

EDUCATIONAL NOVEL IN ENGLISH LITERARY GENRES AND ITS FEATURES.

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This study aims to highlight the theoretical-poetic features of the genre of the educational novel (Bildungsroman) in world literary studies. How impact Bildungsroman genre to English literature, and what kind of main features were appeared in last centuries. The first manifestation of some English, Russian and German historian and philosopher to the upbringing novel.

INTRODUCTION. In World Literary Studies, the theoretical-poetic features of the genre of the educational novel (Bildungsroman) are recognized as one of the active areas of many scientific research. The word "Bildung" is a German loan word meaning "portrait", "image". The Bildungsroman genre has a history of nearly 200 years in English literature and still has not lost its place. In the work of the German historian and philosopher Wilhelm Dilthey, one can meet the first manifestations of the genre of the upbringing novel. At the same time Dilthey studied the novel of upbringing into 3 types⁴:

- 1) Entwicklungsroman is a developing novel.
- 2) Erziehungsroman is a pedagogical and educational novel.
- 3) Künstlerroman is a novel about the creator.

An Entwicklungsroman ('development novel') is a story of general growth rather than self-cultivation.

An Erziehungsroman ("education novel") focuses on training and formal schooling, while a Künstlerroman ("artist novel") is about the development of an artist and shows a growth of the self. Furthermore, some memoirs and published journals can be regarded as

⁴ Дильтей В. Основная мысль моей философии // Вопросы философии. 2001. № 9. С. 122–123.

bildungsroman although claiming to be predominantly factual (e.g. *The Dharma Bums* by Jack Kerouac or *The Motorcycle Diaries* by Ernesto “Che” Guevara). The term is also more loosely used to describe coming-of-age films and related works in other genres.

Based on the judgments of the German researcher G. Meyrink, the problem of the formation of the hero's personality is raised in the context of a modernist reinterpretation of the tradition of the novel of becoming (*Entwicklungsroman*). Taking into account the concepts of the “subjective” novel, as well as the artistic features of the writer’s prose, the hero is considered as a subject-in-information, and the author's version of the “novel of becoming” is interpreted as a novel of initiation. The obvious “disintegration” and “transformation” of the novel form in the context of modernist aesthetics allows us to add to a number of varieties of the novel of formation traditionally distinguished from the standpoint of educational aesthetics (*Bildungsroman* — translated as the “novel of upbringing” itself, *Erziehungsroman* — traditionally translated as an “edifying novel” and *Entwicklungsroman* — as a “novel of development” a new type of novel — “the subject” (“*Subjektroman*”)⁵.

Another researcher, whose invaluable works have been translated into many languages of the world, M. M. Bakhtin, in the book “*Questions of literature and aesthetics*” also examines the problems and types of the novel of upbringing. As M. M. Bakhtin's research has shown, the most significant in this regard are such signs as the type of relationship between the author and the hero and the features of artistic space and time — chronotope. Unlike Diltey, he defines four types of the novel of upbringing: the idyllic-cyclical type, in turn, is divided into a purely age-related novel of formation that is absent in its pure form and a partially age-related novel of formation, in which life appears as an experience, a school. A similar type of novel can be attributed to the novel “*Green Henry*” by the German writer Keller.

The second type of parenting novel is a biographical (or, often, autobiographical) novel. M. M. Bakhtin cites Fielding's “*The Story of Tom Jones, the Foundling*” and Dickens’ “*David Copperfield*” as examples of such a novel.

The third type of the novel of education, the Didactic and pedagogical novel, is represented by such examples as Xenophon's “*Cyropedia*”, Fenelon's “*Telemachus*”, Rousseau’s “*Emile*”.

Hirsch and Jerome Buckley, in their scientific works, describe the following genre features characteristic of the Victorian *Bildungsroman*.

⁵ The transformation of the development novel (*Entwicklungsroman*) genre in the oeuvre of G. Meyrink p151-156.

Autobiographical — Most Victorian parenting novels are autobiographical.

The story of the origin is a child character, most often it is an orphan, deprived not only of parents, but also of his native shelter. The absence or loss of parents symbolizes the loss of his faith in the values of the concepts of family, native hearths leads to the search for an alternative caregiver or lifestyle.

Learning (scientific and moral-ethical) — the character develops against the background of “apprenticeship” in life. Obtaining the knowledge necessary for the development process is the main core of the novel. Trials and wanderings — a journey from home is rather an escape from provincial or everyday life.

The trials that fall to the lot of a character shape his character, develop their own way of adapting to existing circumstances. Mental conflict — the main conflict lies within the mental world of the character himself. Having exhausted the internal conflict, the hero achieves harmony and embarks on the path of stable and organic existence. Financial independence — the financial formation of the hero is achieved through education, gradual honing of skills and work experience.

Love — most of the characters are experienced not only by the environment, money, but also by love, moreover, pure love is contrasted with vicious⁶.

All of the above signs and types of Bildungsroman are characteristic of the novels of the upbringing of Ch. Dickens. His novels such as “Oliver Twist” (1837-1839), “The Life of David Copperfield, told by himself” (1849-1850), “Great Expectations” (1860-1861) are known in critical literature as classic novels of upbringing. They retain to one degree or another the defining components — the cyclicity inherent in the genre (childhood, adolescence, youth), as well as almost the entire range of genre features (family history, cognition and upbringing through life trials, etc).

The appeal to the novel of upbringing as one of the varieties of the novel genre is largely explained by the fact that the problem of the genre, and in particular, the genre of the novel, remains one of the urgent problems of domestic and foreign literary criticism. This is evidenced by the appearance in recent years of a large number of works devoted to the study of the novel.

B. V. Tomashevsky also pointed out the need to study stable “signs of the genre”, by which he understood the dominant techniques that organize the composition of a work. According to I. G. Neupokoeva, “elucidation of the processes of formation, flourishing,

⁶ Бахтин, М. М. Литературно-критические статьи // Эпос и роман / М. М. Бахтин. — М., 1986. — 392 с.

transformation and decline of the genre, synthesis of genres and their differentiation can be considered one of the most important theoretical tasks of the history of world literature.”

For Russian literary critics, the category of literary genre is primarily associated with the idea of the integrity of a work that unites all the main components of the latter. This idea was formulated by M. M. Bakhtin, and it is fundamentally important, since it is on this concept that the idea of analyzing any literary work is based. At the same time, N. D. Tamarchenko clearly identified two components in the concept of “genre”: 1) an empirical concept of a particular work, whether it is a drama, comedy, ode, sonnet, novel or a “hybrid” combination of several genre forms in one thing; 2) an “ideal” type or a logically constructed model of a particular literary work.

The term “novel of upbringing” primarily refers to a work whose dominant plot structure is the process of educating the hero: life for the hero becomes a school, and not an arena for struggle, as it was in an adventure novel. The hero of the novel of upbringing does not think about the consequences that are caused by one or another of his actions, deeds, he does not set himself only narrowly practical goals, which he would strive to achieve by subordinating all his behavior to them. He's looking for himself. He is led by life itself, teaching him lesson after lesson, and he gradually rises to the only ideal — to become a man in the full sense of the word, to be useful to society.

Based on these ideas, V. S. Vakhrushev ascribes the concept of the genre not so much to Aristotle (although it is very important in terms of identifying the components of the genre), but to Plato. The scientist writes: “The genre is paradoxically dialectical in its inner nature, because it is both an ontological and epistemological category... a person exists only in a system of genres (historical, social, everyday, speech) and only in this way can he create genres in art, science, and everyday life.” It is further stated: “Genre as an ideal type is an idea that generates a model of such phenomena and processes that have a double function: they are self—directed (this is their gaming aspect) and at the same time aimed at cognition and re-creation of life.” In other words, V. S. Vakhrushev captures in the genre both its aesthetic component and its social essence, its active role in the life of society. It should be added to this that the genre is characterized by the integrity or unity of the work, which includes such components as the structure of the text, its composition, plot, imaginative system, ideological orientation (axiology), its style — not only in its linguistic aspect, but also as a set of artistic techniques and methods of representation.

The works of M. M. Bakhtin made a great contribution to the study of the novel. M. Bakhtin considers the most important features of the novel to be its “unpreparedness”,

“incompleteness”, which just imply the readiness of the genre for further development and transformation. If we take its linguistic aspect, the novel appears as “artistically organized social discord, sometimes multilingualism, and individual discord”, which together create a special “higher unity”, give this genre dialectical integrity.

As for the relationship of the novel with other genres, M. Bakhtin distinguishes between two aspects of this problem, which can be conditionally called “internal” and “external”. On the one hand, the scientist sees that the novel is “omnivorous”, it willingly includes elements of any other genre, literary or “non-artistic” (the latter include church sermons, diaries, legal documents, etc.).

Just as easily, a novel can parody these other genres. On the other hand, according to the scientist, the novel “does not get along well with other genres. He is fighting for his dominance in literature, and where he wins, other, old genres decompose.” Since the twentieth century, the novel has been increasingly diversified in forms and thematic features — there are such forms as the “river novel”, which includes large novel cycles, a novel consisting of a chain of short stories, a screenplay novel, etc. The branch of science fiction literature is expanding, including predictive novels, dystopias, “space operas”. A fantasy novel arises, combining novel intrigue with elements of fairy tales, legends, and mystical literature.

On the one hand, any genre is always individual, on the other hand, it always relies on literary tradition. The genre category is a historical category: each epoch is characterized not only by the genre system as a whole, but also by genre modifications or varieties in particular in relation to a particular genre. The varieties of the genre today are distinguished by literary critics on the basis of a set of stable properties (for example, the general nature of the subject, the properties of imagery, the type of composition, etc.).

Conditionally, the typology of the novel can be represented as follows: autobiographical, documentary, political, social, the novel of upbringing, philosophical, intellectual, feminine, family and household, historical, adventurous, fantastic, satirical, sentimental, etc.

According to structural features: a novel in verse, a travel novel, a pamphlet novel, a parable novel, a feuilleton novel, etc.

Like any genre, a novel must have specific features. M. M. Bakhtin, who identifies three main features of the genre model of the novel, which fundamentally distinguish it from other genres:

-the stylistic three-dimensionality of the novel, associated with the multilingual consciousness realized in it;

-a radical change in the temporal coordinates of the literary image;

-a new zone of building a literary image, namely the zone of maximum contact with the present (modernity) in its incompleteness .

I. Vlodavskaya⁷, S. Gaijunas, R. Darwin, A. Dialektova, N. Leytes, N. Mikhalskaya, O. Naumova, N. Osipova dedicated her works to German and English educational novels. Thus, I. A. To analyze this type of novel, Vlodavskaya builds her own “universal” paradigm, emphasizing the type of hero “brought up” by social and psychological parameters. N. Osipova Ch. Analyzing his books, Dickens, A.I. Thackeray and Catharina Charlotta De la Gardie come to a generalizing conclusion: “A Novel of upbringing is a novel that embodies the dynamic image of a person who enters the social world and finds his place in it.”

I. Vlodavskaya, S. Gayjunas, R. Darwin, A. Dialektova, N. Leytes, N. Mixalskaya, O. In Naumov, N. Osipova of his works are dedicated to teaching the novel in German and English. So, I. A. Vlodavskaya for his analysis of this type of novel, a “universal” construction of the paradigm, social and psychological parameters on the “bred” hero type was noted.

The hero of the novel of upbringing, unlike the hero of the adventurous and old family novel, is important in itself, is interesting for his inner world, his development, which manifests itself in relationships with other characters and is found in collisions with the outside world. The events of external reality are attracted by the author taking into account this internal psychological development. The author of the novel forces the reader to trace how life, starting from the childhood of a person and until the completion of the formation of his character, teaches him lesson after lesson: teaches with his positive and negative manifestations, light and dark sides, teaches, including in active activity and leaving in some cases a passive observer, teaches to learn theory and practically apply the acquired knowledge. Each lesson is a higher step in the development of the hero.

The central character of the novel of upbringing strives for active activity aimed at establishing justice and harmony in human relations. The search for higher knowledge, the meaning of life, is an integral feature of it.

The basis of the composition of the hero's image is his formation from childhood to the moment when he appears to the reader as a person with a fully formed worldview and

⁷ Влодавская, И. А. Поэтика английского романа воспитания начала XX века: типология жанра / И. А. Влодавская. — Киев : Вища школа, 1983.

relatively stable character traits, a person who harmoniously combines physical development with spiritual. Hence, the entire storyline of the novel of upbringing is conducted by the author through the image of the inner life of the hero by the method of introspection. The hero himself observes his own improvement, the formation of his consciousness. Everything that happens around him, the events in which he participates or observes them from the outside, his own actions and the actions of other people are evaluated by the hero in terms of their impact on his feelings and consciousness. He himself dismisses everything, in his opinion, that is unnecessary, and consciously fixes all the positive things that life offers him.

The composition of the image of the main character of the novel of upbringing is also characterized by the method of retrospection. Reflections on a certain period of time, analysis of one's behavior and conclusions drawn by the hero sometimes turn into whole excursions into the past, into memories that are highlighted by the author in special chapters. Sometimes there is no clarity in such a plot, because all the author's attention is directed at the formation of a personality and all the action of the novel is concentrated around this main character, the main stages of his spiritual development.

The stages of development through which the hero of the novel of upbringing passes are often stereotypical, that is, they differ in the presence of parallels in other samples of the same genre variety. For example, the hero's childhood years are most often spent in an environment of extreme isolation from all the hardships of the surrounding life. The child either accepts ideal, embellished concepts of reality from educators, or, left to himself, creates a fantastic world out of incomprehensible phenomena in which he lives until the first serious collisions with reality.

The pernicious effect of such education is the mental suffering of the hero — a typical feature of the novel of education. The author builds a plot on the collisions of the hero's non-vital ideals with the everyday life of society. Every encounter is an educational moment, because no one is able to raise a person as faithfully as life itself can do (this is exactly the view of education held by the people from the fantastic tower in Goethe's novel), and life ruthlessly breaks all illusions, forcing the hero step by step to develop the qualities that a person needs in society.

The path of search and disappointment, the path of broken illusions and new hopes gives rise to another difference in the novels of education: their characters, as a result of their formation, acquire qualities that to some extent relate them to each other: rich fantasy in childhood, enthusiasm reaching exaltation in adolescence, honesty, thirst for knowledge,

aspiration to active activity aimed at establishing justice, harmony in human relations and, most importantly, the hero's penchant for philosophical reflection, reflection. Hence, philosophical and ethical motives often run through the entire novel, which are presented to the reader through the reflections of the hero, or, most often, in the form of arguments-dialogues.

Other novel of upbringing novel among types play an important role, many species are able to form and turn it in — novel test, the formation of the characters of the novel, the novel childhood and others. the novel makes it easily forms of education and interaction with other types of literature-it's fun, satirical, melodrama, travel, and adventure novels. It self-parody may include elements of the genre.

The upbringing novel rarely appears in its" pure "form and is often closely related to other genre features" in the novel "The Life and adventures of Nicholas Nickleby", the upbringing novel is enriched with family, social, psychological novel features⁸.

The novel can be defined as the most universal genre education, especially adapted to any artistic transformations, to interaction with any kind of texts, both oral (mythology, folklore) and written (poetry, drama, scientific texts, business documents, etc.).

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