the artist-fabricator, of self. (Langbaum, 1982: 27)

Through the reviewing of past events, or rather retrospection, such as his memories about restlessness in his family life, his labour as a small child, his unstable personal relationships, his facing the deaths of Dora, his first wife, and Steerforth, his closest friend, his accomplishments in marriage and career as a successful author; he inspects himself and reaches a maturity in his identity and creative spirit. As Golban

(2003: 113-14) notes "...memory and self-examination become modes of rendering the process of formation, as well as important factors in the writer's psychological structure..."

In the story of David's progress, process of maturation, discovered by the memory, is subject for the self both as an individual and an artist. Roughly speaking, David has some ideals, stemming from his strength, which includes an awareness and sense of purpose,

The man who reviews his own life, as I do mine, in going on here, from page to page, had need to have been a good man indeed, if he would be spared the sharp consciousness of many talents neglected, many opportunities wasted, many erratic and perverted feelings constantly at war within his breast, and defeating him. I do not hold one natural gift, I dare say, that I have not abused. My meaning simply is, that whatever I have tried to do in life, I have tried with all my heart to do well; that whatever I have devoted myself to, I have devoted myself to completely; that in great aims and in small, I have always been thoroughly in earnest. I have never believed it possible that any natural or improved ability can claim immunity from the companionship of the steady, plain, hard-working qualities, and hope to gain its end. There is no such thing as such fulfilment on this world. Some happy talent, and some fortunate opportunity, may form the two sides of the ladder on which some men mount, but the rounds of that ladder must be made of stuff to stand wear and tear; and there is no substitute for thorough-going, ardent, and sincere earnestness. Never to put one hand to anything, on which I could throw my whole self; never to affect depreciation of my work, whatever it was; I find, now, to have been my golden rules. (511-12)

Some characters and events are dominant in David's development, as in the nature of every process of human development, however, the distinctive point, however, is how he faces and reacts to these factors. As an artist, who is aware of "the changes in my growth" (232), David shows dignity and self-reliance, concerning fame and his reaction to this, when he "finds my name connected with some praise" (567) in the reading public,

I was stunned by the praise which sounded in my ears, notwithstanding that I was keenly alive it, and thought better of my own performance, I have little doubt, than anybody else did. It has always been in my observation of human nature, that a man who has any good reason to believe in himself never flourishes himself before the faces of other people in order that they may believe in him. For this reason, I retained my modesty in very self-respect; and the more praised I got, the more I tried to deserve. (581)

In David's story, "the writing is the conscious activity of remembrance in word" (Daldry, 1987: 125) for him. Therefore, these memories evoked in the process of

writing his story, are the facts that direct his maturation, because these moments of memory, make him examine his decisions, choices and experiences that lead him to question his own identity. The most effective moment, when he faces himself, is when he takes a long journey for three years after Dora's death, presented in the chapter of "Absence". In this chapter, the moments of suffering increase his productivity in writing. Hence, his artistic creativity is based on his memory and suffering. The awakenings and solitude in his mind stimulate his creative writing, and this writing process helps him to recover himself; because, for him, writing means to face relief, which is one of the necessary steps of his identity construction. After he writes a story and sends it to Traddles for publication, he continues to work "in my old ardent way, on a new fancy, which took strong possession of me" (687) to write his third work of fiction, which makes him feel like returning to home.

2.1.3.3 David as a Materialistic Male Künstler

The momentary inspirations in David's mind and memory, which lead him to write and produce, determine his development as an individual and as an artist. However, there are no clear and enough reflections in his memory about the artist-self of his identity, as Jerome Hamilton Buckley states in the preface of his text on the novel that "*David Copperfield* does not describe the technical problems of a novelist, but it nonetheless reflects a novelist's sensitive observation of psychology at work" (1990: x). Alexander Welsh explains the omission of "the 'progress' of a writer" in his article, *A Novelist's Novelist* that as he follows: "The very refusal of the narrator to tell of his professional writing bespeaks confidence..." (Buckley, 1990: 849). David, who has the leading role in this case, says about this point that

It is not my purpose, in this record, though in all other essentials it is my written memory, to pursue the history of my own fictions. They express themselves, and I leave them to themselves. When I refer to them, incidentally, it is only as a part of my progress. (581)

As much as David's story expresses itself, the main point is about desire and to realize it. As a male character and artist, David endeavours to actualize his desires. From

the very beginning of the novel, he wants stability in his emotional life, his professional career and to have a respectable position in the society. At the end of the novel, he becomes a successful novelist, with a growing reputation, and he also he gets married to Agnes, who is the proper partner for both the social and emotional reasons, as Mary Poovey puts it in her article *The Man-of-Letters Hero: David Copperfield and the Professional Writer* “In fact, (masculine) gender is the constitutive feature of this subject; identity here takes the form of physical and emotional desires by the possibilities of the social world.” (Dunn, 2004: 59)

In his professional career, his success is based on Agnes, who is the most important person in his life. And her feedback to his artistic creations is so important for him that David says in his comparison of Agnes with Dora:

When I read to Agnes what I wrote; when I saw her listening face; moved her to smiles and tears; and heard her cordial voice so earnest on the shadowy events of that imaginative world in which I lived; I thought what a fate mine might have been- but only thought so, as I had thought after I was married to Dora, what I could have wished my wife to be. (720)

The dominance of femininity in the male Künstlerroman is so determinant that the maturity of David as an individual and artist is centered on Agnes. Her role among the other characters is different in that she can influence his maturation of identity and of artistic career. Poovey discusses the female effect on the male development as follows:

...the process I have been describing is represented as a series of ever more judicious choices made by a maturing hero, the imaginative work carried out on the various incarnations of woman is subsumed by the effect it creates- that of (male) “psychology” and development. That this effect is literally the work of the (male) novelist and not a mimetic description of either an emotional or the power of a woman’s influence is underscored by the fact that David Copperfield becomes a professional writer by the time he chooses Agnes; even at the level of the novel’s fictive world, the extraordinary image that inscribes Agnes as both the center and circumference of David’s identity is itself contained within the autobiographical narrative that Copperfield has written (which is, in turn, contained within Dickens’s autobiographical novel). This narrative division of labor, whereby the (male) novelist’s responsibility for his own self-creation is transferred to the woman he also creates but claims to describe, repeats the process by which contaminating sexuality is rhetorically controlled by being projected onto the woman. (Dunn, 2004: 61)

In spite of the apparent influence of femininity in the process of development of the male artist, the masculinity in David’s individualistic and artistic maturation is an

important point of the debate. Generally speaking, Dickens introduces the personality of a male artist, his creative process, and the position within society in the novel. By depicting every stage of David's life, in which he aims at creating a character with the desire to accomplish a respectful vocation and marriage, the matters of becoming a mature man and artist are prioritized. David is a male artist, who is highly motivated to succeed. He endeavours to lead a completely different life style than the people around him in childhood and later. Due to the fact that his family environment and hard working conditions do not satisfy him, he tries to become a man, with both a decent professional career and a marriage, in search of social respectability. Eigner gives the following example to demonstrate this:

David's background may account for his social ambitions. Early in the novel Little Em'ly distinguishes between herself and David by noting, "your father was a gentleman and your mother is a lady" (30). David does not contradict her, but the reader knows that his mother was a governess, not a lady, before her marriage and that, as David's Aunt Betsey has pointed out, she and her husband "were not equally matched" (7). Perhaps David, like Dickens himself, was sensitive on this score of a servant ancestry, for in contrast to such earlier heroes as Nicholas Nickleby and Oliver Twist, he behaves like a boy, and later on like a man, who is shamefully uncertain of his own position in society. (Eigner, 1987: 44)

On the other hand, from the moral and artistic perspectives, "the gender role-playing" (Myers, 1986: 120) conducts David's process of self-discovery. As a male man of the letters, David portrays androgynous aspect of male identity, which "ends up being a fight with it, for he retains the notion of the special nature of a male creator." (Houston, 1993: 214) Myers highlights the conflict of difference of genders in the Victorian society and David's process of transition from an androgynous self to a masculine adult

All that is best in David--his artistic and moral impulses--are identified as feminine, and these he loses in early adulthood when he adopts the culturally approved and strictly masculine persona. His rebirth in the Swiss Alps and his marriage to Agnes appear to reclaim the feminine aspects of that androgynous selfhood....in his life David acquires a conventionally masculine demeanor, but he does so at the unrecognized expense of a selfhood which at a later stage in his life is only recovered by his wife's death. That lost selfhood is feminine-identified insofar as the moral, the emotional and the artistic are culturally associated with the feminine, an association which the novel itself confirms.... Whatever the promise of an androgynous reconciliation, the masculine-identified world of *David Copperfield* cannot finally admit the feminine-identified into the prevailing social and economic structures. (Myers, 1986: 120-1)

David goes through the sharp change from androgynous nature to masculinity when Steerforth as “the social male self” (Myers, 1986: 127) dies and the responsibility of financial troubles is burdened on him as a man, as Myers suggests

The loss of Steerforth marks David's movement from androgynous boyhood to masculine adulthood. It is a loss which coincides with two other markers in this rite of passage. The first is his love for Dora. The second is David's initiation into cultural manhood when, with the news of his aunt's financial ruin, he shoulders the traditional male burden of economic responsibility for his family. For David, social and cultural maturity means the adoption of a rigorously masculine role, a role which relies for its definition on the clear separation of the feminine from the masculine. David becomes earnest, rational and hardworking. He masculinizes his own selfhood. The art of writing is turned into the enterprise of Parliamentary reporting so that he can make a living. (Myers, 1986: 126)

In the article *Gender Construction and the 'Kunstlerroman': 'David Copperfield' and 'Aurora Leigh'*, Gail Turley Houston discusses “the material conditions of writing and the construction of gender” (214). According to her, Dickens presents the androgynous self of the male artist with the “two feminized male writers who act as David Copperfield's foils.” (217) Mr. Dick, who lives with David's aunt and is obsessed with writing the uncompleted texts on King Charles, and Dr. Strong, who is writing the unfinished Dictionary. According to Houston, Mr. Dick displays “the palimpsestic nature of *Kunstlerroman*”. (216) and Mr. Strong the “effete self David could have become” (217):

...Dickens's brilliant “figure” of Mr. Dick as failed writer illustrates his own mastery of writing process....Dickens's inclusion of the failed writer Mr. Dick in the story of the successful writer, David, illustrates Dickens's humorous transformation of his own complex psychic conflicts about the interrelations of gender with material and aesthetic success....the palimpsestic nature of the writing process and the process of self-making inextricably link gender with economics. That is, with Mr. Dick as feminized foil, Dickens then implies that David's efforts at authorship are masculine, therefore masterful.... (Houston, 1993: 216)

As a result, Dickens portrays David, the individual and the writer, who achieves mastery in his artistic craft and an accomplishment to rise to a good position in the society by means of his professional career and marriage. In his emerging identity David “achieves masculine author-ity” (218) and

...as author, David succeeds in constructing himself as male subject/artist by subjecting or feminizing his readers, for if in his *Kunstlerroman* the rite of reading is figured as

passively feminine, the (w)rite of passage is imagined as masculine. Thus the construction of the artist as a gendered self underwrites the subject of this male-authored *Kunstlerroman*, and Dickens is spectacularly adept in negotiating the transaction. (Houston, 1993: 218)

David's self making process as an artist reflects to the readers the mighty way, which is full of struggles, hardships, failures and also successes, to the aim of becoming a mature man and artist. At the end of the novel, he is full of joy, optimism and peace of mind that he succeeds to realize his objectives. The novel exemplifies the typical Victorian male *Kunstlerroman* in that it presents an artist, introduced from childhood to mature adulthood, depicting sorrows, failures, happiness, and successes both in his personal and professional life, and "it reveals the final idea of the hero's completeness as a personality that achieved formation". (Golban, 2003: 159) With regard to the narrative strategy applied Hornback notes:

..., David and his narrator become one person. Throughout the course of the story the narrator has re-created his own past, taking Miss Betsey's advice "to recall the past" (p. 297). He engages in what he calls "the blending of experience and imagination" (p. 561) in order to re-create that past in a meaningful way, so that it can be formed into a story. What he makes of it- of his "Personal History, Adventures, Experience, and Observation"- is a comprehensible universe of experience, to which he gives the eponymous title, *David Copperfield*....he is, at this point, his novel; and in this he fulfills his destiny. In the end, as the two Davids merge into one, David writes this novel. In doing so he fulfills the purpose of the artist, to form order out of chaos, by making the larger world of experience meaningful. (Buckley, 1990: 834-35)

Therefore, David becomes a mature male artist and man who has realized his dreams of material success, and respectful position in the society. He has Agnes as his wife, his fully completed novel, and a peaceful life, constructed by his memory. David changes the predictions about his unlucky destiny voiced by his nurse and some women in the neighbourhood on his day of birth to a fate, which he has managed to make perfect for both Agnes and himself. This fate not only makes him feel more restful and strong-minded, but also makes him see that "a light shines on my way" (720) in his future.

2.2 AURORA LEIGH

2.2.1 Life and Literary Activities of Elizabeth Barret Browning

Elizabeth Barrett Browning was born in Durham on 6 March 1806 as the eldest of twelve children of Edward Moulton Barret and his wife Mary. She spent her childhood and girlhood in Herefordshire. At the age of fifteen, she began to suffer from tuberculosis, which caused her to use laudanum and morphine during her lifetime. Although she was not sent by her family to a school, she was so intelligent and full of eagerness to learn that she studied French, Italian, Greek and Latin, and wrote verses in her early childhood. *The Battle of Marathon* (1820) was her first text, printed anonymously when she was fourteen. Her mother's death, the financial difficulties, and the tragic death of her brother were great shocks for the family. The other agony in her life was the fact that she had to stay for five years in a room without being touched by fresh air because of her illness.

John Kenyon was a friend of hers who helped Elizabeth to be reviewed as a successful poet, admired by Robert Browning, whom she married in 1846 in spite of her father's resistance to this union. Robert Browning was not the only one, who praised her literary productions, but Dickens and Thackeray interested in her authorship, as well. Among the famous volumes of her poetry, published such as *Essay on Mind, with Other Poems* (1826), *The Seraphim and Other Poems* (1838), *Casa Guidi Windows* (1851), and her other critical essays and translations from Greek. The most mature work of hers was *Aurora Leigh* (1857), which is a novel in verse, highly praised by the critics and the public response (Stapleton, 1985: 104-105). She died on 30 June 1861 a year after the publication of *Poems Before Congress* (1860).

Significantly, Browning differentiates her authorship with the new form of her text, such as *Aurora Leigh*, and also with the points, which she defiantly emphasized. Her distinctive value for literature is that

..., Barrett Browning is indeed presenting a critique of patriarchy and writing about her own conflict with the dominant ideologies of her time: that within traditional poetics men are heroes, women objects in male dramas, and heroism can only be played out in the public world. (Avery; Stott, 2003: 118)

2.2.2 The Distinctive Narrative Order of *Aurora Leigh*

Generally speaking, Elizabeth Barrett Browning is an important literary figure in English literature, due to the fact that she was too courageous enough to create a fictional woman artist in her famous literary text, *Aurora Leigh*, which is the first female Künstlerroman in the Victorian Age, when the patriarchal control was so dominant and common in the literary world of the age. In that period, the female artistry was not so productive, however, in the last two decades of the age, which is called as “the era of the New Woman, both in English life and English fiction” (Lewis, 2003: 243), many woman authors presented some texts that introduced some fictional woman artists, who failed or succeeded in their vocational status. Linda M. Lewis notes about this process that

In the fresh wave of feminism that succeeded the asking of the “Woman Question,” the New Woman-occasionally known also as the “Wild” Woman- advocated gender equality, the availability of birth control information, and the right to receive an education and enter the professions. (Lewis, 2003: 244)

Among the Victorian texts, written by woman artists, *Aurora Leigh* is one of the most notable ones. It is a verse novel, written in 1857. It appeared difficult to define so many terms for the genre of this work, which was called a novel in verse, “epic novel” (Lewis, 2003, 100), a mixture of “the epic with the didactic novel” (Chorley, 1856), or novel poem, among others, Herbert F. Tucker insists on Barrett Browning’s using of the epic model instead of the novel genre:

She found in epic models a traditional means to an untraditional, genuinely novel end, by crossing the linear plot of the *Künstlerroman* with desultory devices drawn from women's traditions of epistolary and diaristic narrative. (Tucker, 1993: 65)

In addition to these terms, Kerry McSweeney emphasizes the protean nature of Browning's presentation of *Aurora Leigh* in the introductory part of the Oxford Edition of the text, claiming that

Aurora Leigh is made up of a large number of ingredients held together by the creative *furia* of the author. ... *Aurora Leigh* unscrupulously mixes genres (novel, autobiography, social satire, tract for the times, treatise on poetics, theodicy), subjects (geographically ranging from the slums of London to the New Jerusalem), and themes (sexual, vocational, aesthetic, social, religious), ... (McSweeney, 1993: xx)

2.2.3 *Aurora Leigh* as a Female Künstlerroman

Elizabeth Barrett Browning's defiant literary work introduces a woman protagonist, who struggles to defend her free spirit for both her individual growth and artistic creativity. In her own words, it is "the most mature of my works, and the one into which my highest convictions upon Life and Art..." (McSweeney, 1993: 3). It is notable that as a text, *Aurora Leigh* chiefly presents different approaches to the main issues of the Victorian age. It discusses the patriarchal attitudes to the woman and art; and the patriarchal standpoints on the woman in relation to the issue of class. It is worthwhile to emphasize that *Aurora Leigh* does not have a feminist vision, although it is discussed mostly from the feminist point of views. Meg Tasker, comparing the different claims of Cora Kaplan and Deirdre David raises the question:

What is it about *Aurora Leigh* that allows Cora Kaplan to claim it as "radical and rupturing, a major confrontation of patriarchal attitudes unique in the imaginative literature of its day",¹ and Deirdre David to insist that the poem is an example of "women's art as servant of patriarchy", in which "the sexual politics of *Aurora Leigh* are coherent with *all* of Barrett Browning's conservative politics in general"?² According to David, Kaplan's reading endows Barrett Browning with a feminist mission she would not have endorsed herself. Where Kaplan talks of the poet's celebration of women's language and experience, David describes Barrett Browning as a conservative essentialist in sexual politics (145), and she questions the validity of the concepts of "women's language and experience". David is a historical materialist, regarding Barrett Browning's poem as a reflection of her political and social ideas and attitudes, and finding its value less in a feminist radicalism than in its contribution to "the Victorian intellectual discourse seeking an understanding of a changing world and the place of poetry in that world" (158). (Tasker, 2002: 23)

Similarly, McSweeney explores the same idea from a different standpoint, and taking as a supporting point of departure David's views that

...the author of *Aurora Leigh* did not espouse a feminist ideology and was not a feminist by either Victorian or present-day criteria. *Aurora Leigh* may tell the story of a woman's struggle to free herself from internalized anti-feminist biases and to find vocational fulfilment; but in the end Aurora comes to realize the value of being 'a woman, such | As God made women, to save men by love' (vii. 184-5). And while the poem may claim for women a distinctive biological and cultural authority to speak, what is enunciated is not a feminist vision....Woman's talent is made the attendant of conservative male ideals'; in the poem 'we hear a woman's voice speaking patriarchal discourse- boldly, passionately, and without rancour'; '*Aurora Leigh* is certainly confrontational: its enemy, however, is not patriarchy but the middle-class materialism which found a convenient ally in patriarchal formations.'... the essential context in which *Aurora Leigh* must be placed if it is to be understood and fully savoured is not feminist; it is high Victorian. (McSweeney, 1993: xxxi-ii)

Aurora is a strong-willed young individual, whose parents' death makes her feel lonely by herself in life and so, for her, "none was left to love in all the world." (I. 214) She reveals a period of her life from childhood to the age of 30, during which she had experienced being an "unmothered little child of four years old", her father's death, the struggle for her artistic vocation in the patriarchal market of production, her trying to make her way in the literary world, and love's harsh piercing to her heart. This harsh attack upon her heart is because of Romney's proposal to her, but the realities of Romney's life story are so confused that she hesitates about her feelings towards him, who is a friend more than a cousin for her. She suddenly gets involved in the relationship between Romney, Lady Waldemar, who loves him and would like to possess him, and Marian Erle, who leaves Romney at the altar on their wedding day, is raped and mothers her adulterine baby. The misunderstandings caused by Lady Waldemar and his responsibility for Marian are the discouragements for her love to Romney. At the end of the verse novel, Aurora confesses her love to Romney and reveals her feelings to him, which is a satisfying happy ending. Actually, as Dorothy Mermin suggests

the center of the story, however, is Aurora's literary development and her struggle to reconcile the warring claims of work and marriage, art and love. Barrett Browning's uncertainties about women's place in poetry are argued, analyzed, dramatized, and triumphantly resolved in the traditional happy ending, marriage. (Mermin, 1989: 184)

It is widely accepted by the academicians that *Aurora Leigh* is the first female Künstlerroman in the English literature, which introduces an aspiring female artist, succeeding in her creative struggle and in her identity construction. This creative struggle is based on the conflict between the two sexes in the Victorian age, with the males and females having different social statuses as a social convention, which condemned women to be passivated in the social life, therefore; “*Aurora Leigh* focuses on and critiques the social, psychological and spiritual death of women brought about by rigid moral and societal expectations”, as Kathleen Renk (2000: 42) notes. In general terms, Golban defines the main traits of Künstlerroman in *Aurora Leigh* as follows:

Elizabeth Barrett Browning self-consciously attempts to achieve the rank of artist, poet, as she attempts to reconcile her femininity with her artistic aspirations. No doubt, like other Victorian female authors, she attempts to emphasize the evolution and consolidation of a complex inner wholeness, and the intellectual and social validity of her heroine, but she also attempts to express the evolution and formation of Aurora’s artistic side, without which her inner wholeness and psychic completeness are hardly possible. These aspects make Elizabeth Barrett Browning’s *Aurora Leigh* the first female Künstlerroman in English literature. (Golban, 2003: 208-9)

2.2.4 Quest of the Female Artist for an Artistic Identity in the Patriarchal Society

In general, *Aurora Leigh* consists of two different, but connected plots in its thematic level, which are the artist’s developmental novel, or Künstlerroman, and a feminine character’s love story. Case traces the coexistence of two interrelated plots in Barrett Browning’s text and avers that it contains both:

a female *Kunstlerroman* and a feminine love story, for both of which Aurora serves as heroine/narrator. In the former, she confidently traces her intellectual and moral development as an artist in a retrospective mode; in the latter, she reveals to the reader, through the twists and turns of her more immanent and less self-aware narration, the self-delusions and misunderstandings which the plot will clear away to make possible her reunion with Romney. (Case, 1991: 17)

The first four books of the text introduce the theme of the artist’s developmental process and Aurora aims to “write my story for my better self.” (I. 4)

It is told as a fully-conceived, retrospective narrative:...The form and subject here complement each other, the reader's sense of the narrator's conceptual control of her story, her authority over it, contributing as much to a belief in the tale's *telos*--successful authorship--as the events of the story itself. If we are aware of a potential counter-

narrative in her relations with Romney, it remains a dormant or subordinate one--precisely because of the narrator's conviction that it is tangential to the most important trajectory of her life: her development as an artist. (Case, 1991: 24-5)

Book I opens with her moments of flashbacks about her mother and the death of both of her parents. It is understood that Aurora, as an orphan child, feels herself alone in life after her mother and father have died, and she even does not feel that she can love anybody, “‘Love, my child, love, love!’ (then he had done with grief)/ ‘Love, my child.’ Ere I answered he was gone, / And none was left to love in all the world.” (I. 212-14) Aurora’s aunt, with whom she starts to live after her father’s death, is not the one, who makes her feel like having a parental figure to support her in her life, because Aurora’s and her aunt’s characters are not the same, but totally different. Her aunt

... had lived
A sort of cage-bird life, born in a cage,*
Accounting that to leap from perch to perch
Was act and joy enough for any bird.
Dear heaven, how silly are the things that live
In thickets, and eat berries! (I. 304-9)

In contrast, Aurora is “A wild bird scarcely fledged, was brought to her cage,...” (I. 310), and by this feature, she has a radical difference from the general condition of women in the Victorian Age, who live “a sort of cage-bird life.” Her aunt is the one, who tries to change Aurora by education to shape her as a Victorian lady, which makes the aunt a projection of the society, trying to influence the individual by rules and taboos. When Aurora starts to live with her aunt, she

...only thought
Of lying quiet there where I was thrown
Like seaweed on the rocks, and suffering her
To prick me to a pattern with her pin
Fibre from fibre, delicate leaf from leaf,
And dry out from my drowned anatomy
The last sea-salt left in me. (I. 378-84)

Kathleen Renk discusses the influence of Aurora's aunt on her and her resistance against these attacks on her freedom that the obvious thing is her aunt's

...attempt to stifle, silence, and slay Aurora's developing insight, her "privilege of seeing" (I.578). Both would rather bind Aurora in myth. When her aunt sees Aurora's "soul agaze" in her eyes (I. 1031), she "stabs" Aurora "through and through" (I. 328) as a way to attempt to kill the awakening spirit and intellect within and as a method of confining Aurora to the circumscribed life expected of her,... The aunt even goes so far as to suggest that she would "make room" for Aurora in her "grave" (II. 594), again attempting to bury Aurora, to make her like other silenced women who are the living dead. During this time, Aurora attempts to "dodge the sharp sword against" her "life" (I. 691). Aurora's aunt attempts to kill her spirit, yet Aurora finds a way to continue to develop her insight and intellect. Aurora covertly reads the classics while she gazes out of her window, viewing nature's limes and laurels. (Renk, 2000: 41)

Freedom is so important for her, because, she is not like the other Victorian women, who just "...sleep, and dream of something we are not/ But would be for your sake...." (I. 462-3) and she needs physical and mental freedom in life to improve herself and feel everything deeply. In addition to her feminine need for remaining a "wild bird" (I. 310) in the caged condition of the patriarchal world, she also needs this independency as an artist. However, as Ellen Moers points out in *Literary Women* that the social restrictions, which women were exposed to, influenced their private and professional lives, yet, they found a way out of this condition.

Not loyalty but confidence was the resource of that women writers drew from the possession of their own tradition. And it was a confidence that until very recently could come from no other source. Male writers have always been able to study their craft in university or coffeehouse, group themselves into movements... But women through most of the nineteenth century were barred from the universities, isolated in their own homes,... The personal give-and-take of the literary life was closed to them. Without it, they studied with a special closeness the works written by their own sex, and developed a sense of easy, almost rude familiarity with the women who wrote them. (Eagleton, 1995: 11)

In spite of limitations, poetry, "which means life in life!" (I. 916), is so important for that she is determined to succeed as a good poet. As a typical artist, who is in the process of maturing, Aurora has dilemmas about her artistic excellence and compares herself with the masters: "My own best poets, am I one with you," (I. 881) and "For me, I wrote/ False poems, like the rest, and thought them true/ Because myself was true in writing" (I. 1023-5). However, the obvious point is that "writing is Aurora's

life: within the narrative, it provides her living as a professional poet whose vocation and career employ her existence” (Tucker, 1993: 62).

Additionally, like Aurora’s aunt, Romney represents the general patriarchal attitude towards women and feminine creation. He is Aurora’s cousin, but she mostly calls her a friend that “I have not named my cousin hitherto, /And yet I used him as a sort of friend; / We came so close, we saw our differences.” (I. 511-12-50) He is introduced to the reader as “heir to the family estates, who urges her to give up her poetic ambitions and join him in fighting the evils of the age”, however, her refusal leads to the idea that it is a revolt for her womanhood, “claiming for herself as a woman an equal right to vocational fulfilment, and insisting that the poet’s work is at least as important to society as the reformer’s.” (McSweeney, 1993: xiv)

The conflict between love and female creativity is the main theme of the debate between Aurora and Romney in Book Two. In this part, she is in her early twenties, and a “woman and artist—either incomplete,” (II. 4), but despite this incompleteness, she makes a conscious choice for her life. Her ideal is

...ivy on the wall,
That headlong ivy! not a leaf will grow
But thinking of a wreath. Large leaves, smooth leaves,
Serrated like my vines, and half as green.
I like such ivy, bold to leap a height
'Twas strong to climb; as good to grow on graves
As twist about a thyrsus; pretty too*
(And that's not ill), when twisted round a comb.' (II. 46-53)

Aurora chooses to represent herself as an ivy, which is a symbolical expression for her development as both an artist and an individual. The ivy is strong and courageous to reach to the peaks of the place it flourishes in, so like an ivy on the wall, Aurora

...has been caught in the act of crowning herself with ivy and imagining herself as a great poet before she has fairly begun to create, and she defends her fledgling genius to Romney with all the high seriousness of someone who fully intends to become a great artist--it is important that the scene be narrated with all the authority of a now-accomplished artist, a later self who sees this moment, foolishness and all, as a crucially right choice in her own development. (Case, 1991: 24)

In her article, *Aurora Leigh as Paradigm of Domestic-Professional Fiction*, SueAnn Schatz highlights the symbolic meanings of ivy for the wild nature of Aurora's identity:

Her blossoming philosophy of art is contained within her description of the ivy. While it invokes a pessimistic vision of woman's writing as dead or forgotten since ivy "grow[s] on graves," (2.51), the ivy also resonates with images of power and tradition. Aurora describes the ivy as she envisions her poetry to be: "bold" and "strong," but "pretty too, / (And that's not ill)" (2.50, 51, 52-53). The ivy's ability to grow "as good ... on graves / As twist about a thyrus" (2.51-52) invokes the poetic traditions of elegies and epics. Finally, that "not a leaf will grow / But thinking of a wreath" (2.47-48) represents poetry's utilitarian function, what will eventually become Aurora's chosen, and decidedly feminist, position as a poet of social criticism. (Schatz: 2000, 102)

Therefore, Aurora trusts in her power of artistry despite the judgements and criticisms directed to her feminine artistry by Romney. Actually, Romney, as a male character, represents the general male attitude towards female artists. When he finds her book and learns that it is written by Aurora, he pronounces about her "I have seen you not too much/ Witch, scholar, poet, dreamer, and the rest,/ To be a woman also.' " (II. 88-90) He continues:

That you, Aurora, with the large live brow
And steady eyelids, cannot condescend
To play at art, as children play at swords,
To show a pretty spirit, chiefly admired
Because true action is impossible.
You never can be satisfied with praise
Which men give women when they judge a book
Not as mere work but as mere woman's work,
Expressing the comparative respect
Which means the absolute scorn.... (II. 227-36)

He believes that Aurora is “weak for art”, but “strong/ For life and duty.” (II. 372-375) Her femininity is enough for him to prejudge her artistic creation and he states that “We want the Best in art now, or no art.” (II. 149), implying that woman writers cannot be the best one in art according to his patriarchal point of view. He continues:

...That book of yours,
 I have not read a page of; but I toss
 A rose up- it falls calyx down, you see!
 The chances are that, being a woman, young
 And pure, with such a pair of large, calm eyes,
 You write as well...and ill...upon the whole,
 As other women. If as well, what then?
 If even a little better...still, what then? (II. 141-8)

According to Case, Romney’s main role to discourage Aurora’s artistic aspiration:

Romney here represents the whole weight of male social authority, discouraging women from writing by assuring them that anything they do will inevitably be second-rate. He takes up this position quite self-consciously, as he ventriloquizes for Aurora the kind of critical response she can expect for her work. (Case, 1991: 23)

One of the most important moments in the text, occurs when Romney proposes to Aurora and wants her love, “Place your fecund heart/ In mine, and let us blossom for the world/ That wants love’s colour in the gray of time.” (II. 375-7) Her harsh answer to him reflects her stability of her mind. She refuses him not because she does not love him, but because she believes that he is an obstacle for her freedom of artistic creation, and if she married him, her artistry would lose her independency because of his patriarchal bias concerning her creativity. And, she thinks that he wants her not for love, but he just wants “to take me into service as a wife-” (II. 567). Henry Fothergill Chorley points out that Romney

...is too big in the consciousness of his own philanthropy; and waywardly she conceives the idea that she is asked to become his wife in a strain of persuasion unworthy the ear of a great and gifted woman,—that she is sought from low motives, (as, indeed, are most wives,) and that her career, as an unassisted and independent woman of genius, will be brighter if she retains her heart in her own keeping. (Chorley, 1856: 1426)

And Aurora's bitter response is as follows:

...What you love,
Is not a woman, Romney, but a cause:
You want a helpmate, not a mistress, sir,
A wife to help your ends- in her no end!
Your cause is noble, your ends excellent,
But I, being most unworthy of these and that ,
Do otherwise conceive of love. Farewell. (II. 400-6)

...

Sir, you were married long ago.
You have a wife already whom you love,
Your social history. Bless you both, I say.
For my part, I am scarcely meek enough
To be the handmaid of a lawful spouse.
Do I look a Hagar, I think you?* (II. 408-13)

Aurora's rejection of Romney's proposal to marry and to share the family fortune are important turning points for her life and her vocation. After her aunt's death, she goes to London and starts to prosper in her authorship. She works in "serene and unafraid of solitude" (III. 169) mood. In spite of praises for her works, she always has to defend her authorship as a woman artist, and she pronounces that

...I resolved by prose
To make a space to sphere my living verse.
I wrote for cyclopaedias, magazines,
And weekly papers, holding up my name
To keep it from the mud.... (III. 308-12)

Although Aurora starts to improve her creativity, she still feels some lack in her life and speculates "...If I will marry him, / I should not dare to call my soul my own." (II.785-6) Chorley states about her feeling that "Aurora finds out that she is alone in spirit after all; and more stung than she cares to own, by a rumour in the *coteries* that Cousin Romney is about to marry this evil Lady Waldemar,..." (1856: 1426).

Lady Waldemar, after asking with woman's instinct "You do not love him-you?" (III. 401), informs Aurora that Romney is on the edge of a marriage and she wants Aurora to prevent him from this union. Romney chooses Marian Erle as a bride not because of his love to her, which is disappointed her. He explains the reason to Aurora that

'You did not, do not, cannot comprehend
 My choice, my ends, my motives, nor myself:
 No matter now—we'll let it pass, you say.
 I thank you for your generous cousinship
 Which helps this present; I accept for her
 Your favourable thoughts. We're fallen on days,
 We two, who are not poets, when to wed
 Requires less mutual love than common love,
 For two together to bear out at once
 Upon the loveless many. Work in pairs,
 In galley-couplings or in marriage-rings,
 The difference lies in the honour, not the work,
 And such we're bound to, I and she. But love,
 (You poets are benighted in this age;
 The hour's too late for catching even moths,
 You're gnats instead), love!—love's fool paradise
 Is out of date, like Adam's. Set a swan
 To swim the Trenton, rather than true love
 To float its fabulous plumage safely down
 The cataracts of this loud transition-time,
 Whose roar, for ever henceforth, in my ears,
 Must keep me deaf to music. (IV. 324-45)

Two years after, Aurora comes upon Marian and learns about the whole story, which is summed up by William Edmondstoune Aytoun below:

Lady Waldemar had tampered with the girl; and by representing to her that her marriage with Romney would be his social ruin, induced her to take flight on the day preceding that which had been arranged for the nuptials. The place of her future destiny was Australia, but her ladyship had confided her to the charge of an unprincipled *soubrette*, who, whether or not by design of her mistress, took Marian over to France, conveyed

her to an infamous house, and sold her, while under the influence of drugs, to violation. On awakening to a sense of her situation and wrongs, the unfortunate girl became mad, and was allowed to make her escape, underwent various adventures and vicissitudes, and finally brought into the world a male child, in whom her whole existence was wrapt up, and for whom alone she lived, when she was recognised and challenged by Aurora in the streets of Paris. (Aytoun, 1857: 41)

As Lady Waldemar's victim for her passionate love to Romney, Marian Erle is a character, who greatly contributed to Aurora's identity development. When Aurora finds Marian and her little son, she convinces her to live in Italy together with. There appears the possibility to define the identification of Aurora with Marian. Schatz is arguing that

Aurora's growth is mirrored by Marian's; Aurora's first impression is that Marian is at fault, accusing her of "tak[ing] / The hand of a seducer" (6.746-47), until Marian explains what actually happened. As Marian loses her naiveté, Aurora loses her judgmental superiority and learns to be in sympathetic identification--what Keats termed essential for a poet--with the young woman. (Schatz, 2000: 101)

They have a common significant point in that they both reject Romney's proposal to marry, although it should be noted that at the end of the text Aurora accepts, when she realizes her unconscious love to him. Marian does not agree to marry him by venturing herself to have a fatherless child, due to the fact that she does not really love him, and the most important thing for her is that "...a woman, poor or rich/ Despised or honoured, is a human soul, /And what her soul is, that she is herself" (IX. 328-30), Aurora admits that she really loves Romney and accepts him to enter her life. It should be added, however, that

Both women fully embrace a definition of womanliness they have constructed, rejecting the Victorian ideology of womanhood. Marian refuses Romney in order to take full responsibility for herself and her son. Even though her pregnancy was not of her own proclivity. Marian realizes that she must be proud of her maternity, confronting society about its prejudicial attitudes towards unmarried mothers. Her rejection of Romney enables Aurora to spiritually, intellectually, and physically accept him. Flaunting Victorian conventions as a writer and a woman, through her poetry, she will address prejudice and injustice. And as she embraces Romney, she will embrace her sexuality. However, these victories have been hard-fought battles. (Schatz, 2000: 101)

Aurora's final acceptance of Romney's marriage proposal after her harsh resistance to love deals with her artistry in connection with her identity and artistic constructions. It obvious that she rejects Romney in order to free her art from patriarchal authority. However, love shows its power and makes Aurora feel a hole in

her soul. The destructive fact for her is that this situation influences not only her emotional mood, but also her artistic creativity. In Book Five, Aurora “makes her most forceful and coherent statement of what Art in her age can and should be”, and she displays her frustration about her own creativity. It is notable that “this section of the poem is frequently cited as Barrett Browning's own poetic manifesto” (Case, 1991: 25). In this part, she questions both her artistry and the art of the Victorian age in general, which influences her creation as a woman artist. The unstability and frustrations about her own creative talent are displayed by her effective statements that

Alas, I still see something to be done,
 And what I do, falls short of what I see,
 Though I waste myself on doing. Long green days, (V. 344-6)
 ...
 Be witness for me, with no amateur's
 Irreverent haste and busy idleness
 I set myself to art! What then? what's done?
 What's done, at last? (V. 349-52)

Actually, she overtly claims her distaste and dissatisfaction with her creations in the following lines:

But I am sad:
 I cannot thoroughly love a work of mine,
 Since none seems worthy of my thought and hope
 More highly mated. ... (V. 410-13)
 ...
 ... I sometimes touched my aim,
 Or seemed-and generous souls cried out, 'Be strong,
 Take courage; now you're on our level- now!
 The next step saves you!' I was flushed with praise,
 But, pausing just a moment to draw breath,
 I could not choose but murmur to myself
 'Is this all? all that's done? and all that's gained?
 If this then be success, 'tis dimaller
 Than any failure.' (V. 426-34)

In addition to her self-questioning of her art, Aurora also criticizes the social rules set by the patriarchal society on art. Tucker explains that

Aurora's preferred term for these limits is "conventions" (16/1.480), a term with both literary and social meanings; and it is where *Aurora Leigh* most conspicuously breaks with conventions of patriarchy that the poem reaches its most interesting literary and social conclusions, and most effectively articulates an alternatively epic, Victorian-feminist program for achieving the modern ends of writing. (Tucker, 1993: 62)

The lines, which exemplify her criticism of these conventions are memorable:

... This vile woman's way
Of trailing garments, shall not trip me up:
I'll have no traffic with the personal thought
In art's pure temple. Must I work in vain,
Without the approbation of a man?
It cannot be; it shall not. Fame itself,
That approbation of the general race,
Presents a poor end (though the arrow speed,
Shot straight with vigorous finger to the white),
And the highest fame was never reached except
By what was aimed above it. Art for art,
And good for God Himself, the essential Good!
We'll keep our aims sublime, our eyes erect,
Although our woman-hands should shake and fail;
And if we fail... But must we? - (V. 59-73)

...

Shall I fail?

The Greeks said grandly in their tragic phrase,
'Let no one be called happy till his death.'*
To which I add- Let no one till his death
Be called unhappy. Measure not the work
Until the day's out and the labour done,
Then bring your gauges. If the day's work's scant,
Why, call it scant; affect no compromise;
And, in that we have nobly striven at least,
Deal with us nobly, women though we be,
And honour us with truth if not with praise. * (V. 74-83)

She also criticizes the social acceptance of art and the corruption of popularity, which destroys the purity of art:

And whosoever writes good poetry,
 Looks just to art. He does not write for you
 Or me- for London or for Edinburgh;
 He will not suffer the best critic known
 To step into his sunshine of free thought
 And self-absorbed conception and exact
 An inch-long swerving of the holy lines.
 If virtue done for popularity
 Defiles like vice, can art, for praise or hire,
 Still keep its splendour and remain pure art?
 Eschew such serfdom. What the poet writes,
 He writes: mankind accepts it if it suits,
 And that's success: if not, the poem passed
 From hand to hand, and yet from hand to hand,
 Until the unborn snatch it, crying out
 In pity on their fathers being so dull,
 And that's success too. (V. 251-67)

Aurora's contemplations about the male artists and her own shortcomings are actually signs of her development as an artist, for "this is the frustration of the accomplished artist, who cannot be satisfied with anything less than unattainable perfection", because these frustrations, which "force Aurora to "set myself to art" (5.351), eventually issue forth in a work which Aurora implies is the long-awaited masterpiece: "Behold, at last, a book" (5.352)" (Case, 1991, 25), but, even this creation does not relieve her uneasiness in her emotional life.

The realization of the hole in her soul and her art is when she understands that she really loves Romney. Love is the key term that will give her a relief in her deep destruction. Tasker divides Browning's *Aurora Leigh* into two parts according to its thematic level:

Where the first half of the poem focuses on Aurora's struggle to identify herself as a poet, and to achieve success on her own terms rather than on those of a patronizing social and literary establishment, the second half is partly about a less gendered problem: the perceived conflict between life and art that troubled so many Victorian

poets. The problem is less gendered in that it is not restricted to women poets, but it would be foolish to forget that Life and Art themselves are highly gendered concepts for the mid-Victorian writer and reader. (Tasker, 2002: 34)

Love is one of “the high necessities of Art,” (IX. 643); furthermore, Aurora needs love for both her emotional fulfillment and also her process of creation, due to the fact that “...Art is much, but love is more. /O Art, my Art, thou’rt much, but Love is more!/ Art symbolizes heaven, but Love is God” (IX. 656-8) and “art needs life, and the artist needs to live in the affections as well as in the intellect” (Tasker, 2002: 34). Tasker suggests two different alternative perspectives about Aurora’s realization of the superiority of love:

first as a renunciation of the hard-won achievements of her poetic career and a return to a patriarchal notion of the woman's role and function as being primarily associated with the personal affections, or alternatively (in my preferred reading) as a rebuttal of the masculinist Romantic tradition, in which Muse and woman are necessarily rivals for the (male) poet's attention, and in which he must choose between them. Like Mary Shelley's critique of a Romantic myth of creativity in *Frankenstein*, this poem shows the destructive effects of the artist's self-imposed isolation; unlike *Frankenstein* it offers an optimistic solution. ..., while she has chosen to isolate herself in order to be true to her poetic calling, but by the end of the poem she realizes that she can, indeed, have it all. The woman poet need not give up love for art, or die for lack of love. (Tasker, 2002: 34)

As a matter of fact that, Aurora notices the truthfulness of her father’s insistent last words “ ‘Love –’ /‘Love, my child, love, love!’ (I. 211-12), as Joyce Zonana emphasizes it in her article, “*The Embodied Muse*”: *Elizabeth Barrett Browning’s Aurora Leigh and Feminist Poetics*. (Reynolds, 1995: 530) The mutual effect of love and art give way to “Aurora’s final maturation as a woman and poet comes when she acknowledges and articulates her love to Romney, the “sea-king” (8.60) risen from the depths of her desire” (Reynolds, 1995: 526). Furthermore, love does not prevent her from writing, to the contrary, she needs love to complete her identity and artistic development. Tasker clarifies the effect of love on Aurora’s artistry claiming that

This is the story of a poet who is prepared to make sacrifices for her vocation, believing that happiness lies in work as well as in love, but who finally proclaims that love is more important to her happiness. This is not the same thing as declaring that a woman should subordinate her vocation to that of her husband's, but it comes dangerously close. Fortunately, narrator though she is of her own story, Aurora is not the only author of her destiny. Barrett Browning ensures that the sacrifice is not demanded of her. The love story in the end does not displace the *Künstlerroman*, in that love and marriage do not undo the creation of a mature artist or forbid her from writing. (Tasker, 2002: 35)

Therefore, Barrett Browning is successful “to form her ‘perfect artist’ on the foundation of a culturally recognizable ‘perfect woman’” (Case, 1991: 18) by presenting the significative primary matters of love and vocation as the two ultimate needs of happiness for Aurora. Aurora completes her development as a perfect woman-artist by realizing the importance and necessity of happiness to become a successful poet and an adorable woman, and “through Aurora's maturation process, both as a writer and a woman, Barrett Browning suggests a ‘real-life’ role model, a woman who can successfully combine the professional and domestic spheres” (Schatz, 2000: 93), and for happiness, the most important necessity to reach these accomplishments is “love, the soul of soul, within the soul” (IX. 880).

2.3. A COMPARATIVE ANALYSIS OF THE KÜNSTLERROMANE

In the comparative analysis of *David Copperfield* and *Aurora Leigh*, there can be defined some themes and concerns reflecting both similarities and differences between the two works considering the gender difference of the protagonists, the presentation of the themes and the concerns, based on the gender differences, are worthwhile to be discussed comparatively in order to make clear the distinctions between the male and female Victorian Künstlerromane.

The first issue of our comparison is the experience of childhood. In both texts, the authors present the lives of the protagonists from their childhood to adulthood. At this level, both Dickens and Barrett Browning reflect on the experiences of childhood through their famous characters, David and Aurora, and their stories. These protagonists share the realities of their childhood sufferings and happinesses with the readers in a retrospective mood.

As the hero of the male version of the Victorian Künstlerroman, David is an orphan child who feels himself insecure on the grounds of the fact that his mother does not have a strong characteristic to protect him from the harsh realities of life. He also has to struggle with his step-father that betrays him. As a result of these negative situations, he suffers from the deprivation of parental love and care. He fills this gap with some alternative figures that appear in different parts of his life. These figures are

Pegotty, who “becomes his substitute mother of nurture, giving him food, money, acknowledgment, and affection” and also Mr. Pegotty, who “provides him with an ideal father figure”, and Steerforth as one of these figures that “when he is sent away to Salem House and falls under the sway of Steerforth’s “protective” and powerful personality...Steerforth becomes a compensatory alter ego” of David (Carmichael, 1987: 657-58). The other parental figure is Miss Betsey Trotwood, David’s aunt, who is dominant in disciplining David’s mind. She is like a guide for him that advises him to be “a fine firm fellow, with a will of your own. With resolution...with determination. With character, Trot – with strength of character that is not to be influenced, except on good reason, by anybody, or by anything.” (259)

The other protagonist of our discussion, Aurora, starts telling her story from her experiences of childhood, as well. The common point in the comparison of the both novel is that two of the novels present the theme of experience of childhood. Like David, Aurora is also an orphan child suffering from the lack of love and care of his parents. After the death of her parents, she is cared by Aunt Leigh, who tries to impose the Victorian social conventions on Aurora. She is not like David’s aunt that advises him to have self reliance for his decisions in his life, on the contrary, Aurora’s aunt wants her to be like every Victorian women, who make choices just for the gratification of the society and who “never says ‘no’ when the world says ‘ay’ ” (I. 437), but Aurora refuses to take decisions in her life without her freedom. Because she is an artist, and artists need freedom to create. Therefore, both David and Aurora have alternative parental figures in their lives, however, their roles and effects upon them are different in the case of each of the characters.

David also suffers from the bad working conditions that he has to face in his early ages. These hard times cause a deep wound in his heart, which can never get well in his life. So, Aurora has not experienced this kind of troubles. She does not have to struggle with such a hardship, thus her life experiences are different from David’s, who is hurt mentally in this poor conditions because he is “so young and childish, and so little qualified... to undertake the whole charge of my own existence” (143).

The analysis can also be made by comparing the theme of institutionalized education. Both David and Aurora tell their experiences in the educational life, however, the description of the educational life of David portrayed by Dickens is more different than Barrett Browning's presentation of this theme. David is educated at a school which is called the Salem House. When Dickens frames the school life of David, he generally sheds light on the condition of children in the strict educational system of the Victorian society. Namely, Dickens "projected personal experience to address larger social issues and values." (Dunn, 2004: 8) On the other hand, Barrett Browning's story does not include any criticism of the educational system. Aurora does not take any education in school, but she is educated by her aunt at home. The lessons that she studies are generally chosen by her aunt and Aurora studies them because of Aunt Leigh's desires. So, she ironically defines the lessons she takes as these are stated in the following lines:

I learnt the collects and the catechism,
 The creeds, from Athanasius back to Nice,
 The Articles.. the Tracts against the times,
 ...
 Because she liked instructed piety.
 ...
 I learnt a little algebra, a little
 Of the mathematics, -brushed with extreme flounce
 The circle of the sciences, because
 She misliked women who are frivolous.
 ...
 I read a score of books on womanhood
 To prove, if women do not think at all,
 They may teach thinking,... (I. 392- 429)

What is striking about the theme of institutionalized education is that both authors use this concern as the part of the developments of their protagonists. The difference is that the main aim of the presentations are not same, but similar. By describing the life in Salem House, Dickens makes a criticism of one of the social institutions of the Victorian English society. However, Barrett Browning ironically presents the educational life of Aurora, who has to study at home the lessons that her

aunt chooses for the purpose of educating her as a lady. Aurora actually wants to read scholar books that she can find in her father's library, a desire that indicates her ambitions for development and self-improvement. Meanwhile, her aunt's attempt to shape her according to the model of the Victorian woman causes her as if she "felt no life." (I. 483) While Dickens' aim is to make a social criticism on the Victorian educational system and the condition of the children in the Victorian society, Barrett Browning focuses on the impositions on the women that are extremely important in the case of women desiring to become a lady. However, by presenting Aurora, who is "able to overcome the intransigence of male arrogance and condescension, resist the allurements of wealth and sentiment that threaten the free development of her poetic gifts, ...achieve public success as well" (Tasker, 2002: 36), Barrett Browning

... eschews the mere idealization of women in favor of presenting a complex individual who might actually improve society. Through Aurora's maturation process, both as a writer and a woman, Barrett Browning suggests a "real-life" role model, a woman who can successfully combine the professional and domestic spheres. In light of nineteenth-century attitudes towards women, for Barrett Browning to imply that women belonged in the professional as well as the domestic sphere required a layered, sophisticated argument. (Schatz, 2000: 93)

The other discussion point in order to make clear the comparison of the themes of *David Copperfield* and *Aurora Leigh* is the protagonist's education as an artist. From their school lives, including the relationships with friends, to their becoming artists, their life experiences have important role in the construction of identity and artistry. For both characters, the influences of the personal relationships, and experiences are in question in the process of construction of the artist-self.

In *David Copperfield*, the retrospective review makes possible for David to reach maturity in his identity and creative spirit by questioning himself and the decisions that he took in the past. In the process of meeting face to face with himself through the memories in his mind, he is building his identity and artist-self. David's happiness at the beginnings of his marriage with Dora, the solitude after her death and the final happy marriage with Agnes are examples of the building blocks of his artistic construction. These important experiences in his life give a direction to his individual and artistic maturation and

the final appeal of this novel is a sense of achievement, with promising signs of completeness of the process of character formation, especially due to the realization of the character's self as a whole between feeling and mind, and reified in the idea that the remembered past is now dismissed and the present becomes reality. (Golban, 2003: 158-9)

On the other hand, Aurora tells her story in a mood of reviewing her past events until the Book Five. So, the retrospective quest for identity and artistic achievement are not revealed in *Aurora Leigh* as in *David Copperfield*:

...the narration of *Aurora Leigh* does not remain, like that of *David Copperfield*, consistently retrospective. Aurora writes herself into the present early in the fifth book. From there the narrative proceeds at times with a diary-like immediacy, as in her comment, "It always makes me sad to go abroad, / And now I'm sadder that I went to-night, / Among the lights and talkers at Lord Howe's" (5.579-581), and at times from a perspective somewhere in the future, the exact location of which is often difficult to determine.⁸ The vantage point from which Aurora delivers the account of her early life and development as an artist, then, is not, as the conventions of pseudo-autobiographical novels like *David Copperfield* would lead us to expect, somewhere at or beyond the satisfactory conclusion of her adventures. (Case, 1991: 19)

The leading factor that gives rise to Aurora's becoming an artist is her mental struggle resulting from the desire of being a woman and an artist. Case refers that

The conflict between Aurora's dual literary roles itself represents a deeper tension within the text: that between the impulse to rebel against the restrictions of the traditional role of Victorian womanhood--an impulse which in the early books places a defiant Aurora squarely in the position of the traditionally male artist/hero--and the desire to co-opt the ideological power of that role, to form her "perfect artist" on the foundation of a culturally recognizable "perfect woman." As many feminist critics have argued, Barrett Browning's novel-poem enacts a triumphant reconciliation of "woman" and "artist," which necessarily rejects many aspects of the conventional Victorian dichotomy between femininity and artistic power. (Case, 1991: 18)

The past and present experiences of David and Aurora which influence their developments, their desires that they are determined to realize are the significant factors in the process of becoming an artist. Among these desires, the social advancement is one of the most passionate aspirations for them. For David, the integration into society is so important, because happiness depends on having a respectable position in the society together with his personal and professional accomplishments. That is why he has the desire of realizing his dreams and wishes to reach accomplishment, which may help him to find a place in life that he could not reach in the early ages of his life.

Likewise, Aurora desires social advancement, however the basis of her aim is different from David. Actually, she is trying to integrate into society not only as an individual, but also as an artist. Her struggle with society because of her femininity makes her way of struggle divergent, when Aurora's quest is compared with David's. In the comparison of the protagonists of the two novels, Aurora, the heroine of the female *Künstlerroman*, is distinct due to the fact that as Peggy Dunn Bailey highlights that Aurora "rebels against man-made systems and restrictions, who privileges her sense of who and what she is and her sense of truth over any authority's, who quest and suffers, holding fast to her belief in her vision." (Schweizer, 2006: 118)

The material and aesthetic aims of becoming an artist are important concerns for them. These material and aesthetic aims of their art are focused on in relation to the issue of gender and the integration to the society as male and female artists. Houston compares the approaches about these points in *David Copperfield* and *Aurora Leigh* that

...in *David Copperfield*, in order to conceal the economics of the writing profession, Dickens merely copies androgyny in his representation of the perfect male/female relationship, ultimately inscribing the feminine as self-erasure and the masculine as touchstone. Like Dickens, Barrett Browning does not resolve the complex of issues surrounding gender, art, and capital. However, though most critics focus on how Aurora negotiates the roles of woman and writer, none, as far as I know, study Barrett Browning's assessment of the material and practical realities of writing, which most male *Künstlerromane*--including *David Copperfield*--avoid acknowledging. Indeed, she boldly questions the representation in the male *Künstlerroman* of the writer as prophet as she reveals how difficult it is for the woman writer to transcend the material conditions of her culture, which the male writer seemed to do with ease. Thus as Barrett Browning challenges stereotypes regarding women writers, her *Künstlerroman* also uncovers the very manipulations of the feminine so crucial to Dickens's idealistic representation of the writing task. (Houston, 1993: 224)

When the conditions of David and Aurora as artist characters of the Victorian *Künstlerromane* are analyzed in relation to the social life and social advancement, it can be deduced to a general notion that

The Victorian female writers seem to lay stronger emphasis on the character's sensibility and inner life in the process of development as a struggle against the social environment in their fictional assertion of the concept of 'independent woman'. In comparison, ... the Victorian male authors of *Bildungsromane* attempt to find a compromise between the inner and outer experiences of the hero, hoping to integrate him into the social background. (Golban, 2003: 130)

As an example of the Victorian female Künstlerroman, *Aurora Leigh* introduces another feature that is different from the male version of this genre. It is conspicuous that the male protagonist of the Künstlerroman is presented to the readers with his emotional and mental state of the mind, his experiences about family, love, relationship with the others, his conflicts, successes and failures in his artistry, and the process of his identity construction as an individual and artist in general. Although, the female protagonist of a Künstlerroman goes through similar stages of life, like her male counterpart, the female artist has to face some experiences that constitute drawbacks for her individual and artistic growth. *David Copperfield*, as an epitome for the male Künstlerroman, aptly exemplifies the differences from its female counterpart, and different states of the male and female artists, presented in literature. The next fundamental point of dissimilarity is the theme of love in relation to the condition of the male and female writers in the literary world, which is under patriarchal authority and the dominance of the male artists producing in a society, who mostly believes in the notion that “the male is still regarded as the prototype of creativity, whereas the female identified with copying.” (Houston, 1993: 213)

Alison Case remarks upon the theme of love and its influence on the male and female artistic creativity by introducing Dickens’s artist hero as the basic one:

In a male *Künstlerroman* like *David Copperfield*, love and artistic achievement can be made to coincide relatively easily: the male artist's lady-love can always be subordinated to or integrated into his artistic life as assistant or as inspirational Muse--as Dora supplying David with pens, or as Agnes, pointing him upwards to ever-greater moral heights in life and art. The social and literary conventions by which the beloved woman finds her ultimate purpose in the man she loves--and therefore in his concerns--makes for an easy integration of romantic love and male self-fulfillment. But when the sexes of artist and beloved are reversed, the conventions of the marriage-plot work against the artist's needs. For the woman to lose herself in love, to subordinate her interests and aspirations to those of her lover, necessarily means foregoing the self-exploration and intellectual independence needed to develop as an artist. For the author simply to reverse genders, to create a submissive and self-sacrificing male lover prepared to devote himself to his wife's career, generates problems of its own, running as it does against literary codes of acceptable and attractive masculinity. (Case, 1991: 20-21)

Additionally, in both texts, there can be observed that David and Aurora are unaware of their romantic feelings towards their opposite sexes, represented by Agnes and Romney. Therefore, this complicated state in their mind leads to an emotional ambiguity which does not mean that they make mistakes in their decisions. For instance,

David realizes after their marriage that Dora is not a proper woman to marry because she can not support her professional and emotional life, but, he never regrets loving Dora. On the other hand, Aurora deeply love Romney that she can not confess even to herself. She denies to love him because she believes that love would restrain her artistic creativity. Both David's and Aurora's decisions for their love relationships are not emerged as mistakes. But in fact, Case claims for Aurora's feelings in a similar point of view that

Aurora's early conviction that art matters more than Romney is crucial to her development not simply as an erroneous and misguided position the discovery of which will later make her repose more gladly in the truth--it is the precondition of her development as an artist, and hence what makes possible the later position from which she can repudiate it. However mistaken Aurora may be about the state of her own unconscious feelings for Romney, she seems essentially right in her assessment of her own vocational needs--the poem itself is proof of that. (Case, 1991: 23)

The emotional conflict in the hearts of David and Aurora ends when they reach accomplishment in their personal and professional lives. It is a moment of awakening for David when he realizes his love to Agnes and their marriage is an ultimate need for his self-construction. Love is like a muse for David's writing career that Agnes makes him feel emotionally complete which also influences his career positively that he becomes a famous writer. On the other hand, Aurora could not find peace in her heart, when she first meets with Romney. Because Romney's harsh comments on the woman writers and their ineffectual position in the reading public causes Aurora to feel uneasy for her feelings to him. But then, he realizes the importance of her literary works and starts to declare his respect for her artistry. Love is a significant need for Aurora, as well. The final accomplishment and construction are completed when she reaches happiness with love that result in her formation of identity and artistry. In the end, she both has love and success in her writing career.

As a result, the comparative critical approach to *David Copperfield* and *Aurora Leigh*, which are the male and female examples of the Victorian Künstlerromane, centers on some specific thematic concerns that are analyzed in relation to the development of the artist heroes of these texts. These concerns include experience of childhood, institutionalized education, education as an artist, social advancement, and love relationships, which are basically the building blocks of the process of formation of David and Aurora.

CONCLUSION

The Victorian literature contributed to world literature with many important works. The increase in the literary production started with the periodicals and continued with the novels, written in different kinds of subgenres. The famous poets, dramatists, and novelists created texts, which reflect the spirit of the age, including its social, political, economical conditions and particularly different personalities with their heroes and heroines. Among these artists, subgenres and protagonist; as examples of the male and female Victorian Künstlerroman, Dickens' *David Copperfield* and Barrett Browning's *Aurora Leigh* are the points of reference in my study.

These two novels of artist development display the possibility to compare male and female epitomes of this subgenre of the Bildungsroman. The focus is based on David's and Aurora's processes of formation and integrations into the society as individuals and artists. The fact is that the general frames of the characteristics of the Künstlerroman in these texts are similar, such as the displaying of the process of the character from childhood to the adulthood, his/her relationships with the others and the dilemmas in emotional states, however, the conditions of the male and female writers in their private and professional lives are different. As the main debate of the analysis of the difference in the private lives of male and female protagonists, we focus on the theme of love as one of the most obvious one. In addition to this topic, the condition of the male and female authors in the literary world, their struggles to be successful artists, and the limitations based on their genders that the artists have to face in society is discussed comparatively.

The point that we try to clarify by presenting these two novels comparatively is to define the different conditions of the male and female artists in society. We discuss the process of formation of artist-self in the two instances of the Victorian Künstlerroman. As one of the leading hero of the debate of our study, Dickens' protagonist, David reveals the importance of love for him in his process of social, cultural, and artistic maturity, because love brings peace and serenity to his life, which is urgently needed for his identity construction. The fact is that love is a positive influence on his emotional state and artistic creativity, on the other hand, when we compare the same point with Aurora, the female artist hero of Barrett Browning, one of

the key difference between the male and female versions of the quest of artistic maturity becomes definite. For David, love is like a muse and brings peace and serenity, which are necessary for both his formation of inner-self and artistry, however, for Aurora, Romney's love is like a constraint on her creativity, due to the fact that to have his love means to give up his vocation, which would make her unhappy. That is why she accepts Romney's proposal, when he starts to respect her artistry and her womanhood. Aurora wants peace and satisfaction both in her emotional and professional worlds. Love plays a great role for the stability in her mind. However, the success for the accomplishment in her aims is not so easy to reach like her male counterpart, because her femininity becomes an obstacle for the realization of her objectives. While love is a support for David in his personal relations, formation, and his career, for Aurora, it seems an obstacle for her formation of artistry, but then after Romney's awakening for the importance of writing and producing for her, love gains its necessity and significance.

The comparative approach to these novels displays that gender difference directs the difference in the presentation of the formations of the male and female protagonists of the Victorian *Künstlerroman*. The masculinity and femininity influence the characters's choices, relationships with the others, love affairs, and their artistry. Because the Victorian society had strict rules especially for the women that they were supposed to be outside of the vocational world. The biases were so strong that many woman authors, for instance, could not publish their works. But as in each fields of study, there were woman artists that were so courage to produce and to present their works to the reading public. Aurora is such a figure as her creator, Barrett Browning, that struggles to have her feminine artistry accepted in the patriarchal world. So, Aurora has to struggle for fulfillment with both her inner-self and patriarchal society, in contrast to Aurora, David tries to form himself out of the chaos of his inner world. His relationships with the others in society help him to construct his identity and artist-self.

As a result, this study introduces the process of formation of the two artists and the condition of the male and female artists in society. Their dilemmas in mind and their relations with the others, the influence of society on their formation, and the final accomplishments in the character development and the formation as artist are discussed

in order to reveal the similarities and differences between the two Künstlerromane, of which protagonists' genders are the key element in the analysis.

Also, by disclosing certain similarities and differences in relation to a number of common thematic perspectives - namely, experience of childhood, institutionalized education, education as an artist, social advancement, and love relationships - the following table is revelatory:

Table 1. The Comparative Analysis of Common Thematic Perspectives

THEMES	SIMILARITIES	DIFFERENCES
Experience of Childhood	-Orphanhood -Alternative parental figures	David Copperfield: -Favourable effect of David's lovely aunt -Hard working conditions Aurora Leigh: -Unfavourable effect of Aurora's oppressive aunt
Institutionalized Education	-Criticism of education	David Copperfield: -School education -Criticism of school system Aurora Leigh : -Home education -Criticism of education for becoming a lady
Education as an Artist	-Influence of retrospective review on identity construction	Aurora Leigh : -Struggle as an artist for her femininity with society
Social Advancement	-Desire of integration into the society	David Copperfield: -Acceptance to society as a respectable man -Material aims Aurora Leigh : -Desire of integration into society as a woman artist
Love Relationships	-Emotional ambiguity -Unaware feelings to opposite sex	David Copperfield: -Love as a muse Aurora Leigh : -Love as a drawback to her artistry

The table contains the common thematic perspectives of *David Copperfield* and *Aurora Leigh*, which are experience of childhood, institutionalized education, education as an artist, social advancement, and love relationships, which are divided into two groups according to their similarities and differences.

In this table, it is evident that these themes differ from each other regarding the gender difference. The influences of the parental figures on the lives of David and Aurora differ according to their genders that while David is supported by her aunt emotionally to improve himself, Aurora is forced by her aunt to be educated as a Victorian lady, which Aurora does not aim to be, yet she wants to be an artist. The education they take is also different. As it is defined in the table, Dickens presents the experiences of David in the Salem House in order to criticize the Victorian educational system. On the other hand, Aurora's education is portrayed as home education including lessons that will make her a lady. Because of her femininity, she has little chance to take the education that will make her an artist, but, she becomes an artist as a result of the insurgent nature of her soul. The role of gender in their formations is in question in the theme of social advancement, as well. It is obvious that both protagonists have the desire of integration into the society, but their aims are different. For David, the materialistic ideals and respectable position in society are so important, hence he wants to be famous writer. But, Aurora is in desire of being a poet and wants to be a part of the society as a female artist. Besides, both David and Aurora are in emotional ambiguity in their love relationships. Although the love in David's life has a positive influence on his career and his happiness, love comes into Aurora's life as an obstacle for her artistry. Because Romney does not respect her artistic creations, but then he realizes the importance of art in Aurora's life and makes her feel that and they confess their love to each other. For both David and Aurora, love brings peace and serenity to their souls and minds. As a result, it effects their personal and professional lives positively and their self developments are completed.

BIBLIOGRAPHY

Book Sources:

- Abrams, M. H., **A Glossary of Literary Terms**, Holt, Rinehart and Winston, Inc., Orlando, 1993.
- Ackyord, Peter, **Dickens: Public Life and Private Passion**, BBC Worldwide Ltd., London, 2002.
- Alderson, David, **An Anatomy of the British Polity: Alton Locke and Christian Manliness In Victorian Identities: Social and Cultural Formations in Nineteenth Century Literature**, Macmillan, London, 1996.
- Allen, W., **The English Novel: A Short Critical History**, Penguin Books Ltd., London, 1954.
- Argyl, Gisela, **Germany as Model and Monster: Allusions in English Fiction, 1830s 1930s**, McGill-Queen's Press, Montreal, 2002.
- Avery, Simon; Stott, Rebecca, **Elizabeth Barrett Browning**, Longman, London; New York, 2003.
- Baker, William; Womack, Kenneth, **Companion to Victorian Novel**, Greenwood Press, London, 2002.
- Bell, Susan G.; Yalom, Marilyn. **Revealing Lives: Autobiography, Biography, and Gender**, State University of New York Press, Albany, 1990.
- Bradford, Richard, **The State of Theory**, Routledge, London; New York, 1993.
- Brantlinger, Patrick; Thesing, B. William, **A Companion to the Victorian Novel**, Blackwell Publishing, Oxford, 2002.
- Buckley, Jerome Hamilton, **Season of Youth: The Bildungsroman from Dickens to Golding**, Harvard UP, Cambridge, 1974.
- Buckley, Jerome Hamilton, **David Copperfield: Authoritative Text, Backgrounds, Criticism/ Charles Dickens**, Norton, New York, 1990.
- Carlyle, Thomas, **Critical and Miscellaneous Essays: Collected and Republished**, Adamant Media Corporation, London, 2006.
- Conrad, Peter, **Cassell's History of English Literature**, Weidenfeld&Nicolson, New York, 2006.

- Daldry, Graham, **Charles Dickens and the Form of the Novel**, Barnes & Noble Books, Totowa; New Jersey, 1987.
- David, Deirdre, **The Cambridge Companion to the Victorian Novel**, Cambridge UP, Cambridge, 2001.
- Davis, Philip, **The Oxford English Literary History: The Victorians**, Oxford UP, New York, 2002.
- Dunn, Richard J., **A Routledge Literary Sourcebook on Charles Dickens' David Copperfield**, Routledge, New York, 2004.
- Eagleton, Mary, **"Literary Women", Feminist Literary Theory: A Reader**, Blackwell Publishers, Massachusetts, 1995.
- Eagleton, Terry, **The English Novel: An Introduction**, Blackwell Publishing, Malden, MA, 2005.
- Ellis, Lorna, **Appearing to Diminish: Female Development and the British Bildungsroman, 1750-1850**, Bucknell UP, Lewisburgh, 1999.
- Ermarth, Elizabeth D., **English Novel in History, 1840-1895**, Routledge, Florence, USA, 1996.
- Forster, John, **Life of Charles Dickens**, Uitgeverij Press, Diderot, 2005.
- Golban, Petru, **The Victorian Bildungsroman**, Dumlupınar Üniversitesi Yayınları, Kütahya, 2003.
- Guy, Josephine, **Victorian Age: Anthology of Sources and Documents**, Routledge, London, 1998.
- Hale, Dorothy J., **The Novel: An Anthology of Criticism and Theory 1900-2000**, Blackwell Publishing, Malden, 2006.
- Halperin, John, **Egoism and Self-discovery in the Victorian Novel: Studies in the Ordeal of Knowledge in the Nineteenth Century**, Burt Franklin, New York, 1974.
- Howe, Susanne, **Wilhelm Meister and His English Kinsmen: Apprentices to Life**, Colombia UP, New York, 1930.
- Karl, Frederick R., **The 19th Century British Novel**, Ambassador Books LTD., Canada, 1964.
- Kord, Susanne; Eigler, Ursula Friederike, **The Feminist Encyclopedia of German Literature**, Greenwood Press, Westport, Connecticut; London, 1997.

- Langbaum, Robert, **The Mysteries of Identity**, The University of Chicago Press, Chicago; London, 1982.
- Lewis, M. Linda, **Germaine De Stael, George Sand, and the Victorian Woman Artist**, Missouri UP, Colombia; London, 2003.
- Lund, Michael, **Reading Thackeray**, Wayne State UP, Detroit, 1992.
- Martin, L. D., **Browning's Dramatic Monologues and the Post-Romantic Subject**, John Hopkins UP, Baltimore, 1985.
- McSweeney, Kerry, **Elizabeth Barrett Browning: Aurora Leigh**, Oxford UP, New York, 1993.
- Mermin, Dorothy, **Elizabeth Barrett Browning: The Origins of a New Poetry**, Chicago UP, Chicago, 1989.
- Moran, Maureen, **Victorian Literature and Culture**, Continuum International Publishing Group, 2006.
- Morris, Pam. **Realism**, Routledge, Canada, 2003.
- Nisbet, Hugh Barr; Rawson, Claude, **The Cambridge History of Literary Criticism**, Cambridge UP, United Kingdom, 1989.
- O'Gorman, Francis, **Victorian Poetry: An Annotated Anthology**, Blackwell Publishing LTD., Cornwall, 2004.
- Parrinder, Patrick, **Nation & Novel: The English Novel from its Origins to the Present Day**, Oxford UP, Oxford, 2006.
- Pratt, Annis, **Archetypal Patterns in Woman's Fiction**, Indiana UP, Bloomington, 1981.
- Prentis, Barbara, **The Brontë Sisters and George Eliot a Unity of Difference**, Barnes and Noble Books, New Jersey, 1988.
- Prettejohn, Elizabeth, **After the Pre-Raphaelites: Art and Aestheticism in Victorian England**, Manchester UP, Manchester, 1999.
- Pykett, Lyn. **Emily Brontë**, MacMillan, Basingstoke, 1989.
- Reynolds, Margaret, **Elizabeth Barrett Browning Aurora Leigh Authoritative Text Backgrounds and Contexts Criticism**, W. W. Norton & Company, New York; London, 1996.

Rogers, Pat, **The Oxford Illustrated History of English Literature**, Oxford UP, New York, 1987.

Sanders, Andrew, **The Short Oxford History of English Literature**, Oxford UP, New York, 1994.

Schweizer, Bernard, **Approaches to the Anglo and American Female Epic, 1621 1982**, Ashgate Publishing, Burlington, 2006.

Stapleton, Michael, **The Cambridge Guide to English Literature**, Cambridge UP, Cambridge, 1985.

Trollope, Anthony, **Thackeray**, Harper Bros., Detroit, 1879.

Tucker, Herbert F., **A Companion to Victorian Literature and Culture**, Blackwell Publishers Ltd., Oxford UK, 1999.

Walder, Dennis, **The Realist Novel**, Routledge, London, 1995.

Wilde, Oscar, **The Picture of Dorian Gray**, Wordsworth Editions Limited, Hertfordshire, 1992.

Internet Sources:

Aytoun, William Edmonstone, "Mrs Barrett Browning- Aurora Leigh", Edinburgh Magazine, 1857
<http://galenet.galegroup.com/servlet/LitRC?vrsn=3&OP=contains&locID=dum&srchtp=athr&ca=1&c=14&ste=16&stab=512&tab=2&tbst=arp&ai=U130155&n=10&docNum=H1420011531&ST=barrett+browning&bConts=278191>, (17 Haziran 2007).

Carmichael, Virginia, "In Search of Beein': Nominon Du Pere in David Copperfield", ELH, 1987,
<http://links.jstor.org/sici?sici=00138304%28198723%2954%3A3%3C653%3ASOBND%3E2.0.CO%3B2-N>, (31 Mayıs 2007).

Case, Alison, "Gender and Narration in Aurora Leigh", Victorian Poetry, 1991,
<http://galenet.galegroup.com/servlet/LitRC?vrsn=3&OP=contains&locID=dumu&srchtp=athr&ca=1&c=66&ste=16&stab=512&tab=2&tbst=arp&ai=U1301558&n=10&docNum=H1420072641&ST=barrett+browning&bConts=278191>, (15 Mart 2007)

Chorley, Henry Fothergill, "Review of Aurora Leigh", The Athenaeum, 1856,
<http://galenet.galegroup.com/servlet/LitRC?vrsn=3&OP=contains&locID=dumu&srchtp=athr&ca=1&c=11&ste=16&stab=512&tab=2&tbst=arp&ai=U13015>

58&n=10&docNum=H1420011527&ST=barrett+browning&bConts=278191, (22 Ağustos 2007).

Eigner, M. Edwin, "Death and the Gentleman: David Copperfield as Elegiac Romance", *Dickens Studies Annual*, 1987,
<http://galenet.galegroup.com/servlet/LitRC?vrsn=3&OP=contains&locID=dumu&srchtp=athr&ca=1&c=144&ste=16&stab=512&tab=2&tbst=arp&ai=U1302173&n=10&docNum=H1420068136&ST=charles+dickens&bConts=278191>, (12 Ekim 2007).

Houston, Gail Turley, "Gender Costruction and the Kunstlerroman: David Copperfield and Aurora Leigh", *Philological Quarterly*, 1993,
<http://proquest.umi.com/pqdweb?index=0&did=6164589&SrchMode=1&sid=&Fmt=2&VInst=PROD&VType=PQD&RQT=309&VName=PQD&TS=119791154&clientId=46713>, (3 Aralık 2007).

Lankford, William T., "The Deep of Time: Narrative Order in David Copperfield", *ELH*, 1979,
<http://www.jstor.org/view/00138304/di990182/99p0279n/0?currentResult=0018304%2bdi990182%2b99p0279n%2b0%2cFFFF01&searchUrl=http%3A%2F2Fwww.jstor.org%2Fsearch%2FBasicResults%3Fhp%3D25%26si%3D1%26g%3Djtx%26jtxsi%3D1%26jpsi%3D1%26arts%3D1%26Query%3Dwilliam%2Blankford%2Bdeep%2Bof%2Btime%2Bnarrative%2Border%2Bin%2Bdavid%2Bcopperfield%26wc%3Don>, (19 Ekim 2007).

Powell, S. D., "The Subject of David Copperfield's Renaming and the Limits of Fiction", *Dickens Studies Annual*, 2002,
<http://galenet.galegroup.com/servlet/LitRC?vrsn=3&OP=contains&locID=dumu&srchtp=athr&ca=1&c=148&ste=16&stab=512&tab=2&tbst=arp&ai=U1302173&n=10&docNum=H1420068140&ST=charles+dickens&bConts=278191>, (13 Aralık 2007).

Renk, Kathleen, "Resurrecting the Living Dead; Elizabeth Barrett Browning's Poetic Vision in Aurora Leigh", *Studies in Browning and His Circle*, 2000,
<http://galenet.galegroup.com/servlet/LitRC?vrsn=3&OP=contains&locID=dumu&srchtp=athr&ca=1&c=59&ste=16&stab=512&tab=2&tbst=arp&ai=U1301558&n=10&docNum=H1420064764&ST=barrett+browning&bConts=278191>, (24 Temmuz 2007).

Schatz, SueAnn, "Aurora Leigh as Paradigm of Domestic- Professional Fiction", *Philological Quarterly*, 2000,
<http://galenet.galegroup.com/servlet/LitRC?vrsn=3&OP=contains&locID=dumu&srchtp=athr&ca=1&c=58&ste=16&stab=512&tab=2&tbst=arp&ai=U1301558&n=10&docNum=H1420064763&ST=barrett+browning&bConts=278191>, (4 Ağustos 2007).

Stouck, David, "The Song of the Lark: A Künstlerroman", Willa Cather's Imagination, 1975,
<http://galenet.galegroup.com/servlet/LitRC?vrsn=3&locID=dumlu&srchtp=kywd&c=2&stab=512&ste=41&tab=2&tbst=ksrch&KA=kunstlerroman&n=10&docNum=H1420058896&bConts=2695>, (8 Ekim 2007).

Tasker, Meg, "Aurora Leigh: Elizabeth Barrett Browning's Novel Approach to the Woman Poet", Tradition and The Poetics of Self, 2002,
<http://galenet.galegroup.com/servlet/LitRC?vrsn=3&OP=contains&locID=dumu&srchtp=athr&ca=1&c=61&ste=16&stab=512&tab=2&tbst=arp&ai=U1301558&n=10&docNum=H1420064766&ST=barrett+browning&bConts=278191>, (11 Mayıs 2007).

Tucker, Herbert F., "Aurora Leigh: Epic Solutions to Novel Ends", Famous Last Words: Changes in Gender and Narrative Closure, 1993,
<http://galenet.galegroup.com/servlet/LitRC?vrsn=3&OP=contains&locID=dumu&srchtp=athr&ca=1&c=68&ste=16&stab=512&tab=2&tbst=arp&ai=U1301558&n=10&docNum=H1420072643&ST=barrett+browning&bConts=278191>, (9 Haziran 2007).

INDEX

- Aestheticism, 2, 27, 28, 29, 90
 Agnosticism, 7, 8
 Alexander Pope, 25
 Alfred Tennyson, 11
 Algernon Charles Swinburne, 11, 28
 Art, 28, 60, 71, 72, 74, 90
 Arthur Conan Doyle, 20
 Autobiography, 41, 42, 88
 Barrett Browning, 3, 59, 60, 61, 62, 71, 74, 75, 77, 78, 79, 80, 84, 85, 91
 Ben Jonson, 25
 Benjamin Disraeli, 15
 Bildungsroman, vii, 2, 32, 33, 34, 35, 36, 37, 41, 44, 84, 88, 89
 Bram Stoker, 19
 Browning, Elizabeth Barrett, 11
 Caroline Elizabeth Sarah Norton, 18
 Charles Dickens, vi, vii, 2, 12, 15, 18, 20, 27, 38, 40, 43, 45, 88, 89
 Charles Kingsley, 15
 Charles Reade, 18, 30
 Charlotte Brontë, 9, 31, 35
 Chartism, 7, 8, 16
 Dante Gabriel Rossetti, 11, 28
 Dickens, 3, 9, 15, 17, 18, 20, 30, 34, 40, 41, 42, 43, 44, 51, 54, 55, 56, 57, 58, 75, 77, 80, 81, 84, 87, 88, 92
 Dion Boucicault, 12
 Edward Bulwer-Lytton, 18, 20
 Elizabeth Barrett Browning, vi, vii, 2, 11, 30, 58, 59, 60, 62, 74, 88, 90, 92, 93
 Elizabeth Gaskell, 15, 30
 Ellen Wood, 18
 Emily Brontë, 27, 31
 Entwicklungsroman, 3, 37
 Erziehungsroman, 3, 37
 Evangelical Movement, 7
 Formation, 32
 Gaskell, Elizabeth, 30
 Gender Distinctions, 34
 George Bernard Shaw, 12
 George Eliot, 16, 17, 25, 26, 30, 31, 34, 35, 90
 George Meredith, 17, 18
 Gerald Manley Hopkins, 11
 Gothic novel, 28
 Henry Arthur Jones, 12
 Künstlerroman, 4, vii, 2, 3, 37, 41, 43, 44, 54, 57, 59, 60, 62, 74, 75, 80, 81, 84, 85, 93
 Love, 63, 73, 74, 82, 85, 86
 Mary Elizabeth Braddon, 18, 20
 Mary Shelley, 19, 74
 Matthew Arnold, 9, 11
 Oscar Wilde, 12, 27, 28
 Oxford Movement, 7, 13
 Quest, 62
 Realism, 22, 23, 25, 26, 90
 Robert Browning, 11, 12, 58
 Robert Louis Stevenson, 19
 Tez, 3
 Thomas Carlyle, 6, 16, 32
 Thomas Gaspey, 20
 Utilitarianism, 6, 7, 16
 Walter Pater, 28
 Walter Scott, 12, 18
 Wilkie Collins, 19, 20, 30
 William Harrison Ainsworth, 12, 20
 William S. Gilbert, 12
 William Wilkie Collins, 18