Bildungsroman in Charles Dickens's *Great Expectations* and James Joyce's *A Portrait of the Artist as a Young Man*

By

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Declaration

It is hereby declared that

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2. The thesis does not contain material previously published or written by a third party, except where this is appropriately cited through full and accurate referencing.
3. The thesis does not contain material which has been accepted, or submitted, for any other degree or diploma at a university or other institution.
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Dedication

I dedicate this thesis to Almighty Allah, my creator, my strength and Prophet Mohammad (saw), my source of inspiration, wisdom, knowledge, and understanding. They have been the source of my strength throughout this period. I only have relied upon Allah and His miracles. I also dedicate this work to this present moment so that after years when I look back at this moment, I can remember that “The darker the night, the brighter God’s smile”.

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Abstract

Bildungsroman novels also known as “coming- of- age” novels deal with subjectivity and the relationship between the self and society. A bildungsroman novel mainly conveys the narrative of a person's cognitive development within the perspective of a predetermined social structure. In the narratives, the character's advancement is represented both as an employment to existence and an investigation for reasonable life within the community.

Charles Dickens (1812-1870) and James Joyce (1882-1941) have used bildungsroman in their novels, Great Expectations and A Portrait of an Artistas a Young Man, respectively this thesis aims to focus on their different approaches. Since the novels are written in different periods, the style, techniques and writing devices are also different. The main focus of the thesis is to analyse the social as well as the psychological state of the protagonists. The bildungsroman traces the social and psychological reality of the protagonists from childhood to adulthood. The settings, characters and plots in these two novels are centered around society’s middle and lower classes. In Great Expectations, we can see an uneven social class structure, contrast between rural and urban England, immorality of the high class, flaw of the judicial system, uneven educational opportunities and quality of the Victorian era. Pip’s journey of finding himself from childhood to adulthood will critically be analised through the lens of social realism in this thesis. In addition, A portrait of the Artist as a Young Man shows us the view of an Irish Catholic society, where Stephen, in search of his life’s anchor, finally determines to turn away from priesthood towards art. Stephen’s journey of finding himself from childhood to adulthood will be critically analyzed through the lens of psychological realism in this thesis.

Therefore, the main focus of this thesis will be to show how the selected bildungsroman novels of Dickens and Joyce use realism and psychological realism to portray the life journey of Pip and Stephen from childhood to adulthood.

Keywords: Realism, Social realism, Psychological realism, Bildungsroman, Self-realisation, Self-identity.

Chapter One

Introduction

1.1. Bildungsroman

The term Bildungsroman was coined in 1817 by Karl von Morgenstern, but it was not commonly applied until the end of the 19th century. Throughout the middle half of the 19th century, the term flourished in both England and the United States. The term Bildungsroman refers to a novel that focuses on the central character's growth or education. The word Bildungsroman has come from the German word ‘bildungs’ means formation and ‘roman’ means novel. The sub-genre bildungsroman has various variations in its kind such as Entwickslungroman, which means novel of development; Erziehungsroman, which means novel of education; Kunstlerroman, which means the development of the artist and Zeitroman, which associates the development of the era in which the hero lives with his or her personal development. Bildungsroman was especially popular until 1860. As the protagonist grows from youth to psychological or emotional maturity, the genre aims to lead the reader to a sense of personal affluence. Growth and maturation occur in a predictable manner. As a result, the sensitive and intelligent protagonist leaves home, goes through several stages of conflict and growth, and ultimately discovers the perfect way to store his or her absolute talent after a series of crises and love affairs. The protagonist's various psychological dilemmas are emphasised by German authors. On the other hand, the character's struggle to introduce an individuality with different conflicts from elsewhere in the consciousness is underlined by English fiction writers. As a result, the protagonist seeks a reformation into the meaning of life or uses the central protagonist to carry out the author's cultural and ethical viewpoints. Šárka Bubíková in his article says that “a child grows up simply by realizing a culturally inherited potential, then becomes an

adult by replicating the norms, roles, modes of behavior, as well as cultural expression of previous generations" (9). As quoted in Franco Moretti's book, Karl Mannheim in his essay "The Problem of Generations" (1952) argues that only stable, traditional civilizations with little or no change within multiple generations may support such a maturation process. Mannheim refers to this phenomenon as "prescribed youth" who "knows no entelechy" and hence is culturally inconsequential or nearly invisible. However, with notable changes in industrialization and urbanization that began dramatically transforming the world from one generation to the next, it is no longer possible to simply grow up by following in the footsteps of the previous generation. As a result, "the colorless and uneventful socialisation of the 'old' youth becomes increasingly impossible," and growing up itself becomes an issue, "one that makes youth itself problematic" (4). As a result, a new type of protagonist emerges in literature, in which a young hero is featured in a sad and challenging transition from childhood to adulthood. This is not to mention that young literary heroes have not taken place before; what differentiates them from the new youthful hero is the current attention on youth as a developmental phase in someone's life, one that has a serious influence on the adult. According to Franco Moretti, "youth is both a necessary and sufficient definition of these heroes," and "changes in the hero himself acquire plot significance" (4). Bakhtin mentions time as an important element in his description of the protagonists of the Bildungsroman: "Time is introduced into man, enters into his very image, changing in a fundamental way the significance of all aspects of his destiny and life" (21). Some of the most renowned bildungsroman authors include Johann Wolfgang von Goethe, Christoph Martin Wieland, Thomas Mann, Charles Dickens, Charlotte Bronte, James Joyce, Mark Twain, and Sylvia Plath, among others. Despite their different epochs, nationalities, and social backgrounds, each of these writers was able to carve out their own niche by producing wonderful

works of literature, some of which would indisputably fall under the label "bildungsroman". Although Christoph Martin Wieland's *The History of Agathon*, written in 1766–1767, maybe the first known example, it was Johann Wolfgang von Goethe's Wilhelm Meister's *Apprenticeship*, written in 1795, which transformed the form from philosophical to personal development and gave the genre celebrity. The protagonist's experiences can be interpreted by the author as a journey toward the meaning of life or as a device for the author's social and moral beliefs as expressed through the protagonist. Wilhelm Meister's *Apprenticeship* (1795), a novel considered a classic example of the Bildungsroman, was published by Johann Wolfgang von Goethe. Charles Dickens, a Victorian novelist who selected the Bildungsroman form for at least two of his most famous works, *David Copperfield* and *Great Expectations*, was one of the greatest British authors of all time. Dickens rose to popularity as a journalist and comedic writer with the *Pickwick Papers*, despite having other well-known novels such as *A Christmas Carol* and *A Tale of Two Cities*. In 1929, the Nobel Prize in Literature was awarded to Thomas Mann, a prominent German novelist of the 20th century. His most well-known works include *The Magic Mountain*, a Bildungsroman, and *Doctor Faustus*, a Kunstlerroman in which the protagonist is an artist who makes a counter-offer to the devil in order to regain creative vitality. In Mann's novels, the destruction of civilization is a popular theme. James Joyce, whose classic novel *A Portrait of the Artist as a Young Man* portrays the development of an artist, is one of Ireland's most renowned novelists. The artist as a bohemian who refuses to accept middle-class core beliefs was identified in this novel. Furthermore, Joyce's literary discoveries, especially his use of the stream of consciousness technique, reformed his significant place in the development of the novel. Some female writers, such as Charlotte Bronte and Sylvia Plath, also wrote excellent Bildungsroman novels. *Jane Eyre* (1847) by Charlotte Bronte is an excellent female Bildungsroman. Sylvia

Plath, a member of the devotional generation, wrote a semi-autobiographical novel called *The Bell Jar*. It is indeed a Bildungsroman, but not in the traditional sense.

In the Bildungsroman genre, there are several familiar features and subjects, such as 'identity and self,' 'coming of age,' 'education,' 'love,' and 'search for the meaning of life,' as well as many diverse analytical techniques. Since the process of learning that characterises the protagonist from an adolescent to a mature or developed condition is an important component of this genre, Goethe chose the theme of coming of age and apprenticeship. The idea of identity and the self is influential in Ralph Ellison's Bildungsroman, *The Invisible Man*. The protagonist acquires another point of view on his experiences with others as part of his self-discovery journey. As a result, the main character in this type of Bildungsroman develops psychologically toward maturity and self-awareness. The protagonist tends to leave his or her home, which is generally located in a remote region, to make the journey into the greater world of urban settings, which is another dominant feature in Bildungsroman. As a result, the protagonist comes into contact with a relatively large society that treats his unique qualities to the experiments, and the physical journey subsequently encourages transformation, resulting in growth. The theme of education is another important aspect of Erziehungsroman. In these novels, life is an education, and growing up is a series of experiences that teach a variety of lessons, some of which are academic in nature and others which are not, such as understanding social norms, business operations, or obtaining authenticity in different relationships. Entwickslungroman, known as a novel of development, Erziehungsroman, known as a novel of education, Kunstlerroman, known as a novel of artistic development, and Zeitroman, known as a novel of era development as well as personal development. There might be some English, American, or German components, as well as a social protest or surrealistic component. Mark Twain's *Huckleberry Finn* and J. D.

Salinger's *The Catcher in the Rye* are examples of the American Bildungsroman style, which combines the German Bildungsroman and the Spanish nonlinear narrative. A surrealistic English Bildungsroman by Daniel Defoe is *Moll Flanders*. The English Bildungsroman, on the other hand, utilises the outside world to challenge the hero's aspiration for identity. *Remembrance of Things Past* by Marcel Proust, *A Portrait of the Artist as a Young Man* by James Joyce, and *Dr. Faustus* by Thomas Mann are all excellent examples of Kunstlerroman. The improvement of the era in which the hero's life is connected with his self-improvement is interconnected in Zeitroman, a term of the Bildungsroman. For example, the impacts of becoming a Civil War soldier are exaggerated in Stephen Crane's novel *The Red Badge of Courage*.

Even though a Bildungsroman depicts the protagonist's whole life journey from adolescence to adulthood, including all of the hardships and joys along the way, as well as the protagonist's moral and psychological development, it corresponds to the realistic situation of the society in which the protagonist grew up and the mental and psychological states that the protagonist has experienced. Despite the fact that Bildungsroman and realism are not synonymous, they are related. The protagonist's psychological or spiritual journey, fight for identity, societal conflict, or loss of innocence are all depicted in bildungsroman literature. These outings can be analysed using realism theory and linked to various types of realism, including social realism, magical realism, psychological realism, socialist realism, and so on. Literary realism investigates real people and events. It also looks into the languages of real people. This not only sounds like an interesting story, but it also provides an insight into the fresh and honest circumstances of the time. It can also be a powerful tool for bringing about change for specific groups of people. As a result, the goal of this article is to discuss the selected novels and their protagonists in light of social and psychological realism theories. This paper aims to show the

way in which the two selected novels, *Great Expectations* and *A Portrait of the Artist as a Young Man* despite being the same genre of novels, i.e., bildungsroman, employ two different perspectives through which the journey of the protagonists from childhood to adulthood can be traced. These two frames of reference are social realism of the 19th century and psychological realism of the 20th century.

1.2. Bildungsroman in 19th Century Literature

The Bildungsroman, according to Moretti, originates with Goethe and Jane Austen and was co-founded by an early 19th century English writer. Instead of a familial connection of cultural evolution, Moretti recommends a sequential cross-cultural generic formation. Other Bildungsroman theorists have distinguished 18th and early 19th century English novelists from the genre, placing them within a wide classification of novelistic forms. Most remarkably, Mikhail Bakhtin cites *Tom Jones* as an example of 'biographical' fiction in which the hero becomes an inherently predefined character, unaffected by the Bildungsroman's assimilation of historical time. Scott's *Waverley*, widely regarded as the document that prompted 19th century interest in the historical novel, as well as forming part of an autobiography discourse of individual growth, would appear to better meet the definition for the Bildungsroman identified by Bakhtin and Georg Lukács, but it is less clear from which Austen's novels match in this wider genetic diversity specialty. None of Austen's novels, exception of *Mansfield Park* (1814), introduce a prolonged fiction of self-formation, according to Thomas Jeffers. The two most frequently referenced Bildungsroman, *Pride and Prejudice* (1813) and *Emma* (1815), incorporate revolutionary self-reflection narratives within a much relatively narrow approach, concentrating on an apparently different pattern of biographical time. However, some readers believe that Fanny Price, the heroine of *Mansfield Park*, lacks the storytelling entity with which Austen's

other female protagonists have been commended. Laura Green previously recognised 'novels of courtship' in the Austen-Burney tradition from 'novels of formation' in the more contemporary sense, even if she is also wary of the term 'Bildungsroman' in the perspective of the English and Anglophone literary tradition. Despite these challenges and misunderstandings, there is still a convincing argument for emphasizing Goethe's *Wilhelm Meister* as a hugely important figure in any discussion of the 19th century Bildungsroman in Britain. Although a diversity of 'development novels' written in English stretches back or autonomously eventually form with the late 18th century German Bildungsroman, some of which have been mentioned as effects on Goethe himself, Goethe's writing remains a key point of access if we seek to learn the term 'Bildungsroman' as a more insightful, distinctive classification within the broader descriptive field of 19th century fiction. Most of the other significant 19th century British authors were closely associated with *Wilhelm Meister*, and some with other significant examples of German Enlightenment and Romantic theorisation of *Bildung*, from Scott in the first two decades to Thomas Hardy in the 1890s. Some renowned fiction writers, such as Scott, Edward Bulwer-Lytton, and George Eliot, had a thorough understanding of German literature and an instructive desire to engage in it, while others, such as Dickens and Charlotte Bronte, had access to translated editions. While tracing the implication of the German Bildungsroman on the improvement of 19th century British fiction is not the prime objective of this paragraph, such an attempt does not have to be limited to relatively trivial or disguise novels of the period. The list of Victorian novels that explicitly assert or reasonable *Wilhelm Meister*, or that recreate particular ideological and conceptual components of the Goethean Bildungsroman via various sections of counseling, includes some of the most well-known publications, as well as a slew of slightly better publications. The current statement includes a variety of 19th century British

fiction that can be read in reference to the framework of the Bildungsroman, acknowledging, of course, that the concept to which independent writings are associated is, to some extent, an interpretation comprised entirely of a group of entities that are infrequently recreated in their entire duration in any material example, as are all activities of standardised categorisation.

1.3. Bildungsroman in 20th Century Literature

Several researchers have been driven to a reading of literary history that displays the desires of a genre under the influence of 20th century experimentation and innovation since Franco Moretti's impactful *The Way of the World* (1987). However, the presence of this ultimate fate has been a source of contention. Tobias Boes, for instance, seems to see an influential revelatory instinct in the Bildung theory all through literary history, citing its large contribution in philosophy, theology, natural science, and history, as well as a cosmopolitan accessibility in the Bildungsroman from the beginning. Boes discovers an 'individuating rhythm' that unfolds in percussive connection to dominant narration of structure in works like James Joyce's *A Portrait of the Artist as a Young Man* (1916) and Alfred Döblin's *Berlin Alexanderplatz* (1929). Jed Esty shows how the conjunctive and marginalising concept of imperial forced displacement relates to a complete collapse in the metaphorical component of the coming-of-age-plot in his analysis of the novel of development in an age of civilisation. Esty asserts that the inhibited or flatlined progression of young people on the exterior of colonial power cannot be described by the conventional theory of Bildung or revealed in the conventional Bildungsroman. The concern of the form, according to both critiques, is influenced by social settings that are hostile to the impactful or preferable advancement of Bildung, though Boes is more transparent to viewing Bildung as a method by which participants confront such contexts via artistic structured facilities and services. Bildung is a 20th century concern explicitly since the conventional Bildungsroman's

intention of conceptual togetherness between the protagonist and her society never appears; there is no acquired Bildung, no self-awareness of inner life in conformity with all other aspects of life. The concept in literary language of what Max Saunders considers 'im/personality,' a significant form of self-impressionism, the 'portrait of the artist' pattern conveys this significant narrative most convincingly. Contemporary impersonality is presumably about nothing beyond personality. This narrative characterises a dominant section of 20th century literature, in which portraits of the artist are appropriately domains of the liveliness and assertive capabilities of inner world, with a significant importance of self. This discipline can be traced back to Walter Pater's *Imaginary Portraits* (1888), which Saunders considers to be a significant early employment in 20th century autobiography, as it contains a self-portrait within the artist's artwork. The portrait of the artist narrative can be found in early 20th century Bildungsroman such as Oscar Wilde's *Picture of Dorian Gray* (1890) and James Joyce's *A Portrait of the Artist as a Young Man*, both of which feature protagonists who want to be artists and whose inner lives are represented after their writers. This lineage also involves E. M. Forster's *A Room with a View* (1908), which captures the systematic aspects of the conventional Bildungsroman while also offering a pattern of visual art that performs with the protagonist and her environmental influences to deliver a 'portrait of aesthetic life.' *The Voyage Out* (1915) by Virginia Woolf and *Pilgrimage* (which began in 1915) by Dorothy Richardson implement new ways of depicting this life, primarily in unlimited informal patterns which occurs at the interface between both the author and the beholden of the portrait. H. D.'s 1920s fiction, especially *Hermione* and *Asphodel*, renovates 20th century representation by integrating Bildung to esthetical settings in surprising inventive perspectives and by enhancing the autobiographical constituent that underpins all instructive writing and the portrait of the artist pattern it engages. *The Last September* (1929), by

Elizabeth Bowen, maintains the artist portrait pattern while also registering a less progressive attitude toward inner life and the artistic surroundings it necessitates. Bowen describes the contemporary characteristic of captivity and transnational introduced by Joyce's *A Portrait of the Artist as a Young Man* as a stunning conceptual alternative to an existential problem as the conceptual territory of an interpretations Bildungs retained. The portrait of the artist pattern endures in late 20th century and postcolonial scenarios, but sometimes at the expenditure of the protagonist's inner life, which may no longer conform to or incorporate the work's constructed or demonstrated reality.

1.4. Same Genre, Different Techniques

Despite being in the same genre the selected novels are going to be discussed in light these two different theories, social realism and psychological realism. The presiding chapters are going to give a detail look on these theories.

Chapter Two

Realism in 19th Century Literature and 20th Century Literature

2.1. Realism

Realism is a French artistic movement from the 19th century. Realism occurred as a literary movement after 1848, according to its first theorist, Jules-Français Champfleury. Artists and writers aimed to provide detailed, reliable, and reasonable explanations of their work. Instead of romanticising ideas and social conditions, they tried to represent them as they are. Mary Francis Slattery in her journal said that "in literature, realism is a reference that gives an illusion of exact correspondence with reality in its limited aspect" (55). Multifaceted realism is quite common. Literary critics believe it is narrative because it refers to the modern emergence of the novel. The relationship between literature and reality, or what the word says versus what life is, is another significant element of realism. This characteristic is generally represented under the description of identification, which can be psychological, intellectual, or sociological in nature. This is all about using literature to recreate life. Slattery also mentions in her journal that "Realism in literature makes choices in reference to imperfection. And its occurrences are valued, experienced as aesthetic" (55). Individualism and Ethical relativism were challenged by Realism, which appeared like a reasonable alternative. Idealism is a literary technique where everything is recorded in its abstract form. According to nominalists, ideologies are nothing more than identities with no effective application. The primary focus of realism was on the realistic portrayal of identical, everyday life. It focuses on the present moment, on specific actions, and their factual consequences. It aims for a perfect match between the subject and the reflection. This type of activity is also known as mimesis. Realists, on the other hand, are

interested in the effects of their writing on their readers and their lives, and they take a practical approach. The reader's reading of work must benefit from some factual experience that results in a better life for the reader, according to pragmatism. This gives Realism a virtuous angle while concentrating on everyday events and relatively insignificant incidents in middle-class society. Realism helps to reveal the elements of reality while ignoring socially constructed negative stereotypes, idealism, and romantic color. It generally refers to Romantic requirements about the unusual. The real triumphs over the fantasy. It tries to be honest and transparent about the events and combines storylines from everyday life. societal changes such as the aftereffects of the American Civil War and the formation of Darwin's Theory of Evolution, as well as its influence on biblical interpretation, inspired this significance. Imraan Coovadia in his article “George Eliot's Realism and Adam Smith” responds to George Eliot’s work claiming that “Depending on how much consciousness one attributes to the author; George Eliot's realism seems to be either incoherent or self-unmasking” (820). In his article "Realism and the Fear of Desire" from the book *A Future for Astyanax: Character and Desire in Literature*, Leo Bersani characterises the use of methodologies such as commonality and unconvincing interactions among protagonists in the multiplot novel. The major challenge with realism, according to Bersani, has been that it imposes an abstract component on a perception that does not have one. He writes, "The ordered significances of realistic fiction are presented as immanent to society, when in fact they are the mythological denial of that society's shattered character" (Bersani 61). The artistic aspect is the second significant aspect of realism and mimesis, according to Dario Villanueva in his book *Theories of Literary Realism* (8). Whereas Becker in his *Documents of Modern Literary Realism* says that “Realism, then, is a formula of art which, conceiving of reality in a certain way, undertakes to present a simulacrum of it on the basis of more or less fixed rules” (36).

One of the most recent realism books is Frederic Jameson's *The Antinomies of Realism*. He strongly disagreed with the misinterpretation of the term "realism" in a 2015 article. He made the argument both for and against realism, but what was he fighting for? The discussion has become nearly endless at such a point: realism vs. romance, realism vs. epic, realism vs. melodrama, realism vs. idealism, realism vs. naturalism, (bourgeois or critical) realism vs. socialist realism, realism vs. the oriental tale, and, of course, realism vs. modernism. Each should be closely connected with political and even metaphysical impact, as is always the situation with this kind of conflict of signifiers. As Jameson mentioned, realism is commonly defined in terms of what it is not. However, it ignores the significant differences that exist over whether realism is considered to be England, a rapidly industrializing community, France, a highly urbanised tradition focused on the city of Paris, and America, the New World. Furthermore, depending on the decade, Realism evolved over time. In France, for example, "realism" began as a peasant movement and eventually led to Paris, the capital city. Those who argue that Realism should address the type of capitalist life brought on by capitalism refuse to take responsibility for such urbanized or classic realism genres. The relationship between "realism" and "modernity" is the next point of contention. John Millais and Ford Maddox Brown in England focused on "modern problems," or life in a city, throughout that decade as George Sand was drafting her rural novels. The Pre-Raphaelites, like Sand, were pictured from a state of social mobility, but their subject matter was often urban, considering the realities of life in London at the time. Balzac's novels were as extremely dense with the depth of information as Holman Hunt's *The Awakening*. All those dissident aspiring artists in London raised racial inequality in their paintings, questioning how lower-class women have been used by upper-class men or attempting to show that Jesus' family was lower-class, but the dilemmas sparked primarily by Jesus in the House of his Parents

(1849-50) seemed to be minor in comparison to others in Paris, which was still struggling to recover from the 1848 Revolution. The plight of England's lower classes was depicted through an artistic narrative of revolution, which was a significant reflection of the British government's desire to bring about peaceful social change. As a result, in France, portraying common people, no matter how commonly today, was highly problematic for an artist. The Vendée countryside's "White Terror" lasted well through the 20th century, with the lower classes opposing the new forms of government that emerged after the revolution. The term "peasant" had come to signify the lower classes in France by the middle of the 19th century. Appropriate peasant artworks, including those by Jules Bastien-Lepage, Jules Breton, and Léon-Augustin L'hermitte, were able to provide social reassurance by directing middle-class emotional distress away from the ever-troublesome working class and toward the more isolated peasant, excluded in the rural areas and fully engaged in farm work in the farms. The idea of common people and village life soothed upper-class fears, but a more major contribution focused bourgeois attention on those left behind in pre-Industrial situations by the Revolutions of 1789 and 1830. In France, artistic representations of the lower classes were a social function that might accurately be described as a reflection of upper-class rule. In America, "realism" was a more abstract concept. Despite the lack of a dominant inherent culture in the art forms, America was, in most aspects, a meeting point for all kinds of art. The country was too preoccupied with development, growth, and expansion to take time out to create art. Only on the east coast, after two centuries of colonisation, did a uniquely American reality emerge. Although there were lower-class people and slum areas in America, "class" in the European sense has never been an area of concern, and attitudes toward socioeconomic progress were respectable. Realism in America, which was more of a sensitive subject matter and use of a particular format than a movement, constantly got into a

fight with American Romanticism. Since it continued to meet cultural needs, Romanticism lasted a long time in America. Landscape art, which was used in America to promote a strong sense of nationalism, was connected to Romanticism from the earliest stage. A few of the responsibilities of the American countryside portrait was to represent the wonderful things about America's surroundings. These environments were repainted with Romantic passion as the mythical Landscape was violently taken away to make way for habitation in the American northeast. George Caleb Bingham's depictions of ordinary life on the Mississippi River's summer home were occasionally representative of Romanticism, particularly its nearby American companion, Luminism. His paintings, on the other hand, would become complete conjectures with a traditional and conservative narrative. In comparison to French realism, American realism was more related to the English Pre-Raphaelites in its concern for narrative communicated through a huge variety of detailed information. Realistic representation, which was generally a specialised technique acquired in Düsseldorf and translated to America, was complementary to realism in America. Realism became more urban after the 1850s, as the territory started to shift west of the Mississippi, while romanticism had become closely correlated with landscape art. Realism, like Romanticism, thrived in America after its European counterparts had faded away. Despite the fact that Romantic landscape art followed the land from East to West, the artwork that occurred seemed to be incredibly lifelike in its naturalistic qualities. Albert Bierstadt and Frederich Church battled it out to see who could best represent nature. Realism and genre artwork hahasong have been a part of Indigenous American art, dating back to the Romantic period. Eastern countries that had never seen or dreamed of the beauty of nature were the intended customers for these artworks. These artworks, which were consistently huge and comprehensive, served as self-education on one level. On the other hand, the landscapes did not hide an

underlying message of imperialism and colonial dominion. The question of "reading" contemporary art happens as a result. Although Jameson was willing to take part in the fundamental difference between informing and showcasing, he mentioned that it can now be explained as ultimate fate versus the existential present, rather than récit versus roman or even informing versus showcasing. Even though it is crucial to grasp the idea that realism settles at their crossroads rather than looking at facts on one of these issues, as our forefathers did. The significant difference between the two concepts is what draws attention to realism; any resolution of the controversy would severely damage it. A novel, on the other hand, is placed in the current moment because it showcases, highlights, and represents a period of time, whereas a narrative, or retelling, is given in the previous era. The other way to think about Jameson's realism is to imagine a Romantic series of paintings that exists beyond the period since it represents but is also overly expressive and trying to convey a different point in time. The conflict that Jameson discovered in American landscape painting between one type of discourse where the West must be awarded, some other type of observation is its characteristic at its simplest, what Jameson defined as "realism"–a result of the conflict.

There are several types of literary realism, each with its own set of characteristics. Magical realism, social realism, kitchen sink realism, socialist realism, naturalism, and psychological realism are some of the realism variations. Magical realism blurs the lines between imagination and reality. Magical realism perfectly describes the world while also including magical elements that are not found in our reality but are considered normal in the universe in which the story was written. *One Hundred Years of Solitude*, by Gabriel Garcia Márquez (1967), is a magical realism novel about a man who introduces a community based on his own ideology. Literary critic Angel Flores coined the term "magical realism" (as opposed to "magic realism" in

English) in a 1955 essay, claiming that it encompasses elements of both magical and magnificent realism. Depending on his recently published collection of stories, *Historia Universal de la Infamia (A Universal History of Infamy)*, he declared Argentine fiction writer Jorge Luis Borges the first magical realist. The term "kitchen sink realism" was coined in the mid-1950s to represent a British societal shift toward gloomy working-class themes in painting, literature, and film, often set in or by creators from the industrial north of England and highlighting domestic dramas with unsettled working-class anti-heroes. One of the most classic and well-known examples is Nottingham writer Allan Sillitoe's novella *The Loneliness of the Long Distance Runner*. The "Angry Young Men," whose work was recognized by John Osborne's play *Look Back in Anger* (1956), but also included Kingsley Amis (*Lucky Jim*, 1954), John Braine (*Room at the Top*, 1957), and Colin Wilson, were frequently confused with the kitchen sink authors (*The Outsider*, 1956). The Socialist Realism concept was approved by the Congress of Soviet Writers in 1934. Joseph Stalin, Nickolai Bukharin, Maxim Gorky, and Andrey Zhdanov promoted Socialism Realism, which suggested that all artworks reveal some aspect of a person's experience of socialist development and a commendable world. It emphasised the significance of a visual artist's efficiency, serenity, and selflessness in assisting the oppressed. All components of universalism were viewed as malignant and depressing by the ideology. Innovative and countercultural writers like Yevgeni Zamyatin, Isaac Babel, Boris Pilnyak, Nickolai Tikhonov, Mikhail Slonimski, Vsevolod Ivanov, Victor Serge, Vladimir Mayakovsky, Sergei Yesenin, Konstantin Fedin, Victor Shklovsky, Mikhail Zoshchenko, and Alexander Solzhenitsyn suffered as a result of this ideology. Mayakovsky and Yesenin took their own lives, while Zamyatin and Serge managed to move to another country. Two writers, Babel and Pilnyak, were executed or died in detention centers after refusing legislative change. In an environment of systematic

persecution that grows year after year, Yevgeni Zamyatin complained to Joseph Stalin, stating that no innovative attempt is possible. Each of his published works has necessarily revealed some particular agenda, according to these critics. The simple presence of his authorization, despite the composition of a research method, is now satisfactory to define the writing as invalid. Of course, any fiction is acceptable in the fight against the devil. He pleaded to be allowed to travel abroad with his wife, with the option to attract as soon as it became completely legal to deliver excellent ideas in literature without significant factors in front of relatively limited men, as soon as there was at least a reasonable progression in the suggested interpretation of female identity's role. In 1957, Nikita Khrushchev stated that she thought Stalin's cultural strategies were unfair and unconvincing, particularly those imposed on Leningrad through Zhdanov. With a shaft or by yelling recommendations at it, the achievement of literature, art, and culture cannot be impacted. They cannot just follow a path down and then control all of their abilities to develop. There will be no cultural clash, criticism, or realism if they try to control their artists too strictly. Only a distressing presumption will remain, which is both unpleasant and ineffective. Naturalism is a literary genre that happened in the late 1800s as a literary, cinematic, theatrical, and artistic movement. It's a variation on hyperrealism. Family, societal factors, and the surroundings all play a role in shaping human character, according to this theory. As a result, naturalistic authors write stories based on the idea that the environment influences and manages human behavior. Humans struggle for survival in unwelcoming and alien cultures, and some fundamental facts are used in naturalistic works as well. Naturalism, on the other hand, was influenced by Charles Darwin's theory of evolution, which asserts that life is a struggle in which only the strongest survive. Naturalism had a huge influence on authors and tended to result in the modern movement's emergence. Prejudice, racism, poverty, prostitution, filth, and disease are all

depicted in naturalistic writings. Even though they are constantly critical and expressive, these works have been strongly criticised. Naturalists are generally interested in promoting the global human experience, despite the repetitive negativity in this artistic vision. *The Grapes of Wrath* by John Steinbeck, *The Open Boat* by Stephen Crane, *The Awakening* by Kate Chopin, and *To Build a Fire* by Jack London are all examples of naturalist literature.

Social Realism, also known as Social-Realism, is an artistic movement that focuses on racial and economic imbalance, as well as economic instability, through unfiltered progressions of life's ups and downs, with roles and responsibilities often depicted as inspirational. The concept is a painting technique in which the displayed resources convey a sarcastic sense of socio-political revolution. This is not to be confused with Socialist Realism, the Soviet Union's original artwork created in 1934 by Joseph Stalin and later introduced by allied Communist parties around the world. In English, social realism is not a new concept or literary device. In 19th century French literature, it was used by Flaubert and Balzac. The concept of "social realism" was first used in England by George Eliot. She utilised realism in her novels. Ibsen, G.B. Shaw, Harold Pinter, and John Galsworthy used realism in their plays, as well. Social Realism became a popular art style in the United States during the Great Depression of the 1930s. It's linked to American feature painting and the aesthetic trend of Regionalism in the United States. In the 1930s, a group of young beginners eager, like their Russian counterparts, to use the process for ideological benefits developed the natural tendency toward the realistic movement. The US was one of the first countries to adopt this cinematic style. It is described as "an essential account of the emergence of the British film and television industries" by Kine Weekly. Social Realism arose as a reaction to idealism and Romanticism's unrealistic pride. The impacts of the Industrial Revolution were visible, in contrast to the wealthy elite's elegant

utilisation; urban areas arose, and slum dwellers increased on a global scale. With a renewed sense of public duties, the Social Realists promised to "combat the beautiful art," or any form of expression that discussed perception or emotional responses. They concentrated on the negative aspects of modern life and expressed complete agreement with the working and middle classes, particularly the poor. They took detailed notes on what they observed. People were disappointed by Social Realism in critical components because they did not know how to interpret it or how to respond to it. Social realism in cinema is a concept that originated in the Italian neorealist movement, which is known for the realist, substance-over-style creations of cinematographers such as Roberto Rossellini, Vittorio De Sica, and, to a lesser extent, Federico Fellini, but is now recognised as the predominant cinematographic technique in the United Kingdom. Realism was alive and well in the 19th century, as evidenced by the work of Hubert von Herkomer, Charley Toorop, and Max Beckmann during the Industrial Revolution. *Praying Woman*, *Mother with a Dead Son*, and *Woman with a Dead Child* were painted by Käthe Kollwitz, a German artist, to represent how women were directly impacted by the harshness of war and the economy. A traumatised mother holds a dead child in her arms in *Woman with a Dead Child*. Grant Wood's famous paintings *American Gothic* and Dorothea Lange's *Migrant Mother* are commonly cited as examples of Social Realism art.

Psychological realism is a literary realism subgenre that has exploded in popularity in recent years. Early in the 20th century, it exploded into popularity. A psychological realism story focuses on one particular character. It is a literary method that is based on the intentions behind a character's role and is character-driven. Since they both deal with human psychology, literature, and psychology are closely connected. When it deals with human thinking, feelings, conceptions, conflicts, memories, heartaches, desires, reconciliations, and much more, the two have a strong

connection. Psychological realism is empowering in literature because it allows the characters' psychological, emotional, and spiritual lives to be explored. Psychological realism is a fictional style that many fiction writers use to portray a realistic mirror image of society and human lives in modern times. Authors use psychological realism as a basic element in connecting the stories in the world of the reality of literature, as it has grown in popularity as a means of coming into contact with human emotions and thoughts. People are complicated social animals, and their psychological backgrounds, combined with the way their minds work, make them so. Psychologically realistic texts are based on the idea that the author can use an in-depth conception and description of the human personality and character to make the world defined in the novel reasonable, meaningful, and satisfying. As a result, it is a very character-driven genre of literary works, with the attention to the intentions and psychosocial factors of characters to describe their activities. Although psychological realism was first used in writing in the 19th century, psychological fiction appeared much earlier. The *Tale of Genji*, also known as the *Genji Monogatari*, is a Japanese literary classic written by Murasaki Shikibu in the early 11th century. It is usually considered not only the world's first psychological novel but also the world's first "mature" novel. Most likely, Giovanni Boccaccio's *Elegia di Madonna Fiammetta*, published in 1344, was the first psychological novel written in the Western world. Unexpressed love's psychological effects are examined in this work. Many consider Madame De La Fayette's 17th century novel *The Princess of Cleves* to be an early example of the classic psychological novel, serving as a model for later 19th century works. *Pamela and Clarissa: The History of a Young Lady*, by Samuel Richardson, is a classic example of psychological realism in 18th century literature. However, it was not until the 19th century that writers began to emphasise the characterisation of characters' true internal worlds and broad intellectual understandings. The

technique flourished in a number of languages and in the works of some of the world's greatest novelists. Psychological realism defines emotional experiences of reality and the misunderstanding of the psychological scenic views as an effective and positive study of life and man. People from all backgrounds of life read these works as they became more popularly available to the general public.

2.2. Realism in 19th Century Literature

Realism arose as a literary movement in response to and as a break from the idealism of the Romantic period. In the mid - 19th century, realism first started appearing in literature, largely in novels. Realism was defined by its close attention to detail and intention to portray reality as it was. As a result, the author's main attention turned from the plot to the development of interesting and complex characters. In contrast to the natural surroundings, which were characterised by the Romantic period, Realism preferred presenting the material and physical aspects of reality. Although they considered they were portraying life's cruel truth, many Realistic novelists ignored the softer characteristics of Romanticism, such as high sensitivity and individualism. In different manners that different studies would find unacceptable, realism considers detailed explanations of place, clothing, and character. Realism frequently refuses to accept the heroic and aristocratic in favor of the ordinary working-class citizen, emphasising the relationship between the common people and ordinary conditions. The most renowned 19th century novels were realistic, intensively structured, highly populated, and long. As a result, the appearance of the realistic 19th century novel is entirely responsible for the people who read it. *Great Expectations*, for example, was originally published weekly in newspapers and has been so well appreciated that it quickly became in high demand, eventually being turned into a single

novel. The realistic 19th century novels became famous because they were the first time in a story when the characters were compared to and associated with people from the middle class.

The nature of this contact with the environment, or the question of realism, has long been a source of debate and classification among 19th century writers and moderns alike. George Gissing hoped that the terms "realism" and "realist" would never be used again, other than by writers on scholastic philosophy, because Thomas Hardy thought it was an ugly, descriptive adjective. Despite the lack of any meaningful, universally accepted definition, the phrase continues to be used. Is it not true that almost every artist is, to some extent, a realist? That is, every artist tries very hard to represent something accurately, with the classifications between different types of art arising from the various materials or methods to which the artists remain loyal. For example, Hawthorne refused the sense of reality in favor of portraying the notions of the human heart accurately. *The Realistic Imagination* (1981) by George Levine attempts to address "modern criticism's anti preferential bias" by redeveloping realism against deconstructionism's fashionable preconceptions (3). "Whatever else it entails, it always involves an attempt to use words to reach beyond language, to seek some nonverbal reality out there," he says (6). Mr. Levine is attempting to broaden the definition of realism by relating it to language, citing Mary Shelley and D. H. Lawrence as examples, clearly and unambiguously making the argument that realism is linked to modernism, and even referring to the realistic program as a "name the unnamable" with its delightful Beckett reflections. Can realism be different in comparison to modernism if it is correctly identified as such? He also travels back in time, realising that Defoe was the father of realism in the English novel. He agrees with Ian Watt in this regard, who believes that realism and the emergence of the novel are strongly connected. It is a questionable contribution to promoting the development of realism while also limiting its

definition. *Realism and Consensus in the English Novel* by Elizabeth Deeds Ermarth is another attempt to describe realism, and she uses that concept in a series of references to important texts. Her conceptual chapters are not only excellently informed, but also interesting and convincing; the readings that follow are interesting and informative. She compares painting to realism in her definition of realism. Henry James prefers to introduce "a narrative as a picture" in this way. According to James, the novel-as-picture allows him to analyse viewpoints and structural features, as well as make an argument that an accurate statement, even if it does not lead to individual happiness, is a noble goal in and of itself. The relationship, according to Ermarth, allows for a more thoughtful analysis of artwork authenticity. She attributes it to the Renaissance identification of different points of view, a discovery that unifies territory and confirms emotion, giving the consumer greater significance; contributes to multifaceted nature; confirms the justice of perspectives, and includes the content of understanding and simplifies the experienced environment. Each of these improvements pushes the boundaries of art beyond the narrative and incomplete world of ancient art. It is always risky to judge one art form on the basis of a comparison to another. However, it has been standard practice in novel criticism since the beginning, and it is certainly considered necessary because this late-arriving genre lacks its own definitions of words and therefore must inherit. We have opinions, scenes, rhythm, musical theme, perspective, visual art, and architectural style as a result of this. Outside of its existing field, any such analog has limited capability to understand and judge. Ermarth makes a strong case for realism in writing, and he does so with the caution that such a task demands. The realistic author's primary purpose, like that of the assumed casual viewer in painting, is to standardise the material; the directional values in fiction (past, present, and future) operate in the same way as the generalised coordinates in painting (front, side, and back); and, because realistic

painting requires the concept of space through common understanding among different points of view, she uses analogies such as in both cases, an agreement is the bedrock of realism.

19th century realism is exemplified by Charles Dickens and George Eliot. The fact that the same two authors appear notably in a study that focuses on metaphoric art and spiritual autobiography, the "unrealistic" themes of Defoe and Richardson, is a great tribute to the great 19th century writers' simplicity. Nonetheless, Barry Qualls' *The Secular Pilgrims of Victorian Fiction* convincingly connects Dickens, Eliot, and Charlotte Bronte to an inheritance of iconic art, symbolic journeys, and characteristics, mainly through Carlyle. The novelists had long been aware of this identity, which was featured in *Pilgrim's Progress* and heretical Christianity's symbolic art, as well as in more secular forms in the symbolism of British romantic poets. According to Bulwer-Lytton, the goal of his century's art was to combine "an inward symbolic significance with an obvious popular interest in character and circumstance". Reflecting on the 19thcentury novels explicitly linked to Bunyan discloses how seriously novelists followed Bulwer-stated Lytton's goal. Dickens uses the term "progress" to describe the lives of various characters, including Little Nell, Esther Summerson, and Oliver Twist. Some of the religious symbols used by the romantics include the mirror, the jail, the labyrinth, the dunghill, the rescue of the trapped pilgrim, and the view of life as conflicting progress, and their acceptability in 19thcentury fiction tends to strengthen his viewpoint. Dunghills and prisons are inextricably linked to Dickens' work. Despite the fact that he published no novels and, like the other metaphysical realists Emerson and Thoreau, criticised symbolic fiction, Thomas Carlyle is important to our understanding of 19thcentury novels. *Sartor Resartus*, according to Quails, is "a developing Romantic's sensitive tale of loss and soulful misery" as well as "a spiritual autobiography partly in the Puritan tradition". When you add a better sense of character and

event to these two motifs, you get the mix of outer and inner that describes the Victorians, which Quails refers to as *natural supernaturalism*. *The Secular Pilgrims of Victorian Fiction* focuses on a part of the novel that has been ignored by an age primarily concerned with mimetic obsessions but is undeniably present and important. Quails, on the other hand, has not paid enough attention to the common practice of using the same themes in a sarcastic manner. To be sure, Little Nell thinks of herself as a Pilgrim on occasion. In her self-pity, *Sairey Gamp*, Dickens' comic masterwork, constantly refers to her life as a "Piljian's Projiss of a mortal wale". The use of symbolic elements in comedic ways, such as a character note for an impolite and ignorant character, focuses their social construction to the greatest extent possible.

2.3. Realism in 20th Century Literature

Authors created great works of art in an attempt to better understand their psychological feelings and themselves, which is what characterises 20th century American literature. Many novelists turned to fiction to help them better understand and express what was going on in their communities and environments. Modernism is the name given to this new literary movement. Ideology, as well as socially constructed themes like racism, individualism, and domestic violence, were central to the work of modernist novelists. Since the late 19th century, modernist literature's concepts and subject areas have been differentiated, and writers have offered their personal perspectives over similar themes, but in the concepts of cultural issues and challenges. Realism and naturalism from the 19thcentury, as well as descriptions of American society and people ever since the Civil War and World War I, influenced modernist literature. Modernist authors aimed mostly to portray daily lives "as it is," and to explain the internal psychological conflicts that impacted 20th century society. The simplest definition of realism and naturalism's impact is 20th century American fiction, which introduces new concepts and protagonists to

literature that is now being discovered by 21st century writers. The 19th century realistic movement was concerned with representing real-life and current societal issues. The authors wanted to portray realistic images of modern American classes and virtues while describing details gathered from personal experience and observations of events. They wanted to show how social systems function and compare them with universal truths about life. The emergence of realism as a literary form was influenced by significant historical advancements in American society. Rapid economic growth, immigration, and diverse cultures have all had a noticeable impact on people's lives and perspectives on the future. Realism criticised those changes by contrasting the new American social structure with those of other countries. The works of realism authors concentrated on distinct people's beliefs and perspectives on daily lives in America; they also attempted to understand those aspects of the process which motivated individuals from different categories to meet these requirements. As a result, the authors of the realism movement identified the true representation of American society via detailed explanations of everything they said, as well as introducing each other's personal critical assessments in an effort to convince people to make positive changes in life. Naturalism is based on the same concept as realism; however, unlike realist writers, naturalist writers focused on the negative features of modern constitutions. Naturalist authors identified the world in the same way that scientists analysed nature; however, their view of the world was pessimistic, and they frequently depicted the culture and human nature disintegrating or deteriorating. They utilised nature as a reflection of societal progress, employing visual representations of natural events to encourage society to make positive changes (along with naturalists). Literature has always been an important means of expressing one's thoughts and beliefs, so it is no surprise that it develops over time in tandem with history and social change. Prior to the Civil War, American literature

underwent a transformation. Literature was used by 20th century writers to describe regional improvements. The central features of 20th century modernist literary works revolve primarily across critical features of contemporary society: the revolution for fundamental freedoms from discrimination, the impact of industrial growth as well as developing technological advancement, and the outcomes of World War I and their impact on everyday lives; afterward, the novelists began to focus on population, race, and gender, and they discussed the individual employing genres including fiction and various forms of literature. The concept of form was a principal method used by modernist writers to explore themes. As a result, many modernist authors' works are difficult to read and comprehend; they may also be overextended with academic language, or they may use a method named the stream of consciousness to express the literary work's content.

Modernist writing, which reflected social developments, was influenced by naturalism and realism. The purpose of the writers was to describe social changes and challenges. Novelists such as Ernest Hemingway and F. Scott Fitzgerald acknowledged the post-Civil War and World War I civilisation. The development of American fiction writing has been influenced by new scientific discoveries. Many people felt uncomfortable and disconnected as a result of scientific discoveries (such as Albert Einstein's writings). The authors started to experiment with styles and forms that they saw as just as important as the subject matter of the work and that they believed were important in improving the desired results in fiction writing. Naturalism, realism, and fiction writing have remarkable similarities. To begin with, fiction writers, including realist and naturalist writers, used symbols to share their opinions as well as describe conventional American community, culture, and institutional systems. Naturalistic methods were used by modernist writers, such as naturalists, to understand problems and identify the individual's place in society. Fiction writers tended to write structurally, although they were able to "challenge"

virtuous flaws in social structure via the morality of their literature. In addition, modern fiction writers, such as naturalists and realists, attempted to define modern life. As a result, we can assert that the authors of all three revolutions shared similar goals and used similar techniques to put their ideas into action. They focused on the individual's role in society and attempted to "evaluate" this individual in terms of morality and barbarism in life. The consistency of each of the three movements sets them apart. Everything was detailed, from the clothing to the descriptions of the locations, characters, and challenges. Specifics were extremely important because they both made a contribution to giving exact representations and held significant meaning. In *The Invisible Man*, for example, Ralph Ellison identifies the protagonist's home as “whole is warm and full of light. Yes, full of light. I doubt if there is a brighter spot in all New York than this hole of mine, and I do not exclude Broadway” (Ellison 6). The number of lights mentioned in the article, 1,369, is significant and remarkable. The three institutions of authors all concentrated on a similar subject: the positive and negative components of America's cultural changes. To make a connection between the interpretations of their works, they both used the same methods. Three movements, on the other hand, have distinct characteristics. Realist and naturalist writers' literature was entertaining, whereas modernist writers' literature could be defined as "writing for the sake of writing," implying that they were concerned with patterns in attempting to manipulate the reader. Rather than a different literary concept or subject area, the differences among the movements were influenced by socio-cultural shifts that described concepts and issues in 20th century American fiction. Two modernist novelists' fiction exemplifies the way realism and naturalism inspired 20th century American literature. One of these is Mark Twain, widely regarded as the “Father of American Literature”. Huckleberry Finn, his novel, is a model for fiction writing. Persons attempting to find a motive in this narrative will

be prosecuted; those attempting to find a moral in it will be banished; and those attempting to find a plot in it will be shot, according to Twain (Twain 7). Also, the writer concentrates on the interpretation of the modern American community, and that was customary for realism and naturalism, as he mentions, “The pitifulest thing out is a mob; that’s what an army is–a mob; they don’t fight with courage that’s born in them, but with courage that’s borrowed from their mass, and from their officers. But a mob without any MAN at the head of it is BENEATH pitifulness” (191). The fiction of Ernest Hemingway provides the most comprehensive view of human existence and death. According to Hemingway, life is a constant struggle in which one must maintain one's claim to independence and freedom. According to the author, the person should completely ignore the flaws of societal structure but not compromise the person's potential, which promotes maturity and self, as he describes in "The Snows of Kilimanjaro", “He had destroyed his talent by not using it, by betrayals of himself and what he believed in, by drinking so much that he blunted the edge of his perceptions, by laziness, by sloth, and by snobbery, by pride and by prejudice, by hook and by crook” (Hemingway 11). Throughout this method, the narrator discusses how harmful society's perception has become and how everybody must work together to resolve it. Hemingway is a master of explanation, which is yet another virtue inherited from realism and naturalism by the modernist movement, particularly by fiction writers.

2.4. Bildungsroman and Social Realism in *Great Expectations*

Realism arose in the mid-19th century in response to romanticism's imaginary universe that had been around for half a century. This was primarily an artistic movement that aimed to open people's eyes to its culture in order to accurately reflect reality. Despite its claim to obtain a portion of people's lives by highlighting the significance of the realm of normal among the

common people, realism is a relational term, a demonstration of the real world that relates to a limited set of values and principles. Many of them can be found in Charles Dickens' Great Expectations, which tells the story of Pip, the central character of the story and storyteller, and his hardships. Dickens establishes the rational interpretations of Pip's daily experience using various methods including a historical sequential storyline, an omniscient storyteller, the remembrance including the realm of reality, and indeed the reflection of the mystery. This fabricated realism is identifiably a reflection of real-life depending on Dickens's idealism, delivering societal change as well as representing 19thcentury English traditions and emotions, as well as social criticism. Almost every novel by Charles Dickens is inspired by his own life experiences. Every character was featured with a pleasing texture. The character appeals to viewers because he describes real-life people. A brief history of Dickens' work on *Great Expectations* is included in *Adventures in Reading*, a book written by Jacob M. Ross and seven other authors. Jacob M. Ross says, "After leaving school, he (Dickens) became the office boy for a law firm. He kept his eyes and ears open at this job; many of the details of Mr. Jagger's unusual business in *Great Expectations* probably stem from that experience. At about the same time, he became friendly with a boy of his own age whom he traveled about London, visiting inns and homes of friends much as Pip and Herbert Pocket do in the novel. He fell in love, too, and the girl was just as capricious and heartless as Estella, who makes Pip's life so miserable. He loved the girl deeply and was utterly wretched during the whole affair, which eventually came to nothing" (Ross, 490).

In a short period of time, England was hit by both the French and the Industrial Revolutions. From the second decade of the 19th century onwards, "suffering was mostly restricted to the poor, while the landed classes, industrialists, and many merchants flourished"

(Abrams, 4). As a result, throughout the early 19th century, class differences remained, with the working class working in inhumane conditions. Long and exhausting hours of work had a physical and psychological impact on working women and children. There have been some new additions to the machine arsenal. Technical unemployment was caused by the following issues. Even though all of these conflicts require new approaches, the first Reform Bill was passed in 1832. As a result, individuals and society as a whole gained some social rights. Nonetheless, the right to vote was refused by some members of the Middle Class, the Working Class, and all women. As a result of the new environment created by the French and Industrial Revolutions, Dickens' England was confronted with various conflicts in terms of social rights, education, business, and politics. As a result, Dickens is a representative of Victorian England. According to a critic of Dickens, Humphry House says that "a great writer is a product of the social forces of his day, and he also reflects and adapts them in his writing" (15). House has a valid point. Because Dickens tries to reflect on what is going on in his society in terms of his subject matter. Another critic, Dyson, summarises Dickens' accomplishment articulately, “The extraordinary achievement of Dickens was to go as far as he did toward social realism in the early Victorian climate without becoming feverish, and without giving widespread offense. It was his remarkable and unusual gift to be able to depict the most warped and criminal people in a manner horrifyingly vivid to sensitive adults, but unlikely to harm a young person, or a reader only partly engaged with the book” (14). *Great Expectations'* core framework follows Pip's life in chronological order, from his early ignorance to his frustrated desires, eventually to his denial of such luxurious society as well as a rotating sequence intended to finish ahead into the history. Dickens' narrated traditional format portrays Pip's moral and emotional distress as he learns, and it happens to coincide with the possibility of creating a realistic atmosphere. For example, Pip's

definition of London, "a most dismal place; the skylight eccentrically patched like a broken head, and the distorted adjoining houses looking as if they had twisted themselves to peep down at me through it," ends up creating an archeological sites convincing explanation of London while also suggesting hopelessness, symbolises the pointlessness of Pip's expectations (Dickens, 2:188). In an attempt to pass off literary works as practical terms, this viewpoint is formed by carefully crafted corresponding values. *Great Expectations*' first-person point of view includes the authority of reflection to categorise the places as well as situations in the narrative, as explained by the grown-up Pip through the omniscient storyteller's approach. Dickens strengthens Pip's voice with the experience of interpreting his previous actions; for example, at Christmas dinner, Pip has a genuine intention to tickle Mr. Wopsle's gigantic nose—to "pull it until he howled" (1:32). Pip, as an adult, tells the story of his childhood naivety through the eyes of the protagonist, in a humorous and sensitive manner. This pattern of remembrance gives a sense of intellectual richness and sensitivity when allowed to have access to Pip's emotions, beliefs, and desires. As the increasingly democratic society encourages individuality, *Great Expectations* is ultimately indeed an observable book in Pip's reflective thinking on the community as well as a structural book in the progress of his understanding of the world.

As a result, realism is connected with the simplistic and ordinary daily lives of the lower classes, in addition to demonstrating the value of the individual. Dickens highlights the real world through his characters in *Great Expectations*, using Pip, the most superficial of characters, as a major tool for exploring his social realities and communicating theological experiences of life. Biddy, to give an example "was not beautiful - she was common, and could not be like Estella - but she was pleasant and wholesome and sweet-tempered" (1:144). In contrast to Estella's harsh beauty, ruthlessness, and complicity, Biddy, despite her humble social

background, appears to have admirable principles. Since Miss Havisham influences Estella in order to traumatise Pip, mumbling "Break their hearts my pride and hope, break their hearts and have no mercy!" Dickens depicts the upper class with great aggression, egoism, and mismanagement in accordance with realist conventions associated with refusing to accept the ideology (1:109). Realism is ideologically motivated, praising the ordinary while criticising the ultimate power. Furthermore, because the most significant barriers in life are almost always ethical, realism focuses primarily on ideologically motivated beliefs. Dickens portrays the working class as having a strong ethical platform and opposes the upper class's deceptions. Miss Havisham and Magwitch, characters from Charles Dickens' *Great Expectations*, wield power, and they use Pip and Estella as weapons to realise their ambitions and exact retribution on society. Mr. and Mrs. Blacksmiths, Pip's sister and her husband, are relegated to a supporting role. Then we will move on to Pip, the main character. Pip is an orphaned child who lives with his married sister, Mrs. Joe Gargary, in the country. All visitors to the house, including his sister, Mrs. Joe, are cruel to him. He despises being in such a predicament. His desire to improve and determination to spend his time and pocket money learning to read and write in order to be a gentleman is sparked by the mockery of a young girl his age, Estella. He carries a lot of expectations with him. He has a well-known companion by his side. As a result, he has moved to London and begun a new life. He discovers that Magwitch, the convicted criminal, is his financier not long before completing his education in London. With the news, he was extremely depressed. He brushes aside all of the presumptuous traits he acquired in London. As a result of his reappearance, the writer manipulates the ending. Despite the fact that Estella is married to someone else, Dickens brings them together. As a result, Pip has become nothing more than a toy at Magwitch's disposal. He progresses in the long run. Drummle, for example, is an upper-

class thorn in the side, whereas Magwitch, a tortured prisoner, has a higher emotional value. This phenomenon has intensified Joe's character, who, despite his undereducated and ignorant characteristics, is regarded as the personification of virtue due to his social background. When compared to Pip's ambitions, which Dickens portrays as corrupted and self-centered, Joe, as a true 'gentleman,' "it was not because I was faithful, but because Joe was faithful," Joe's "quiet goodness," resulting from honesty, tenderness, and generosity, inspired Pip to reject society's beliefs in favor of an intellectual moral superiority, which he influenced chronologically. The plot of *Great Expectations* is resolved by a sense of accomplishment. Pip's education has taught him the foolishness in reference to his ambitions, as well as his interest in returning as a gentleman has failed miserably. Estella tells Pip heartlessly that she has "no heart". As evidenced by his reunion with Joe and Biddy, Pip's bond was indeed re-established as a result of his moral growth and improvement. His desire to improve his behavior toward his lower-class family members clearly indicates his maturation into an adult. Pip has finally realised that love, devotion, and integrity matter more than social status and power. Estella, like Pip, is a character in this book who is seen as a plot device. Miss Havisham deceives her in a similar manner to how Magwitch deceives Pip. Miss Havisham looks after her because she is a lovely little girl without parents. Estella and Pip are brought together with the express purpose of realising envy. Pip eventually attempts to prove himself. Miss Havisham, a heartbroken old lady, plots the executions of the little girl and the young boy in order to successfully execute extraordinary revenge on the males. Magwitch is a male character who shares Miss Havisham's psychology. He is an elderly, wicked, and ugly-faced criminal who seeks revenge on society as a whole rather than on individuals. Magwitch intends to achieve his goal by using money. He tries to turn Pip into a gentleman with the help of money. The characters created by Charles Dickens are exact

replicas of real people. They are a subset of our population. In the vast majority of cases, we can relate. However, a few characters, such as Miss Havisham and Magwitch, may be heavily dramatized. People have a fairytale quality to them. Calder states in response to the question, “Great Expectation lies in the elements that Dickens takes over from the fairy-tales which he never forgets. It is a kind of inverted Cinderella, where the ugly sister, Joe and Magwitch, are on the right, the fairy godmother, Miss. Havisham, is a witch after all, and the princess, Estella, is a gleaming fake” (17). Dorothy van Ghent considers Pip as a multilateral figure in addition to this, “Pip, after all, the ordinary mixed human being, one more Every man in the long Succession of them that literature has represented, but we see this Every man as he develops from a child; and his destiny is directed by the ideals of his world-toward "great expectation" which involve the making of Magwitch-which involve, that is murder” (255). Characters in Dickens' stories are more genuine and sympathetic. Dickens' setting in *Great Expectations* supports him in interacting with social inequalities and defends both the personal and professional educational systems. As a result, Dickens deals with two distinct scenarios: a devotional scenario and an urban scenario. The countryside is realistically described with all of its minor details; the miserable and sorrowful environment reflects the country's critical situation. The second introducing scenario is the cloudy and unclean environment that surrounds London. London's natural surroundings are unclean and polluted. It reflects the terrible situation created by the Industrial Revolution's considerable increase in some ways. Another setting in the novel, described as a gothic environment, is Miss Havisham's "nightmarish stage-setting." These three key events in *Great Expectations* set the tone for how Dickens guides his characters through life's various stages. Dickens attempts to convey the following information in *Great Expectations*, “two major social massages. One is, that in a class society there is justice for the

rich, but none for the poor; so that in the absolute sense there is no "justice" at all. The other is that class divisions sustained by wealth destroys the bonds of fellowship which should exist between man and man, and can condition even a morally sensitive person such as Pip to act badly" (Calder, 24). Dickens' use of language and themes "could now combine bitterness with laughter, pathos with savage anger, so delicately that we may forget the novel's guilt-ridden atmosphere" (16). His utilisation of language is so realistic that his novels are considered as manuscripts. Humphry House advocates for the point in question, "he (Dickens) is quoted often as indicating the trend of opinion and taste, but also on matters of fact, not merely because his familiar words will give extra point to an illustration from another source, but because his words so often are the best illustration to be had" (9). Dickens's language is straightforward, simple, and expressive, which makes it ideal for scholarly interpretation. House focuses on aspects of Dickens' works those scholars frequently refer to. They are materials regarding, "debtors, prisons, child-labour, street-boys, work-houses, gaslighting, London-traffic, and fogs, the new police force, the courts of Law, Government offices, country carts, stage-coaches, urns, nursing, railway, parliamentary elections, and education" (10). Dickens' diction allows him to express a magnificent impression. The sensitivity of the language reawakens the situations in the structure of a sentence with their true essence when the text is read aloud.

In a slightly different context, *Great Expectations* does not really respond to the constitutions regarding realism. Dickens has a mindset of sinking around through reality, departing from realism to social critique, using dramatic irony to criticize Pumblechook's hypocritical improving living standards, "a large hard-breathing middle-aged slow man, with a mouth like a fish, dull staring eyes...looked as if he had just be all but choked". Pip's introductory synopsis regarding Miss Havisham clearly indicates the gothic genre "...ought to be white, had

lost its luster and was faded and yellow. I saw that the bride within the bridal dress had withered like the dress... Now, the waxwork and skeleton seemed to have dark eyes that moved and looked at me" (1:66). As a result, Miss Havisham's initial interpretation is terror, strangeness, as well as desperation. Since Dickens differs from reality and other genre requirements, realism is seen as a flexible convention with these fictitious statements. As it recognises that reality exists in the here and now, in the everyday, *Great Expectations* has elements of realism. Dickens uses elements like detailed descriptions of specific situations, the narrative's specific historical format, the omniscient storyteller, the necessity regarding the realm of normal, it’s commonplace, as well as the working class, including a remarkable ability to abandon the concept, as well as the mystery's sensitivity. Dickens additionally differs from accurate portrayals of certain social groups by switching genres. When these structures are used in literature, a set of rules emerge, though they do not attempt to replicate reality; instead, they provide an interpretation of reality that reveals the writer's beliefs and ideology. All of this means that literary realism, particularly social realism, seems to be a conceptual picture of the system that is oriented on the writer's perceptions, created methodically according to a set of norms.

Chapter Three

Psychological Realism in the 20th Century Literature

3.1. Elements of Psychological Realism

The realism doctrine is passed down and developed through psychological realism. It enhances the protagonist's psychological characterisation by strict adherence to the absolute truth of the virtual world, and it illustrates the point of the development of the social divinity by conducting a detailed assessment of the character's psychology. It has the following characteristics: first, despite the fact that the psychological events of the characters have been used as the structure, and the protagonist's psychological modifications and advancement are used as the leading descriptive inferences and functional techniques, the story line is not effectively forgotten; it tends to focus on disclosing the mindset of the protagonists while also conveying their thoughts and feelings; he also pays attention to the information and upholds the theories state; To put it another way, pay close attention to fundamental conformity, allowing psychological and plot structures to expand sequentially, complementing one another, and forming the novel's appropriate vision. Second, it does not neglect the underlying existence of the physical universe, despite focusing on the character's self-consciousness and aspires to demonstrate the individual's splendid and delicate attention is directed as a gateway to comprehend the world differently. On the contrary, it reinforces the link among literary works and social lives, paying close compared to the initial events, and the psychological progression of the protagonists' individual experiences is synchronised with the evolution and variations of observable world. Third, understand some contemporary methodologies, such as using stream-of-consciousness techniques and even instinctual representations, but have always understand the significance of the author's consciousness in the creative process. As a result, instead of

encouraging materialist philosophy thoughtlessly, the author's psychological analysis of the protagonists is also a conceptual transformation concentrating on intellectual honesty and sentimentality.

3.2. Stream of Consciousness

The everlasting sequence of suggestions and recognition in the awakening subconscious is referred to as stream of consciousness, also identified as Construction conversation. It is indeed a type of storytelling that tries to convey the protagonist's way of thinking in writing, either through tangled interior monologue or in relation with his or her decisions.

Stream of consciousness as a narrative technique conveys the psychological procedures of the individual without such writer's assistance, in which recognize perceptual and cognitive interacts with conscience and half-conscious sentiments, flashbacks, opinions, and spontaneous affiliations. The phrase indicates the flow of these reflections in literature, with regard to a specific character's way of thinking. Rather than using the discourse or definition, this literary device is typically used to provide a discourse in the pattern of a person ’s emotions. The protagonists' mindset is never consistent, jumping from one idea to the next. Even though literature is inherently the subjective condition, the world wars altered people's perceptions of the world. Aftermath Of World war I, there was a syndrome known as post-traumatic depressive illness. Preoccupied by everything they said, was doing, and witnessed during the war, men arrived back home. People's observations are best captured using the stream of consciousness technique.

Perhaps the first stream of consciousness author was the minor French author and a short story writer Eduard Dujardin who intended the approach in a rather refined direction in his short

novel “The Laurels are Cut Down”. In English the technique has been used by Dorothy Richardson in *Pilgrimage* (1915-1938), Virginia Woolf in *Mrs. Dalloway* (1925), *To the Light House* (1927), William Faulkner in first part of *The Sound and Fury* (1929) debatably because of the long narratives observed in them by George Meridith, Henry James and James Joyce in *Ulysses* (1922). May Sinclair coined the term "stream of consciousness" in a work of literature in 1918, when she was describing Dorothy Richardson's novel. In his *Principles of Psychology* (1890), William James coined the phrase "stream of consciousness" to interpret the enduring progression of interpretations, personal opinions, and sentiments in the awakening imagination. Since then, it has been used to characterise a storytelling technique in contemporary fiction. Novelists ranging from Samuel Richardson to William James' brother Henry James to many contemporary fiction writers use long passages of observation in which the speaker archives in precision what goes through a protagonist's consciousness. Stream of Consciousness is the term given to a type of narratives in which the complete range and constant process of a character's psychological state is reproduced without the assistance of a narrative, in which context perspectives associate with conscientious and half-conscious sentiments, experiences, expectations, emotions, and spontaneous affiliations. In modern literature, stream of consciousness has become a recent development. The abrupt rise of sentiments and the lack of coherence characterize this literary device. The use of this narrative structure mode is frequently associated with 20th century novelists and short story writers.

Stream of consciousness discourse is recognised to trace a person's various perceptions as they appear in his or her consciousness. It tries to capture the protagonist's thinking processes in writing, either as a tangled interior monologue or in relation to his or her actions. The author's views are quite often represented as witnessed in the consciousness in this approach. The

creators of this technique use interior monologue of protagonists to demonstrate conceptual, sensory, authentic, and interpersonal perceptions. This descriptive method jumbles opinions and observations in an utterly irrational attempt, breaking grammatical rules in the process. It is a writing style created by a bunch of authors at the turn of the 20th century. As a result, the internal perspective of the protagonists' thoughts puts the spotlight on the narrator's plot and dedication. Stream of consciousness, as a literary term, refers to a narrative style in which the author has written in a manner that replicates or correlations the subconscious mind of an individual. This technique is sometimes referred to as "internal monologue," and the pattern frequently accommodates the characteristic conflict of emotions and experiences that can arise in any of our subconscious mind at any specific minute. Stream-of-consciousness narratives, like real life, frequently lack expressive advancement and are marked by a related to insufficient sentence construction. Despite the fact that this research is limited to two well-known writers, James Joyce and Virginia Woolf, there are many other significant authors who deserve to be mentioned. Allen Ginsberg, Marcel Proust, Dorothy Richardson, Welsh Irvine, William Faulkner, and Wilson Robert Anton are along with the other authors who have used this technique satisfactorily.

3.3. Bildungsroman and Psychological Realism in *A Portrait of the Artist as a Young Man*

As an "objective curator," the aesthete seems to have a wide range of responsibilities, according to James Joyce. The artist was faced with the task of removing himself or herself from civilisation in order to gain a greater understanding of this through specific, psychological perception. As a result of this accurate description, alternative methods to general societal principal elements would be publicised. Joyce wants to improve Ireland's community, particularly in Dublin. Ireland's suffering was a mystical movement that kept him from achieving

enlightenment, and the course of action, he claimed, was almost as effective as portraying Ireland directly to itself, besides the "swaddling cotton wool of euphemism and linguistic indirection through which he felt Ireland [...] represented itself to itself" (Johnson X). "I believe that in composing my chapter of moral history in exactly the way I have composed it, I have taken the first step towards the spiritual liberation of my country," Joyce writes in defense of *Dubliners* (*James Joyce's Letters*, pp. 62-63). The term "moral history" reflects how much he valued realism and individuality, and he considered his works to be factual evidence. Joyce believed that by accurately presenting the realities to Dubliners, he would be able to emancipate them and free them from their hardships. However, he realised that his artwork had to express the individual's psychological conflicts that had resulted in his country's ethnic immobility in order to interpret the cognitive approach and influence the Irish community. Whether it was frightening to show the way of the nature of women in the concluding section of *Ulysses* or in some of the other narratives from *Dubliners*, Joyce pursued a realistic understanding of personal and organisational consciousness. *A Portrait of the Artist as a Young Man*, in particular, uses a stream of consciousness narration to show the author's early analysis, which he later perfectly includes in *Ulysses* and *Finnegans Wake*. We are frequently and independently introduced to the emotions of the main protagonist Stephen Dedalus through *A Portrait of the Artist as a Young Man* at the end of each episode. It was Joyce's remarkable institution of modernism, psycho-realism, which defined his distinct and unique institution of modernism, and it is omnipresent throughout his works of literature, though from various perspectives. *A Portrait of the Artist as a Young Man* instructs a diverse variety of explanatory aspirations subject to restrictive textual emergence and a qualitative perspective that evolves in its extent of individuality, and intellectuals have demonstrated enthusiastically more about magnitude and melody of an

interpreted illusion of irony which seems to dominate everything representing Stephen (Sharpless 321).

Joyce admitted in 1904 that it would take him ten years to write a complete work of literature. *A Portrait of the Artist as a Young Man* represented the timeframe admirably, but the transition proved to be more challenging than he had predicted. *Stephen Hero* is a 19thcentury "*Bildungsroman*," a literary form (as well defined as a "story of formation") that depicts the development and emergence of a major character until the "coming of age" moment. Joyce, on the other hand, had grown dissatisfied and disgusted with his exploratory strategy. He ended up throwing the transcript inside the fireplace, and his wife Nora seemed to grab it as quickly as she could before it dissolved, according to legend. It was not difficult because what disturbed him was the demonstrated contributions to realism which had to be identified due to the "design" of a protagonist like Stephen, rather than the challenges of documenting the paper (Joyce had spent ten years desperately trying to obtain *Dubliners* documented without surrendering). As a significantly modified descendant of the abandoned *Stephen Hero, A Portrait of the Artist as a Young Man* gained its independence. This is a considerably more advanced analytical and conflicted novel, particularly in terms of the central character's portrayal. The conflict, on the other hand, is not entirely convincing; the irony is used to show it in the novel. Joyce wrote a piece in which irony portrayed the character of real-life, frequently surpassing Stephen's assumptions in an attempt to survive dedicated towards the position of a traditional *Bildung* hero, almost as if suggesting that this traditional orientation is not actually realistic, in addition to attaching Stephen Hero as well as drafting a completely different storyline which formally disregards considerations of competence. As a result, the irony is the novel's realist *geist*, with elements aimed directly at challenging conventional answers to questions like "What does

maturity mean?" Whereas in *Stephen Hero*, Stephen confronted courageous gestures sociologically, he still desires to do so in the novel, but the real world around him, which Joyce intended to convey through his simplified linguistic, contextual, and referential considerations, creates a conflict, demonstrating realist interpretations.

Michael Levenson wanted to know "what is the shape of a life?" in his renowned essay *Stephen's Diary in Joyce's* Portrait - The Shape of Life, and suggests that "the upward curve of *Bildung* suggests one answer, the unswerving line of repetitions another. A first approach to the question of character in *Portrait* must acknowledge both formal principles and acknowledge, too, that they compete" (Levenson 1021). In response, Levenson distinguishes between two storytelling perspectives: round and chronological, as well as claims that the novel's moving "pattern of serial repetition" can instead be converted to Bildungsroman principles. In order to establish these characteristics of sequential memorisation, Levenson puts an emphasis on that journal, which takes place in the novel's Volume Five. In his diary, for example, he notes that the amount of effort required in the documentation between Stephen declaring his intention to leave Dublin and his continuous travel describes this hesitancy to act and challenges the *Bildungsroman* ideology structure. Along with many other references Stephen manages to represent Stephen's unwillingness to depart from previous influences is the repeated reframing of his attempt to differentiate from previous influences "turning the promised culmination into an ongoing sequence of culminations, each trumping the one before until the spirit of revolt begins to languish" (Levenson 1020). Despite this, there are hints throughout the novel of a sequential incidence structure. Traveling, communicating, or fantasizing are the main gestures in *A Portrait of the Artist as a Young Man* (Levin 11). Despite serving as a literary technique in the novel, "allowing for conversation, flashbacks, meditations, and aligning these in a variety of ways to the

geography of the city" (Deane xiv), the continuous traveling revealed that a significant aspect of the story occurs in the time between conclusive events, such as scheduling a reservation to Paris, arguing with his mother, conversing with Emma, and so much more. Although it is impossible to deny that his story continues to function as the novel's consequences until Clongowes transforms into a psychological narration, the manner in which aspects throughout the novel are portrayed via Stephen's thoughts and memories or referencing expresses the remarkable impact that Stephen is a person of statements rather than events. However, many journeys purely and simply describe the system without providing any instructions, and they sometimes take place within the organisation of a companion, including Cranly, as well as stop in the company of a transformation back towards whether they began. Furthermore, the journeys allowed Stephen to experience what it was like to be Stephen without being directly influenced by a goal or devoting himself to any particular situation or responsibility. It highlights the importance of which came first: his creative, as well as conceptual qualities, ultimately led toward an existence of reasoning, and perhaps his understanding and respect for deprivation ("[i]t would be "nice to lie on the hearthrug before the fire, leaning his head on his hands and think on those sentences") directing to creative as well as conceptual preferences (Joyce 6). If he is to complete his ancient traditions and evaluate different intentions of rescuing Ireland from its psychological and cultural imprisonment, he would become a hero both in his own imagination, as well as in the physical reality. Furthermore, there is a significant natural tendency toward the accused over the subsequent when the novel is evaluated and a pattern is discovered. The novel's research approach, which has a major impact on human psychology, involves a reliable level of authenticity in understanding Stephen's emotions. As a result, a psychological dissertation is extremely relevant, because it reveals Stephen's enormous and continuous anxiety about

responding, which challenges the fundamental structure of what makes a *Bildungsroman* possible: its realistic evolution. The first chapter shows how psychological realism stands in opposition to realist progress. We see Stephen groaning in his sleep, foreseeing his ultimate destruction and the misery and admiration it will generate in those he disrespects as well as those whose ownership he admires, after being dragged into a canal by an elderly gentleman and contracting a fever (22). This is the representation of a personality's development in which the relationship to its circumstances is excessive, totally incompetent, and linearly independent. As a result, this sense of self-importance has been a wonderful distraction technique, and Joyce's portrayal of it is surprisingly accurate. The main ethical issue seems to be whether Stephen would rather live over such a goal or for the thrill of victory. The hypothetical imperative assumes that the world is merely a means to an end. It demands a place in society, one marked by slow but steady progress toward the greatest possible success in achieving the desired result. However, the authenticity we see early on, including the unnecessarily complicated, directional roadways mentioned earlier, suggests he must have gotten off to a bad start. In Chapter One, Father Dolan unfairly punishes Stephen for apparently fabricating a story about destroying his eyeglasses in order to avoid doing academic work. Stephen's friends at school advise him to walk all the way towards the dean as well as expose Father Dolan because this violation makes him cry. Stephen considers the decision of whether to approach the chancellor or simply ignore the situation to be a significant turning point in the early stages of his identity, and he is disappointed by it. Should he take a stand or just ignore the situation? He honors historical figures who made a stand against injustices and, therefore as a necessary consequence, may have their photographs preserved in historical memory. “A thing like that had been done before by somebody in history, by some great person whose head was in the books of history … History was all about those men

and what they did" (54-55). Sequentially, he is concerned that perhaps the rector will sympathise with Father Dolan, causing him even more angered. He believes that "it was best to just hide out of the way because when you were small and young you could often escape that way" (56). He gets the sudden idea to walk up the stairs to the shadowy, dark hallway that connects to the rector as he exits the cafeteria with some other classmates, and he realises that all the students are watching him depart. As he progresses down the corridor, he notices that almost all of the historical figures whose photographs decorate the corridor's interiors are present. Despite the fact that Stephen has submitted his accusation, the rector admits to making a mistake and assures him that he will consult with Father Dolan to ensure that the situation does not occur again. Stephen immediately goes down to the schoolyard, where his classmates applaud him as a hero of justice. Stephen finishes the conversation by noticing the "pick, pack, pock, puck" melodies of cricket being played in the soft, gloomy, and warm evening air. On the surface, this appears to be Stephen's most significant achievement. He claims to have broken free from his previous destructive cycle of immobility and begun the process of becoming an individual who does not surrender to non-confrontationist interference as a means of compromising his freedom and rights. Eveline in *Dubliners*, who, like Stephen, was encountered with a complicated situation but absolved herself of personal responsibility, is portrayed as an unfortunate, pathetic character: the ultimate expression of Dublin's destructive complications (Joyce 28-29). Since then, Stephen's initial conflict has been portrayed as a classic *Bildungsroman* plot, with a young child gaining an inspirational identity by protesting against inequality. Unfortunately, Joyce has blended distinctive symbolism throughout the novel, which portends the long-term destruction of this success. As David Norris, Chairman of the James Joyce Center pointed out in one of his documentaries, the "pick, pack, pock, puck" tones are not the tones of any Irish sport. Cricket,

not tossing, was the tone of British colonization in many of its colonies (just like soccer, which is also played at Clongowes). We should not really consider Stephen's approach to influencing the chancellor to defend him in his struggle against Father Dolan's injustice to be successful, for almost the similar purpose that the Irish attempt to convince British oppression to protect them from discriminatory housing practices. Later, Stephen discovers that the chancellor and Father Dolan had mocked him and the incident at dinner that same evening. “You better mind yourself Father Dolan, said I, or young Dedalus will send you up for twice nine. We had a famous laugh together over it. Ha, ha, ha!" (76). In Stephen's thoughts, both Father Dolan and the chancellor are monarchical prosecutors toward whom schoolchildren's dignity is meaningless, as well as Stephen's presence as a school student corresponding to a public prosecutor definitely showed him that he should not depend solely on constitutional power to incorporate equality of opportunity, and what is seen erupting in Stephen from the reflection is an omnipresent discovered hopelessness that discourages transition, rather than a qualified and experienced transition officer. In light of these considerations, Stephen's declaration to Cranly in the following section of the novel that he will only use the weapons of "silence, exile, and cunning" may appear to be less the techniques of a witty, drastic ideology and more of a personality justification for not working generously or competently to encourage improvements in his community, particularly when considering that all of this is occurring through a teenage boy who, after declaring his narrative belief a few pages earlier, has declared his narrative belief (Deane xlii). Stephen's creative career has not been motivated by a desire to see Dublin's problems resolved, as he has repeatedly stated. He was amused by the romantic notion of the ideological individual there. As Levenson brings it, “[t]o the extent that Joyce’s novel depends on these conventions [of development towards an end goal], the image of the exiled artist serves

as its end, as the point against which development can be measured" (Levenson 1021). In his mind, the goal of culturing Dublin's insecurity was an illusion that allowed him to imagine himself as an equation, a philosophical institution, a pointer on a path to a destination, rather than having to face the reality of actually experiencing the sake of immediate pleasure trying to conduct a sensual, argumentative individuality. He simply reveled in his own ideological, ethical, and artistic superiority, which was encouraged by the presumed ideological emptiness of his circumstances. As a result, the melancholy of Dublin has become the source of Stephen's professional identity, whose destruction would effectively make him ineffective. This dilemma was not observable to Stephen throughout the novel, but it became noticeable and essential to Joyce when he describes Stephen describing repetitive, implacable incidents of psychological process in his development. The novel portrays a young man who is developing a number of unpleasant characteristics that are not in any way efficient. Thereby, it tends to imply that Stephen's psychological trauma and reasoned inactivity are rooted in his lack of fundamental understanding and inability to establish a legitimate structure from which to establish his own individuality and self. For example, while reconsidering participating in the priesthood Stephen admits that "it was partly the absence of an appointed rite which had always contained him to inaction whether he had allowed silence to cover his anger or pride or had suffered only an embrace he longed to give" (172). Stephen recognises his indifference and understands that the priesthood would also include him in a readymade, infrastructural target and measuring stick against which he will be able to, and intended to, evaluate his own progressions, and this inspires him: "[h]ow often had he seen himself as a priest wielding calmly and humbly the awful power of which angels and saints stood in reverence!" (171). This acknowledgment strengthens a perfect result by identifying an artistic appreciation, and when he leaves the priesthood, this

admiration becomes more recognisable. It could, in turn, serve as an ethical foundation for evaluating and achieving the realist development to which he so eagerly aspires. As a result, we are left with one central question: does Stephen's discovery of his artistic passion - the novel's recognisable aftermath - provide a conceptual response to either of Stephen's inherited problems? If this is the case, we can expect Stephen to emerge victorious near the end of the novel, or shortly thereafter. Alternatively, colonises would require Stephen to immediately erase everything he has learned throughout the novel and restart his realist development. Furthermore, as we will display, his devotion not only refuses to acknowledge his difficulties but also encourages them.

Timothy O'Leary has asserted that one of the undefined ideas of *A Portrait of the Artist as a Young Man* is perspective, and that "one of the problems [Stephen] sets himself in his adolescence is to see to what extent he can create, or at least give shape to, his own experience independently of the social and historical forces which try to mold him" (O'Leary 93). Stephen's identification of marginalisation, according to his theory, originated from his desire to choose his own reality experience free of social or political restrictions and limitations. One of the novel's main advantages, on the other hand, is how carefully subsequent episodes are linked to previous episodes; Joyce goes to great lengths to ensure Stephen's final actions and attitudes are perfectly identifiable with previous relevant episodes. Individuals have an enormous component for humorous controversy, which is believed to be treated as irony when readers combine these two features in one novel: a leading institution who is artistically fascinated with forming the sequence of action and reaction, as well as highly motivated additional information of the dynamical antiquity of his perspectives and judgments. Stephen has mostly achieved his artistic goals and aspirations of transforming from evolving, empathetic participation to a stormy,

predefined recognition of things that happened, according to F. Parvin Sharpless, by the end of the story (Sharpless 325). As a result, he accepts responsibility for the damage that has occurred along this path. Although Stephen is getting his life into art through such an approach of observable withdrawal, he is finding it really hard to endure it:

> Pity is an emotion which drains away kinetic passions which, while they may be painful, constitute the vital springs of the average sensual man's basic motivations, particularly his ability to relate to and love objects and people. Joyce undoubtedly recognized the dangers to the artist of this aesthetic. Being refined out of existence, as Stephen recommends for the artist, is a kind of death, a death in which the sensual reality becomes less and less real, falling contemplatively into a lifeless formality, like Yeats's Byzantium, where everything is perfect and passionless, where the bird sings only to a drowsy emperor and to bored lords and ladies looking on in objective detached stasis (Sharpless328-29).

This has become the reality his mother witnesses him sinking into, and which she worries about, encouraging her to confess that he might still understand "in [his] own life and away from home and friends what the heart is and what it feels" (275). Whether it is encouraging Stephen to grow and develop or describing and defining his various adolescent flaws, Stephen's artistic career has a significant impact on him by explaining and justifying his various adolescent flaws and providing a platform for all of them to be improved. This is comprehended in Buckley's interpretation of the novel when he mentions that "[in *Ulysses*] Stephen through abasement … may learn that human relationships are no less important than a resolute aesthetic detachment. But no such wisdom is possible at the end of the *Portrait*, where all is proud alienation … For Stephen as the committed aesthete has no will to change his mind or enlarge his vision, and his

renewed search for the ‘reality of experience’ inspires little confidence in us that he will recognize the truth when he finds it” (Buckley 247). Stephen eventually acquires a significant, improved, intellectual, and business-minded mindset. He is the type of person who makes his own decisions rather than being influenced by others. He signifies legislative authority, as well as restriction from those around him, in exchange for liberty and individuality. He is not particularly proactive, and he is serious in his interpersonal relationships, so he does not understand the excitement, and he is not willing to interact voluntarily. He does not participate in the child's game, as we can see in several of the novel's narratives. As a result, the audience in *A Portrait of the Artist as a Young Man* showered praise on Stephen. Despite the fact that Stephen's eyeglasses were smashed to pieces in one scene, he was able to experience life transitions, realism, and physical realism through a single glance.

Chapter Four

Conclusion

Moreover, the term Bildungsroman has been used in a diverse variety of works of fiction throughout history. It has remarkable success because it attempts to deal with the philosophical experience of growing up or coming of age, despite the fact that it is not an influential genre. Many of the works on display already represent a journey toward becoming an ethical person and discovering one's place in society. It is difficult to maintain a balance between the interests of different audiences in such situations. Audiences learn about adulthood and the development process through the protagonist's problems in a Bildungsroman. Every literature student knows that even the best journey has several distinguishing characteristics such as narrative, character, perspective, situation, style, and technique. Each of these aspects can be recognised more than the others through many different forms of contemporary works. Both Bildungsroman and realism focus on the protagonist's journey of self-discovery, which includes their struggles with social and psychological dilemmas, their circumstances, familial environment, and so on, as well as their day-to-day struggles to survive in society. The protagonist's sociological, theological, and psychological journey from adolescence to adulthood is depicted in the Bildungsroman. In portraying the genre of bildungsroman in the following novels, this paper focuses specifically on the protagonists' social and psychological realities.

Great Expectations is based on the author's own life experiences. In their respective journeys from ignorance to realisation, Dickens and Pip in the novel expressed similar joys, sorrows, and disappointments. The novel is shown to have misrepresented Dickens' personality, which had always been flawless, the challenges of a specific personality (such as being a victim of David Copperfield, mostly doing things for others, never making a bad decision), and thus

influencing Pip to become a body and soul, sentimental person. Individuals have benefits and challenges in general. Charles Dickens, as a realistic author, reflects the reality of his time in his portrayal of ordinary people. No one is entirely faultless; everyone has flaws. We still have a lot to learn about Pip, the novel's protagonist, including his generosity, courage, and positive outlook, among other traits. The process of becoming a more polished version of oneself is known as personal development. Despite the fact that Pip's high expectations are shattered, he eventually returns to his admirable personal integrity and begins a new life. Since Dickens' achievements introduced something unique to the English novel (e.g., he is the very first great English novelist of the industrial downtown, whose writing approximately equals a convention absorbed in diverse situations by Gissing, Wells, Joyce, and Lawrence; and he is the first enormous novelist of the oppressed man in a contemporary bureaucratised planet), his distinctive feature disappointments included those assembled into the English significant realm of culture, and which he acquired - such as the teachings of intermediate heroic characters, as well as the 'optimistic' epilogue. Evidently, Dickens' complicated interaction with the working classes (his thorough assessment of bottom third-social rules supplemented by aggression to the understanding of appropriate observation and disapproval of aristocracy) is also defining feature of the English novel legacy, which brought its popular appeal from the earliest stages from the writer's gesture in the position of middle-class morality, however, this was also essential of the societal structure where the middle classes and their moral framework prospered. Despite the fact that the flaws in Dickens' socially progressive novels oppose the overall function of the works, they do not restrict the significant insight into the structure of 19th century industrial civilisation (and, by extension, industrial civilisation as an aspect) that they provide. The novel describing how such innovative economic ties and social structures impacted the authenticity of social

practices in all components of social actions was a significant literary response to the acknowledgment of the everyday impacts of the new industrial setting on the lifestyles of the inhabitants - the novels illustrating how such innovative economic ties and social structures impacted the authenticity of social practices in all components of social actions. It is noteworthy to mention that Dickens lived and worked in a historical setting. Everyone should look past his flaws and factual inaccuracies (for example, his fear of a violent uprising in mid-19th century England), as well as his misunderstandings and incompleteness, to recognise that Dickens saw more than just the conflicts and factually inaccurate social realities of the industrial revolution influencing the sustainable and successful exterior of mid-19th century England than any other mainstream author, and deserves to be considered one of the most significant authors of the period. Therefore, he could represent the unjust facts and situations of society through Pip's character. Though Pip did not believe in himself first as a child when he met Estella, he could realise his worth and the meaning of getting educated and being a gentleman through the journey of his life from childhood to adulthood. He realised that being educated does not make a man gentleman rather being an actual human being, being kind and merciful and morally just is the actual version of gentleman. We live in an era of information technology and enjoy a pleasant environment, but we have started losing beliefs in the importance of self and relying on our families to help us achieve our goals. Therefore, to accomplish our goals and objectives, either big or small, progress or disaster, we should indeed concentrate on ourselves, on our own capabilities to accomplish the great expectations. Throughout this timeframe "by experiencing defeats and setbacks, to achieve a career through our own struggle is the most ambitious" (ZHAI, 2010, p. 237).

A Portrait of the Artist as a Young Man could be seen as a comparison of the path of intellectual alienation and the possibility of emotional attachment in society. It would seem that the portrayed aspect of sincerity expected to become an artist is the significant difference between Joyce's *Bildungsroman* and conventional *Bildungsroman*s. The narrative in the novel, on the other hand, is that the capable artist Stephen Dedalus is to completely surrender himself for the sake of society's independence. Joyce, on the other hand, would have put a strong focus on self. Joyce's primary goal, as this paper has shown, was to portray traditional *Bildungsroman* concepts of maturity in a realistic manner, which he describes himself as passionately striving for. However, this, more acceptable perception involves actively regarding Sharpless' recommendation to evaluate Stephen through a structural, instead of a conceptual, hesitation, as must then we "see Stephen as wise *and* foolish, callow *and* mature; we can see his actions as 'true' in the formal sense to his condition" (Sharpless 322). To put it another way, we can interpret him and his actions in a psychologically realistic manner. Through the standpoint of a 19thcentury *Bildungsroman*, Joyce's conception of a novel with such significant intertextual silence and a protagonist with so many uncertain or questionable characteristics will undoubtedly be regarded as "babbling and incommunicable relativism" (321). This is due to the fact that this viewpoint seeks to eliminate 'babbling and incommunicable relativism' from reality in favor of finding absurdly realistic, significant situations, personalities, or events. The only direct consequence of a brilliant artwork intended to authentically portray this level of psychological realism is the novel’s complicated, ambiguous, and frequently off-putting aspect. Moreover, the journey of Stephens life made him realise the true self of his. He could meet his ultimate realisation and become an independent individual, as a fully formed artist after going through multiple psychological dilemmas from his childhood to adulthood. Therefore, it can be stated

that both *Great Expectations* and *A Portrait of the Artist as a Young Man* presents how they reflect the protagonists social and psychological development from childhood to adulthood through the frame of social and psychological realism.

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