

## THE IMAGE OF ORPHAN HEROES IN ROMANS OF FORMATION (BILDUNGSROMANS)

Safarova Zilola Tolibovna\*

\*Researcher,

Department of English Literature,  
Bukhara State University, Bukhara, UZBEKISTAN

Email id: safarovaenglishteacher@gmail.com

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### ABSTRACT

*Bildungsromans are one of the most significant branches of world literature that is worth to be investigated. These types of novels are known by various names, such as, coming-of-age, novels of education and novels of formation. In English literature this genre mainly flourished during the Victorian age with the novels of Ch.Dickens (“David Copperfield”, “Great expectations”) and Sharlotte Bronte (“Jane Eyre”).In Uzbek literature some characteristic features of Bildungsromans were introduced by the works of prominent Uzbek writers Gafur Gulyam (“A naughty boy”) and Askad Mukhtor (“Farewell to childhood”).*

**KEYWORDS:** *Bildungsroman, Novel, Orphan, Orphan Hood, Romans Of Formation, Plot, Main Hero.*

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### I. INTRODUCTION

The Bildungsroman is a literary term describing the main hero’s psychological and moral growth from their childhood into maturity. As an independent literary genre it appeared in Germany. Derived from German, the word “*bildungs*” means “*formation*” and “*roman*” means “*novel*”.Romans of formation are generally narrated by the first person and often the name of the protagonist is chosen as a title for the literary work (*Emma, Oliver Twist, David Copperfield, and Jane Eyre*). In the beginning of the XVIII century most of the European writers started describing long narratives in prose. Though a novel genre was developed by the works of English writers (*Daniel Defoe, Samuel Richardson, and Henry Fielding*), German and American writers contributed to the creation of a new novel form – *Bildungsroman*. Wieland’s “*The History of Agathon*”(1766-67) and Goethe’s *Wilhelm “Meister’s Apprenticeship”*(1795) in Germany, Mark Twain’s “*The adventures ofHuckleberry Finn*”andSalinger’s “*The Catcher in the Rye*”in America are regarded as the first successful novels of this kind [1, p.22]. The elements of novels of formation were brought into Uzbek literature by Gafur Gulyam’s “A Naughty boy”.

### II. LITERARY REVIEW

When talking about education and upbringing Abdulla Avloni’s profound statement comes into the mind: “*Upbringing is for us a matter of life or death, salvation or destruction, happiness or disaster*”[2, p.5].These words of the great Uzbekwriter of enlightenment are as important for our nation today, as they were at the beginning of the century. Although many writers of literature

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did not specify the meaning of the term “upbringing” directly, different aspects of it had been expressed through their artistic images that they created for their works. Of course, all works of literature have an educational value in some sense, but in Bildungsroman novels, the protagonist grows mentally and physically in the eyes of the reader. In this respect, they stand out from other novels.

In the Enlightenment period the subject of upbringing people through enlightening them rose to the forefront. Therefore, a series of special educational novels (novels of formation) emerged in Enlightenment literature. Writers widely accepted those literary forms, in particular prose forms, which were understandable to the people as a whole. However, the leading genre of the period became the novel. The prose style was clearer, graceful and polished than before. The representatives of this genre were more interested in the problems of everyday life and did not deal with strong human passions. The hero of the novel was no longer a prince, but a member of the middle class [1, p.138-139]. It is well-known that in most of those works there was illustrated that the conditions for orphans and stepchildren to get an education were not always sufficient. For this reason, the fate of orphans and the tragic effects of ignorance began to be covered as a separate topic in the works created. Writers such as, Samuel Richardson, Tobias Smollett and Henry Fielding showed their deep sympathy for the common men, describing them in their actual surroundings, which made them so convincing, believable and true to life [1, p.167]. In fact, the elements of bildungsroman genre can be found in many novels of all times, but it had not been formed as a separate genre. As many scholars of the world confirm, the term “*Bildungsroman*” was introduced to literature in 1817 by Karl von Morgenstern [3, p.22] and the genre flourished in both England and America in the mid-nineteenth century. The term usually refers to the type of novels that focus on the development or the upbringing of the main character. In 1910 the word “*Bildungsroman*” was defined by the encyclopedia Britannica as follows: “*Bildungsroman is class of novel that deals with the maturation process, with how and why the protagonist develops as he does, both morally and psychologically*” [4, p.12].

In world literature, the genre of Bildungsroman novels occurs in various forms, such as coming-of-age, Entwicklungroman (novel of development), Erziehungsroman (novel of education), Künstlerroman (development of an artist) and Zeitroman which combines the development of the period in which the hero lived [3, p.25]. In short they are all seen as the novels of formation and development. All of these novels give a vivid illustration that social conflicts, historical circumstances and environment has a serious impact on the spiritual development of the protagonist.

### III. ANALYSIS.

As it has been stated, Bildungsroman is ideologically focused on illuminating the processes of change of the hero to maturity. While German novelists working in this genre focused more on the inner and spiritual struggle of the protagonist, English writers raised the struggle between the protagonist himself and the contradictions of the outside world to form a personal identity [4, p.22]. They frequently chose the orphan children as their main heroes. In general, the analysis show that in such works the plot develops with the following similar peculiarities:

- *Loss*: At the beginning of the story, the protagonist usually experiences a deep emotional loss during childhood or adolescence. In most works, it is depicted by the loss of one parent or

both of the parents. The protagonist is left in the care of a relative, and sometimes completely in the street.

In Dickens's "*David Copperfield*", David lives with his stepfather, in "*Great expectations*" an orphan boy Pip with his sister, and in Charlotte Bronte's "*Jane Eyre*" Jane is remained under the guardianship of her foster aunt, and grows up seeing an injustice, cold treatment.

- *Travel*: Tired of injustice, the main hero runs away from home, travels in a physical or figurative way to find answers to the questions in his heart and make his dreams come true, or simply to have a life experience that helps him better understand the world.

Mark Twain's "*The Adventures of Tom Sawyer*" (1876) is one of the world's most famous children's novels. Tom is the protagonist of the novel and is brought up by his aunt. However, he escapes from home, being unwilling to withstand his aunt's relentless scolding, and undergoes many adventures.

The protagonist of Charles Dickens' novel "*David Copperfield*", also can't stand the oppression of his stepfather and goes in search of his own happiness. Along the way, he encounters different personalities and thus develops as an independent person. Similarly, in "*Jane Eyre*" (Charlotte Bronte) Jane prefers to be sent to the strictest school in order to be far from abuses of Mrs. Reed and her bully son John Reed. Later at the age of 18 she leaves the school for the journey of self-development, along this journey Jane struggles to find her place and her purpose in society.

- *Conflict and personal growth*: The hero's path to maturity is not always easy. They make a lot of mistakes and are usually not well accepted by society. However, as the story proceeds, the protagonists evolve in all directions and society reaccepts them. Charlotte Bronte's novel "*Jane Eyre*" depicts the process of an orphaned girl turning into a self-assured proud woman. The author portrays a strong-willed girl who can always find the strength to stand up, even though she was initially humiliated by the family members who raised her, and then faces cruel punishments by the ruthless head of the girls' school.

Also, in "*Great expectations*", the orphaned boy Pip, suffers a lot, both mentally and physically, in the way of his dreams. Such unexpected trials harden him and help him understand life more broadly.

- *Maturity*: The protagonist demonstrates tremendous psychological growth, change, and maturity by the end of the novel. The story sometimes ends with receiving help from someone on the path to maturity or even main heroes themselves become able to support others.

For example, in James Aldridge's "*Heroes of Empty View*" (1954), Zane transforms from a lonely child in the street into a real worker. But until then, he experiences the hardships of life. "*Heroes of the Empty View*" is perhaps author's most important work, successfully reflecting picture of the conflicts, the contradictions.

Happy ending: At the end of almost all novels of formation, the protagonist draws conclusions from his mistakes, achieves his dreams and goals. So, the work usually has happy end. One of the most prominent writer of XVIII century English literature, Henry Fielding's novel "*The History of Tom Jones*" (1749), is the pinnacle of the writer's career. The work is written in the genre of realistic novels, with a real picture of England. It embodies the lives of various classes

and professionals [1, p.169]. At the end of the work, the identity of Tom, who was abandoned as a baby, becomes clear, and his uncle decides to make Tom his heir.

A similar story can be found in Charles Dickens's novel "*Oliver Twist*". After the years of sufferings in the hands of street criminals Oliver also finds his aunt and is adopted by warm-hearted man Mr. Brownlow. In spite he was young and with no one to care and protect him, he never lost his pure soul and hope for better future.

#### IV. DISCUSSION

In some of the literary works we can see that the children were given to be brought up in a girls' or boys' monastery or in a boarding house. But in such works the image of children's parents is not fully embodied. Because the consequences of upbringing are aimed to be shown through the lives of those children. Because of the strict discipline in such educational places, the children grew up longing for fun and a happy life. That is why, they strived for freedom being eager to experience various opportunities of freedom. This is observed not only in English literature but also in the literature of other nations.

An example to such works can be the work of the French writer Gustave Flaubert' (1821-1880) "*Mrs. Bovary*". British author William Thackeray's "*Vanity fair*" also depicts the lives of Becky Sharp, a poor orphan girl, and Amelia Sedley, a rich lady, both of them were brought up in a girls' boarding school.

Charles Dickens (1812-1870) was the first author in English literature to depict the lives of ordinary people who suffered under bourgeois conditions with realistic spirit. He defended the rights of the common people, exposing social injustices and the contradictions between rich and poor. His novel *Dombey and Son* (1848) explores the relationship between father and son. Dombey, a prominent merchant, neglected his daughters, considering that only his son can be a real heir for him and continue his business. His ambitious ended with the death of his a-six-year old son, as he sent him to a trade school where he was taught in a strict regime. Admittedly, Charles Dickens is famous with his orphan heroes and novels of formation. Almost all of his works depict the life and adversities of abandoned or suffered children along with their personal development. [5]

#### V. CONCLUSION

Thus, the classic novel of formation - *Bildungsroman* is a genre focused on the depiction of the gradual mental, physical and moral development and formation of the personality of the character, both male and female, depicted by realistic artistic method. The appearance of varieties of the genre can be associated with different types of characters in terms of gender, nationality and social conditions. Such a variety of samples of the novel of formation requires a carefully thought-out methodological approach in the implementation of a productive literary analysis of novels in their genre context. Mentioned novels in this article have their own unique features, each of which can be the subject of separate studies.

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