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**THE TRADITION OF THE ENGLISH BILDUNGSROMAN
IN RUSSIAN PROSE OF 1840-1860s**

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In this thesis, an attempt is made to identify and analyze the patterns of the presence of the British Bildungsroman elements in Russian prose of the 1840s-1860s, clarify the ambiguous nature of these relations, describe the nature of the reception, taking into account the lack of a clear genre definition of the upbringing novel and variety of methodological approaches.

The plot structure and poetics of the English Bildungsroman of the XIXth century are determined by the specifics of the Victorian era. The hero in the English novel is primarily a student. He is trained in the school of life, learns the practical skills and rules of existence in his modern society. His path consists of trial and error, heavy disappointment.

The appeal to the literature of the late 1840's and 1860's was due primarily to the fact that this era can be attributed to one of the culminating and peculiar in the history of the interaction of English and Russian literature. The period from the 1840's to the 1860's in Russian history and culture is a period of intensive formation of a multi-component image of Great Britain as a complex of real and mythologized elements. In the Russian cultural consciousness, the image of England, English cultural, artistic, political realities become the subject of close attention. This is due to certain historical events, the Crimean War, in particular.

Moreover, key English novels in the genre of Bildungsroman appear at the same time. Their emergence was prepared by the first attempts at the reception of the German Bildungsroman in the English literature of the 1820s-1830s.

The principles of Bildungsroman's classification are heterogeneous, exist in different coordinate systems, and the morphology of the Victorian Bildungsroman is a mixture of structural and narrative features. Such a variegated research palette, on the one hand, puzzles, and on the other hand, justifies an attempt to diagnose the main genre combinations in the Russian prose - the novel about the artist, the novel of the career, the female novel, and others, and in each chapter to consider the details of one of the subspecies in their combinations and ambiguous projections.

In the Victorian Bildungsroman, the repertoire of author's functions is wide as well: the central character can become the author of the novel (Arthur Pendennis, as

a result of all life's trials himself writes a novel); in other situations, the author retains omniscient, acting sometimes as a guardian of the reader and an instructive commentator. The system of characters in the Bildungsroman, too, in turn corresponds to a fixed set of roles; the transition of a character from one category to another, the breakdown of partitions between the specified trajectories of movement in the novel scheme was perceived as a conscious gesture, the manifestation of the author's will and caused the reader's heightened attention.

All these mobile constants, intriguing paradoxes of the British Bildungsroman were perceived by the Russian audience with great interest and found a favorable response in the atmosphere that developed in Russian journalism of the 1840s-1860s. Controversy, journal hoaxes, author mask-pseudonyms became those necessary attributes that helped to "appropriate" and master the English educational novel, to reduce the differences between cultural realities.

The subject of the study was the most characteristic cases in which the interaction of the English Bildungsroman and Russian fiction about the three decades of the XIX century is traced. The works selected by us fall into two categories: some are well known to the Russian reader, discussed in journalistic criticism, they retain their significance even today, others belong to authors who are forgotten or less familiar to a wide audience. Such a correlation of the two dimensions is our conscious choice, as domestic fiction as an accompaniment and not least the context of the first-line works allows us to consider the ways of reception of the English Bildungsroman, its poetics, and also to see through the Russian prism the range of acute social and political issues that stand before the heroes, to realize the ways of their similar or, conversely, opposite decisions in the circumstances of different cultural traditions, direct and indirect, obvious and hidden perceptions traced at various levels, including typological, and in different historical and literary coordinates.

In the focus of our attention are plot and plot collisions, thematic repertoire, specificity of the narrative of the English upbringing novel and their projection in Russian fiction. In the chosen period they become the object of intimate reflection

in Russian literature. The peculiarities of this reflection are to be considered in the example of Goncharov's *The Common History*, Pisemsky's *Thousand Souls*, Zhadovskaya's *A Woman's Story* and other literary works of this time, connected with a range of themes, features of the plot that were well known to the Russian audience on the examples of the novels by, mainly, Dickens and Thackeray.

The logic of our choice can be explained by two reasons:

1) a sufficiently high concentration of different details of the British novel of education in the narrative fabric of the domestic fiction of this period, the concentration of elements present in hidden and in quite recognizable forms;

2) the presence of research gaps in the study of what can be called the "morphology" of the genre of the British Bildungsroman, its structure, memory, the analysis of end-to-end interpretations by Russian prose writers, the way they are included in their own texts, and the correlation of these details in a comparative perspective.

In the centre of the research is the analysis of the plot structures of the novels, as well as the functions of characters in the space of the plot. We rely on the narratological approaches developed in Russian literary criticism, that is, those approaches that are focused on studying the plot as a way of organizing the narrative in a literary work. In domestic literary criticism, plot theory is already presented in the works of A.N. Veselovsky (for example, in "Poetics of Plots") [Veselovsky, 1989]. For the current research the works of V.Y. Propp [Propp, 1928], V.B. Shklovsky [Shklovsky, 1921], B.V. Tomashevsky [Tomashevsky, 1999], M.M. Bakhtin [Bakhtin, 1979], Y. M. Lotman [Lotman, 1970; Lotman, 1998] and other Russian researchers [Levitan, Tsilevich, 1990; Markovich, 1991; Akimova, 2008; Pecherskaya, Nikanorova, 2010] are of special importance. Works on narratology are also of interest in the study of the plot constructions of a fictional work, primarily the work of V. Schmid [Schmid, 1981; Schmid, 1998; Schmid, 2001; Schmid, 2003; Schmid, 2012; Schmid, 2008; Schmid, 2014].

The relevance of the research topic is due to the need for a multidimensional study of Russian prose of the 1840s-1960s as a sphere with a high plot potential, saturation with figurative, semantic collisions which intensifies depending on the degree of impact of the non-cultural genre experience. The combination of the Russian and English Bildungsroman traditions during this period makes it possible to assess the degree of experimentality of the new prosaic forms born as a result of this genre symbiosis. Artistic and aesthetic reflection of Russian novelists on the Victorian Bildungsroman allows us to outline the typological patterns of the creative mix of its elements, consciously or spontaneously included in the narrative fabric of works, and to reveal algorithms for mapping subjects and plots in the repertoire of Russian prose of the 1840s-1860s.

The scientific novelty of the research lies in revealing the plot constructions of the English Bildungsroman, dominating in Russian fiction of the 1840s-1860s (the classic plot of becoming a gentleman, the history of the career of the main character and the female upbringing novel); considering the fiction of the 1840s-1860s through the prism of mastering the elements of plot models, the structure, the narrative of the Bildungsroman; expansion of the comparative historiography of the study of the genre.

The object of research is works of Russian prose of the 1840s-1860s, which in different forms master the plot constructions of the XIXth century English novels of the education.

The subject of the study is the morphology of the Victorian Bildungsroman, as well as the nature of selection and the dynamics of the concentration of elements of this genre in Russian prose of the second third of the XIX century.

The material of the study is the works of Russian prose, literary criticism (literary critical articles and reviews), translations of English novels of education, published in the Russian periodicals of the 1840s and 1860s.

The aim of the work is to investigate the logic of influence and modification of the plot constructions of the English Bildungsroman in the fiction works of the 1840s and 1860s.

To achieve this goal, **the following tasks** are set:

- 1) to form the research base and the corpus of periodicals and individual editions of the 1840s-1860s;
- 2) to reveal the most popular plot constructions of the English Bildungsroman in the Russian literary works of the 1840s-1860s;
- 3) consider the transformation of the original plot of the English novel of upbringing in the Russian fictional works of the period under study;
- 4) to classify the ways of mastering and transforming on Russian soil the plots developed in the English Bildungsroman.

The methodological base of the thesis is composed of historical-literary and structural-typological methods. Approaches to the analysis of fiction, its functions in the historical and literary process are based on the classical studies of Y.N. Tynyanov, B.M. Eikhenbaum, V.V. Vinogradov, Y.M. Lotman. The main categories of the plot are studied in the context of the work of A.N. Veselovsky, B.V. Tomashevsky, Y.M. Lotman and V. Schmid. Also in the dissertation work are taken into account the studies devoted to the study of the West European and Russian educational novel (F. Moretti, W. Bruford, S. Howe, E. Krasnoshchekova, etc.).

Theoretical significance of the research lies in the description of the plot constants of the British Bildungsroman and their Russian transcriptions in the fiction of the 1840s and 1850s; the study of the Russian upbringing novel as an experimental space from the point of view of the typological patterns of "assimilation" and "processing" of the actual Victorian plot models; system analysis of structure, semantics, combinatorics of plot details of the English novel of education on Russian soil; the introduction into scientific circulation of a new historical, literary and theoretical material in the context of narratological studies.

Practical significance of the study

The results of the research can be used in the development of courses on literary criticism in general, and on the history of European and Russian literature, and can also be used as a basis for textbooks on the history of nineteenth-century

Russian literature. The collected material (fiction, literary criticism) can be used to compile annotated indexes of fiction.

Provisions for the Defence

1. 1840-1860s were one of the culminating times in the history of Russian-British literary connections. The English Bildungsroman as the dominant genre in Victorian literature becomes the center of the intersection, dialogue and mutual attraction of two national genre traditions, British and Russian. Preserving their national characteristics, on the Russian soil, the elements of the genre mutate and acquire new connotations. The presence of the genre in the fabric of Russian prose corrects the morphology of the former, adding or, conversely, reducing the structural elements. The mythology of the Victorian genre also becomes the subject of analytical reflection in the Russian cultural context.

2. In the period under investigation, three most repetitive plot constructions can be outlined: the classical history of the emergence of the main character in contemporary society; the novel of the career; a female Bildungsroman. They are composed of various plot elements of sources of English Bildungsroman of the XIXth century: plot situations and their combinations, the functions of characters and narrator. The most frequently reproduced are the plot constructions of the novels of upbringing by W. Thackeray, Ch. Bronte and Ch. Dickens.

3. By the 1860s, criticism and translations played a decisive role in the assimilation of English "educational" stories. Journal articles and critical reviews of translations of English educational novels, such as *Jane Eyre* or *David Copperfield*, significantly affect the choice of various Bildungsroman plot moves by the authors. Translations also focus the attention of writers on certain plot elements of the Bildungsroman, regulating the process of adapting the "educational" plot, which can be observed in the case of translations by I.I. Vvedensky of the key English novels of the nineteenth century.

4. The reception passes several stages in the period under investigation: from the initial assimilation of different models popular by the 1840s that were just

gaining literary popularity (from Dickens to Thackeray) in the case of Goncharov to the polemic with the genre, overcoming (A.F. Pisemsky) and the adaptation of the plot to Russian political and social realities (the female Bildungsroman of the 1860s). By the end of the period under study, we can talk about the transition of the plot constructions of the English Bildungsroman into the category of fully assimilated literary experiments (I. Kushchevsky). Thus, the English Bildungsroman, addressed to Russian realities, became a stimulus for new Russian receptive discoveries and a search for new artistic solutions, provoked a rethinking of nature of the novel genre at the height of Russian literary history.

The dissertation research consists of an introduction, five chapters, a conclusion and the list of references.

The first chapter, «History of the study of the European novel of upbringing and its genesis. Some aspects of the theory of Bildungsroman», presents a conceptual history of the study of the genre of the English Bildungsroman from the beginning to the latest studies, the paradoxes of historiographical descriptions are indicated; the genesis of the genre in the Western European literary tradition by the middle of the XIX century is outlined.

In the second chapter, «I.A. Goncharov's *The Common History* and Victorian Bildungsroman. Aspects of reception» the narrative fabric of Goncharov's novel is analyzed as an experimental narrative in which, due to the memory of the "montage" essay poetics of the works of the "natural school", the details of Ch. Dickens's novel *The Life and Adventures of Nicholas Nickleby*, translated by A. Solonitsyn and published in the *Biblioteka dlya chtenia* in 1840, find their place (paragraph 2.1 "I.A. Goncharov's "common" plot between Ch. Dickens and W. Thackeray").

Solonitsyn as a "Dickensian" type was for Goncharov some sort of living intermediary and interpreter of Dickens's Bildungsroman. In addition, the images of Victorian England, which became signs of the British Bildungsroman, are outlined in the portraits of *The Common History* and in the book of essays *Frigate "Pallada"*.

Direct "morphological" intersections in the construction of the plot and the details of the character system in the novels *The Common History* and *The History of Pendennis* by Thackeray, published two years later, allow us to talk about similar experiences of novelists working in the same system of genre, imagery and semantic coordinates, the proximity of narrative optics - English and Russian, which is confirmed by seemingly parallel "projection" of situations in educational novels, only existing in different cultural environments. The theme of lost illusions, elaborated by Balzac in his novel of the same name (published in three parts between 1836 and 1843), receives a non-Balzac interpretation, reducing the highly topical vicissitudes and narrative dramatism towards the ordinary, ordinary, ordinary events. In this sense, both Goncharov and Thackeray each in their own way coincide in the "opposition" of the French version of the upbringing novel.

In the second paragraph of the chapter "Projections of the plot of *The Common History* in the fiction of the middle of the XIX century: *The Gornyansky Family* (1851) by N. Kovalevsky and S.P. Koloshin's *Modern Nedorosl*" traces the further assimilation of the practice, outlined by Goncharov, by minor writers of the 1850s, S. Koloshin and N. Kovalevsky.

In the third chapter, we turn to the analysis of the comparative typology of the figure of the writer, the artist and how it is formed in A.F. Pisemsky's *Thousand Souls* and W. Thackeray's *History of Pendennis*. Kalinovich and Arthur Pendennis are both heroes that have different relation to literature. The literary profession is regarded as a component of the business direction and practical spirit of the era. In Pisemsky's version, the main character is a man for whom literary writing is quite pragmatic and represents a milestone on his career path. The literary failure of Kalinovich is a link in the history of his career, the life crash and unhappy marriage. Arthur Pendennis goes through a complex way of becoming, which ends with a happy marriage, in addition, he is a renowned writer, which is confirmed by his authorship of *The Newcomes*. The evolution of Pendennis as an artist is the basis of his growing up and learning the lessons of life. The autobiographical element brings together *The Thousand Souls* and *The History of Pendennis*. Saturation with the

realities of modern life, English and Russian, the recognizable sensitivity of Pisemsky to the English contexts in his novel, the similarity of plot with Thackeray's other novel, *The Career of Barry Lyndon*, in a number of episodes allows us to speak about the special polemic nature of Pisemsky's Bildungsroman in relation to Thackeray's novel strategy. In the second paragraph of this chapter, the continuation of Pisemsky's plot in A. Andreev's *In the Search of Vocation. Adventures of the Provincial Youth* (1858) is studied.

The fourth chapter, "Reception of the English Female Bildungsroman in Russian Women's Prose of the 1860s", is devoted to the analysis of the reception of the plot of the English female Bildungsroman, Ch. Bronte's *Jane Eyre*, in particular, in Russian women's prose of the 1860s, its "competition" for Russian readers' with French women's literature, in particular with George Sand (paragraph 4.1 "Bronte's *Jane Eyre* as a pretext for the works of Russian women's prose of the 1860's."). In the second paragraph of the chapter, "The Reception of *Jane Eyre* in Y. V. Zhadovskaya's *A Woman's Story* (1860) and in E. Slovtsova's *My Fate* (1862)" Zhadovskaya's novel is analysed as a text that reveals not only "reminiscences" from Bronte's novel, but also takes into account the influence of those journal discussions that unfolded around the work of Bronte and the translation strategy of I.I. Vvedensky. We came to the conclusion that the analysis of key events and images in *A Woman's Story* (1860) shows Zhadovskaya's conscious reception of *Jane Eyre* and the genre and narrative affinity of both works.

Following the story line, characteristic of female Bildungsroman in the XIXth century, of which *Jane Eyre* is a high standard, is confirmed by the similarity of key characters in the two texts.

Analysis of the works of Zhadovskaya's contemporaries, in particular, the novel Slovtsova's *My Fate*, allows us to assert that the plot constructions and plot functions of the main characters of the English female Bildungsroman were adapted by Russian writers of the 1860s in attempts to create a Russian female Bildungsroman.

In the fifth chapter, "The structure of the plot in the I.A. Kuschevsky's *Nikolai Negorev, or the Prosperous Russian* (1871)", we analyze a little-studied novel by I.A. Kuschevsky as an experimental novel, in the construction of which the author turns to the plot of the English Bildungsroman, as plot structure of a genre habitual and long-mastered.

Kuschevsky uses all the plot variants as integral parts of the novel about becoming the protagonist, not arguing with the reception of the tradition, but rather experimenting with the material familiar to the reader and thereby turning the plot moves and functions of the main characters into a set of clichés, discrediting them.

The history of becoming the main character is taken by Kuschevsky in the classic version of the English Bildungsroman, the connection with which can be traced in the plot structure, which recalls not only the plot structure of *David Copperfield*, but also Tolstoy's trilogy *Childhood. Adolescence. Youth* (paragraph 5.1 "History of the main character of the novel and the English Bildungsroman").

The career path of the protagonist, schematically described by the author on the last few pages of the novel, is familiar to the Russian reader of the domestic fiction of the 1850s-1870s (paragraph 5.2 "Career of Nikolai Negorev as a composite story").

Kuschevsky also reproduces the plot modifications of the English Bildungsroman (paragraph 5.3 "Genesis of the characters in the novel and the context of the female Bildungsroman"). Thus, *Nikolay Negorev* as the alphabet of the genre, a literary experiment, dismantling and at the same time assembling the narrative from the ready genre blocks seems to us one of the final links in the reception of the novel of upbringing in Russian literature.

In conclusion, the results of the research are summarized.

The process of assimilation of the English Bildungsroman's plot moves in Russian prose, in our opinion, has its own chronological drawing and internal drama. In the late 1840s and in the 1850s, Russian writers only learned the plot constructions, the features of the narrative, as they developed mainly in the works of Dickens and Thackeray, the two competing idols of the Russian public. Although

the Victorian novel is translated and discussed actively, each output becomes an anticipated event, its direct impact on the literary practice of our writers is still not obvious and is recognized only indirectly in the physiological outline of the genres that dominates the Russian literature of that time. However, in the "experimentality" of the artistic canvas of Goncharov's *The Common History* the signs of Dickens' novels and the "Victorian beginning", in general, is guessed, which makes it possible to expand the literary genesis of the novel, in which researchers traditionally saw only an orientation toward German Bildungsroman. It is this English side of Goncharov's novel that will be adapted by Goncharov's followers, second-generation writers who are guided by its plot.

At the end of the 1850s, the Bildungsroman plot structure becomes more familiar; English "educational" stories are reinterpreted and receive new accents in the history of career development of the main character. Thus, Pisemsky in his novel builds a career for his hero, taking the prose experiments of Thackeray into account, as if measuring the plot details and the system of characters generated by domestic circumstances, the structure of culture and society with the Thackeray's tradition. The conflicts of literary world, literature as a profession become central trials in the general chain of novel events. The novel of the career includes a subset of the novel of education, a novel about the artist, in these versions.

In the 1860s, the English Bildungsroman in some ways competing with the French line, its George Sand type, is assimilated by women's prose. In the context of the discussions that have unfolded around the "woman's question", the Victorian interpretation of the image of the "new woman" is cited as an argument in Russian debates. Direct or indirect influence of Ch. Brontë's *Jane Eyre* gave rise to a whole layer of gender fiction in the 1860s, in which the image of a Russian woman is close to didactic English patterns.

By the end of the period in question, the "educational" plot is already so mastered in the Russian literary context that it absorbs all possible fictional elements, reprocessing everything that circulates, is being published or discussed in magazines. Analysis of I. Kushchevsky's *Nikolai Negorev, or the Prosperous*

Russian from the point of view of using the plot constructions of the upbringing novel, including English, makes it possible to say that the Bildungsroman becomes quite a convenient motive and ground for literary experiments, since the genre form and language of biographical description has been developed and fairly well mastered by writers and readership. Thus, the unexpected rapprochement between Goncharov's and Kushevsky's novels as two literary "laboratories" at the beginning and at the end of our research, Pisemsky's experimental polemic in relation to Thackeray, the controversy of gender literary dialogue in the space of the educational novel of this era, alters our assumptions about the history of Russian literary reception of the Victorian Bildungsroman, allowing us to clarify the nature of the genre of the Russian Bildungsroman, as well as the peculiarities of the Russian-British literary connections of the second half of the XIX century.

The main provisions of the work were discussed at the postgraduate seminars of the School of Philology of the NRU - Higher School of Economics, the Department of Slavic Studies of Cambridge (Cambridge, Great Britain) and the University of Humboldt in Berlin (Germany) universities. Materials are presented at seven scientific conferences in Moscow, St. Petersburg, Cambridge and Berlin.

The main results of the dissertation research are reflected in following articles:

1. Sarana N.V. Russkaya «Jenny Eyre»: Recepciya tvorchestva Sharlotti Bronte v romane Y.V. Zhadovskoy «Zhenskaya Istoria» (1860) [Russian «Jenny Eyre»: The Reception of Ch. Bronte's works in Y.V. Zhadovskaya's *A Woman's Story*] // Vestnik Moskovskogo universiteta. Seria 9. Philologia. 2018. № 3. pp. 173 - 181.
2. Sarana N.V. Angliskiy «Sopernik» Romana Goncharova: Obiknovennaya Istoria ili Prostaya? [English «Rival» of Goncharov's novel: Is the Story Common or Simple?] // Vestnik Tverskogo Gosudarstvennogo universiteta. Seria: Philologia. 2017. № 1. pp. 262 - 267.
3. Sarana N.V. Angliiskiy «repertuar» kak element polemicheskoy recepcii A.F. Pisemskogo [English repertoire as the element of A.F. Pisemsky's polemic

reception] // Russkaya Philologia. 27: Sbornik nauchnykh rabot molodykh philologov. Tartu: Tartu University Press, 2016. pp. 82 - 92.