

THE STUDIES OF THE BILDUNGSROMAN IN HERMAN HESSE'S *DEMIAN* AND CHARLES DICKENS' *DAVID COPPERFIELD*

Supriyatno

Unisda Lamongan

mizazuhadizavala@yahoo.com

Abstrak

Bildungsroman berperan penting dalam gerakan sastra. Perannya berpusat pada pengembangan atau pendidikan karakter sentral. Novel Bildungsroman bertujuan membimbing pembaca untuk pengayaan pribadi yang lebih besar pada petualangan protagonis dari masa muda hingga dewasa. Charles Dickens dikenal sebagai salah satu penulis yang perhatian pada pengembangan atau pendidikan karakter sentral. Salah satu karya terbaiknya adalah *David Copperfield*. *David Copperfield* menggambarkan tentang kehidupan *David Copperfield* sebagai karakter utama dalam cerita, dari masa kanak-kanak sampai dewasa. Herman Hesse penulis lain yang perhatian pada perjalanan kematangan emosi karakter. *Demian* adalah karya Hesse yang menggambarkan pencarian *Demian*, karakter utama, untuk kematangan emosional dalam hidupnya. Oleh karena itu, penelitian ini akan dipelajari dengan menggunakan karakteristik Bildungsroman pada *David Copperfield* dan *Demian*

Kata Kunci: Bildungsroman, protagonist, personality development

INTRODUCTION

Bildungsroman and Erziehungsroman are German terms signifying “novel of formation” or “novel of education”. The subject of the novel is the development of the protagonist’s mind (chief character) and characters, in the passage from childhood through varied experiences and often through a spiritual crisis, into maturity and the recognition of his or her identity and role in the world. An important subtype of the Bildungsroman is the *Kunstlerroman* (“artist-novel”), which represents the growth of a novelist or other artist into the stage of maturity that signalizes the recognition of the protagonist’s artistic craft.

The Bildungsroman intends to lead the readers to greater personal enrichment as the protagonist journeys from youth to psychological or emotional maturity. Some Bildungsromans end with the death of the hero, leaving the promise of his life unfulfilled. Traditionally, English novelists complicate the protagonist’s battle to establish an individual identity with conflicts from outside the self. German novelists typically

concentrate on the internal struggle of the hero. The protagonist's adventures can be seen as a quest for the meaning of life or as a vehicle for the author's social and moral opinions as demonstrated through the protagonist

The Bildungsroman is a novel of formation or development. These terms imply that the Bildungsroman is also about education, yet not necessarily in the narrow sense of the Erziehungsroman, novel of educational development. Life is an education, and the process of growing up as chronicled in the Bildungsroman is a series of experiences that teach lessons.

The protagonist's education may be academic; it may also be in other areas, such as learning social graces, conducting business affairs, and gaining integrity in relationships. The journey and experiences of the hero are intended to provide an opportunity to examine the inner self and clarify important goals and how to pursue them. In other words, facing the complexities of the adult world causes the protagonist to learn about others and about himself.

The Bildungsroman is a psychological novel in which the main character evolves toward mature self-awareness. Meanwhile, the other themes and characteristic of the Bildungsroman relate to love, searching for the meaning of life (the hero develops through experiences that assist in clarifying the character's mature values), audience (it involves the reader in the same process of education and development as the main character), character (the focus on one main character, the structure of the Bildungsroman is to follow this one character from youth to adulthood), chronicle (Bildungsroman is record of events of the protagonist from youth to adulthood, it uses a chronological time period to follow the hero year to year), conflict (each crisis the hero endures helps to deepen his self-knowledge and strengthen or challenge the moral, multiple conflicts are essential to the credibility of the Bildungsroman as a reflection of the real life experience), dialogue (using dialogue to carry the story makes the reader feel more of a witness to an actual scene).

Another name for Bildungsroman is the general term, Entwicklungslungroman, or novel of development. This name applies to novels constructed to follow the personality development of the protagonist.

The Bildungsroman was born, then, in specific historical circumstances, in a demonstrable interlocking of theory and praxis. It is a novel form recognizably animated by the Humanitätsideal of the late eighteenth-century in Germany that it is concerned

with the whole person unfolding in all his complexity and elusiveness. It is a concern shared by Humboldt, Goethe, Schiller, and many others, and the discursive or theoretical formulations of the idea (and ideal) of Bildung are legion. But it is important to remember that what concerns us here is a genre of the novel, not a theoretical or cultural tract.

The novel makes certain demands in respect of plot and characterization that prevent the concern for Bildung from being articulated at a purely conceptual level. Indeed, this is part of the problem. The serious novel may be born with the advent of the Bildungsroman, but there remains a certain bad conscience, as it were. For the novel, it seems, retains that questionable legacy of having to do with events, adventures, episodes all of which militate against human and poetic substance. The need constantly to rehabilitate the novel form is expressed with almost monotonous unanimity by German novel theorists throughout the nineteenth century, and it is nearly always couched in the same terms as a concern for poetry within the traditional prose of the novel. The danger with the novel is, apparently, that it all too readily backslides into an irredeemably prosaic condition.

A Bildungsroman is a novel of the development of a young man (or in some cases a young woman). In other definition of Bildungsroman is a novel dealing with the education and development of its protagonist. The Bildungsroman as a genre has its roots in Germany. Jerome Buckley notes that the word itself is German, with Bildung having a variety of connotations: "portrait," "picture," "shaping" and "formation," all of which give the sense of development or creation (the development of the child can also be seen as the creation of the man) (13-14). Roman simply means "novel." The term Bildungsroman emerges as a description of Goethe's *Wilhelm Meisters Lehrjahre*. This was the first Bildungsroman, having been published between 1794 and 1796 (Buckley, 1974: 9). The word "Lehrjahre" can be translated as "apprenticeship" (Buckley, 1974: 10). "Apprenticeship" has many connotations, most of which deal with education and work. An apprentice goes to work for an experienced worker and learns and develops his trade and also to a greater extent his identity. Similarly, the Bildungsroman is characterized by the growth, education, and development of a character both in the world and ultimately within himself.

The Bildungsroman is subcategorized into very specific types of the genre, most often found in German literature. There is the Entwicklungsroman, which can be defined as "a chronicle of a young man's general growth rather than his specific quest for self-

culture" (Buckley, 1974: 13). In other words, a story recounting a man's life rather than focusing on the inner changes which contribute to his maturity. Another form within German literature is the Erziehungsroman; this form is primarily concerned with the protagonist's actual educational process (Buckley, 1974: 13). Again, the concern is not the overall development of the main character, but a specific aspect of that character's life. Finally, there is the Künstlerroman. The root Künstler translates as artist in English. Therefore, this is the development of the artist from childhood until his artistic maturity, focusing on the man as artist rather than the man in general. Dickens' *David Copperfield* and James Joyce's *A Portrait of the Artist as a Young Man* are both examples of English Künstlerroman, as the protagonists of both books are writers (Buckley, 1974: 13).

There are some aspects in common, all of which are important to the development of the protagonist.

1. It is an autobiographical form, which is not to say that Bildungsroman are autobiographies in the literal sense. Buckley quotes author Somerset Maugham speaking about his novel *Of Human Bondage* (considered to be a Bildungsroman): " 'It is not an autobiography, but an autobiographical novel; fact and fiction are inextricably mingled'. Naturally, an author brings something of his own life into his work, especially in a form in which childhood recollections are so important to the development of the protagonist, and the flow of the novel itself. However, as Maugham says, "fact mingles with fiction." An author may incorporate some autobiographical material, since it is easiest to write about what he has already known, but *Great Expectations* is not Dickens' story, it is Pip's; the main character of *A Portrait of the Artist as a Young Man* is not James Joyce, but Stephen Dedalus; and *Jane Eyre*, which is subtitled "An Autobiography" would clearly then be the autobiography of Jane Eyre, not Charlotte Bronte. Ultimately the autobiographical elements contribute to a sense of reality within the Bildungsroman, but the Bildungsromans are novels, and therefore, fiction.
2. The second common characteristic of the Bildungsroman is the ancestry of the main character. Many Bildungsroman novels have a protagonist who is often an orphan or a child who has suffered the loss of a father (Buckley, 1974: 19). This sets the scene for a difficult development, marked by a desire in the protagonist to search for his or her own identity, since there is either none to begin with as an

orphan, or no familiar identity as a fatherless child. Therefore, the child seeks to gain an identity of its own, and the development begins.

3. Another aspect is the education of the main character. This education is crucial, means that, it is part of the child's maturation and preparation for impending adolescence and adulthood. Often, the education is a sticking point of the child's home life. He is usually from a small provincial town, and often the education expands the child's mind and "is frustration insofar as it may suggest options not available to him in his present setting" (Buckley, 1974: 17). These options are important in the development of the protagonist.

I. The Analyses of Bildungsroman in Herman Hesse's *Demian* and Charles Dickens' *David Copperfield*

Emil Sinclair is a young boy raised in a bourgeois home, what is described as a *Scheinwelt*, a word means world of light as well as world of illusion. Sinclair's existence can be told as a struggle between two worlds: the show world of illusion and the real world, and the world of spiritual truth. *Demian* is described as Jungian symbolism. In addition, psychoanalysis issues which he has experienced in his youth, including internal tension caused by a dualistic interpretation of the world which he has held between his own instincts and the strict moralism. *Demian* describes Sinclair's personal inward journey to a genuine understanding of his deep inner self. The character Max Demian here, as Sinclair's schoolmate helps to open his mind to unconventional ways of thinking that ultimately lead to self-discovery. Through his years of grade school, high school, and university education, but, Sinclair encounters several personal teachers who lead him toward a revelation of true self-knowledge.

Back to the characteristics of Bildungsroman, i.e., ---autobiography---, such themes appear throughout *Demian* as the autobiographical reflection upon Hesse's own exploration of Jungian philosophy. It influences *Demian* in aspects of his life. He is a protagonist of this novel and is conveyed within the story which Jungian individuation takes part as the process of opening up to one's unconsciousness in the forms of spiritual enlightenment. On the other hand, the other characters support Sinclair's ways of thinking. He looks up towards his sisters and mother, and even his house maid. When Sinclair is an adolescent man, he discovers a mother, Frau Eva. These women do not, indeed, have the

major roles in the story, but, Hesse uses them symbolically as facet of the depth of Sinclair's mind.

Meanwhile, the concepts of Bildungsroman in Charles Dickens' *David Copperfield*, this novel narrates the characteristics of an autobiography, a protagonist, and education. How Charles Dickens describes himself in the soul of *David Copperfield*. He is, of course, a protagonist to determine the ways of his life, struggle, and sacrifice to get the best future times. This leads us to the moral teaching that reaching the goals of life must be with the ways of struggling and sacrificing, and it is of self-cultivation. It gives us educational messages, memories, romantics, and the myths of life.

II. The Synopses of the Novels

a. The Synopsis of Herman Hesse's *Demian*

The story of *Demian* begins when Sinclair is ten years old and attending a grammar school in the small German town where he lives with his parents and two sisters. He describes a formative childhood experience when he lies to another child, Franz Kromer, bragging he has stolen apples from a local farmer. Although he is innocent of any crime, Kromer blackmails him by threatening to report to the police or to the farmer that he has stolen the apples. For weeks afterwards, Kromer threatens him into providing him with whatever money he can pilfer from his house, as well as other items. Sinclair's life becomes dominated by his fear of Kromer and his fear of being found guilty by his parents or other authorities. Sinclair comes to feel that he has committed a sin, and that he now belongs to evil, or dark, realm of the world rather than the good light realm in which he is brought up.

Max Demian, a new boy in Sinclair's school who is a few years older than him, begins to take an interest in Sinclair. Demian exposes Sinclair to unconventional interpretations of their religious studies. Eventually, Sinclair indicates to Demian that Kromer has troubled him, and Demian manages to scare Kromer leaving Sinclair alone. Although Sinclair is relieved to be rid of Kromer, he does not thank Demian or attempt to befriend him because he is ashamed that he did not solve his own problems.

Several years have passed, Sinclair and Demian develop into a friendship. Though Demian is rumored to be atheist or Jewish, he decides to attend religious confirmation classes in the same year as Sinclair. He begins to feel a bond with Demian, who sits near Sinclair in confirmation class and frequently offers unconventional interpretations of the

biblical stories they are being taught. Although he is disturbed by Demian's unconventional ideas, Sinclair feels that his mind is being opened by Demian's influence, and he begins to question his religious faith. However, both boys complete their confirmation.

b. The Synopsis of Charles Dickens' *David Copperfield*

The story deals with the life of David Copperfield since he was a child up to the maturity. He is born in England in 1820. His father has died six months before he is born. Seven years later, his mother marries Mr. Edward Murdstone. David is given good reason to dislike his stepfather. Mr. Murdstone thrashes David for falling behind with his studies. Following one of these thrashings, David bites him and is sent away to a boarding school, Salem House, with a ruthless headmaster. His name is Mr. Creakle. Here he befriends James Steerforth and Tommy Traddles, both of whom he meets again later on.

David returns home for the holidays to find out that his mother has had a baby boy. Soon after, he goes back to Salem House, his mother and her baby die and he has to return home immediately. Mr. Murdstone sends him to work in a factory in London, of which Murdstone is a joint owner. His landlord, Mr. Wilkins Micawber, is sent to a debtor's prison after going bankrupt, and is there for several months before being released and moving to Plymouth. David now has nobody left to care for him in London and decides to run away. He walks all the way from London to Dover, only to find his relative, his aunt Miss Betsey. Betsey Trotwood agrees to bring him up, despite Mr. Murdstone visiting in a bid to regain custody of David. Betsey renames him Trotwood Copperfield, soon it is shortened to "Trot".

The story goes on David as he grows to adulthood, and is enlivened by the many well-known characters who enter, leave and re-enter his life. These include Peggotty, his faithful former housekeeper for his mother, her family, and their orphaned niece Little Em'ly who lives with them and charms the young David. The major characters get some measure of what they deserve. Peggotty safely transports Little Em'ly to a new life in Australia; accompanying these two central characters are Mrs. Gummidge and the Micawbers. Everybody involved finally finds security and happiness in their new life in Australia. David first marries the beautiful but naive Dora Spenlow, but she dies after failing to recover from a miscarriage early in their marriage. Then, David does some soul-searching and eventually marries and finds true happiness with the sensible Agnes

Wickfield, who had secretly always loved him. They have several children, including a daughter named in honour of Betsey Trotwood.

III. Characters and Characterizations of the Novels

A. Characters and Characterizations of Herman Hesse's *Demian*

- a. Emil Sinclair** – A protagonist of the novel. He is confused as to what his life is, is going to seek mentorship throughout the novel. He tends to need validation by an older figure, and finds mentors in figures such as Pistorius, Demian, and Eva.
- b. Sinclair's mother and father** – They are the symbols of safety toward which Sinclair first finds refuge, but against whom he eventually rebels.
- c. Franz Kromer** – A bully, whose psychological torture leads Sinclair to meet Demian.
- d. Max Demian** – A childhood friend and a mentor of Sinclair. Demian leads Sinclair to his eventual self-realization, and may be considered Emil's daemon.
- e. Alfon Beck** – The sarcastic and avuncular oldest boy at the boarding house where Sinclair enrolls after his confirmation. Beck serves as a minor mentor to Sinclair and introduces him to the joys and pitfalls of alcohol.

B. Characters and Characterizations of Charles Dickens' *David Copperfield*

- a. David Copperfield** – An optimistic, diligent, and preserving character, he is the protagonist. He is later called Trotwood Copperfield.
- b. Clara Copperfield** – David's kind mother, described as being innocently childish, who dies while David is at Salem House. She dies just after the birth of her second child (a son, Edward Murdstone), who dies along with her.

- c. **Peggotty** – The faithful servant of the Copperfield family and a lifelong companion to David. After her husband’s death, Peggotty helps to put David’s rooms in order, and then returns to Yarmouth to keep house for her nephew Ham Peggoty.
- d. **Betsey Trotwood** – David’s eccentric and temperamental yet kindhearted great-aunt; she becomes his guardian after he runs away from Grinby and Murdstone’s warehouse in Blackfriars.
- e. **Mr. Chillip** - A shy, elderly, doctor who assists at David’s birth and faces the wrath of Betsey Trotwood after he informs her that Clara’s baby is a boy instead of a girl.
- f. **Mr. Barkis** – An aloof carter who declares his intention to marry Peggoty.
- g. **Edward Murdstone** – Young David’s cruel stepfather, who beats him for falling behind in his studies.
- h. **Jane Murdstone** – Mr. Murdstone’s equally cruel spinster sister, who moves into the Copperfield house after Mr. Murdstone marries Clara Copperfield.
- i. **Daniel Peggoty** – Peggoty’s brother; a humble but generous Yarmouth fisherman who takes his nephew Ham and niece Emily into his custody after each of them has been orphaned.
- j. **Emily (Little Em’ly)** – A niece of Mr. Peggoty. She is a childhood friend of David Copperfield who loves her in his childhood days.
- k. **Ham Peggoty** – A good-natured nephew of Mr. Peggoty and the fiance of Emily before she leaves him for Steerforth.
- l. **Mrs. Gummidge** – The widow of Daniel Peggoty’s partner in a boat. She is a self-described “lone, lorn creetur” who spends much of her time pining for “the old ‘un” (her late husband).

- m. Martha Endhell** – A young woman of a bad reputation who helps Daniel Peggotty find his niece after she returns to London. She has worked as a prostitute, and been victim to the idea of suicide.
- n. Mr. Creakle** – The harsh headmaster of young David's boarding school, who is assisted by Tungay. Mr. Creakle is a friend of Mr. Murdstone. He singles out David for extra torment.
- o. James Steerforth** – A close friend of David, he is of a romantic and charming disposition and has known David ever since his first days at Salem House.
- p. Tommy Traddles** – David's friend from Salem House. They meet again later and become eventual lifelong friends. Traddles works hard but faces great obstacles because of his lack of money and connections. He eventually succeeds in making a name and a career for himself.
- q. Wilkins Micawber** – A gentle man who befriends David as a young boy. He suffers from much financial difficulty and even has to spend time in a debtor's prison, before moving to Plymouth.
- r. Mr. Dick (Richard Babley)** – A slightly deranged, rather childish but amiable man who lives with Betsey Trotwood; they are distant relatives.
- s. Dr. Strong** – The headmaster of David's Canterbury school, whom he visits on various occasions.
- t. Anne Strong** – The young wife of Dr. Strong. Although she remains loyal to him, she fears that he suspects that she is involved in an affair with Jack Maldon.
- u. Jack Maldon** – A cousin and childhood sweetheart of Anne Strong. He continues to bear affection for her and tries to seduce her into leaving Dr. Strong.

- v. **Mr. Wickfield** – The widower father of Agnes Wickfield and lawyer to Betsey Trotwood. He is prone to alcoholism.
- w. **Agnes Wickfield** – Mr. Wickfield's mature and lovely daughter and close friend of David since childhood. She later becomes David's second wife and mother of their children.
- x. **Uriah Heep** – A wicked young man who serves first as secretary, and then as partner to Mr. Wickfield.
- y. **Mrs. Steerforth** – The wealthy widowed mother of James Steerforth. She herself is incredibly like her son.
- z. **Miss Dartle** – A strange, vitriolic, spinster woman who lives with Mrs. Steerforth. She has a secret love for Steerforth.
- aa. **Mr. Spenlow** – An employer of David's during his days as a proctor and the father of Dora Spenlow. He dies suddenly of a heart attack while driving his phaeton home.
- bb. **Dora Spenlow** – The adorable but foolish daughter of Mr. Spenlow who becomes David's first wife. She dies after a long illness on the same day as her ageing dog, Jip.
- cc. **Mr. Sharp** – He was the chief teacher of Salem House and had more authority than Mr. Mell. He looks weak, both in health and character. He had a big nose.
- dd. **Mr. Mell** – A tall, thin young man with hollow cheeks. His hair was dusty and dry too, with rather short sleeves and legs.

CONCLUSION

Bildungsroman uses the outside world to threaten the hero's quest for identity. Many Bildungsroman draw from the author's own experience. It applies to novels constructed to

follow the personality development of the protagonist. It is not only more concerned with the formal education and training of the protagonist, but Bildungsroman novels also intend to teach certain lessons about values to the readers as well.

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