



TJAS

Thematic Journal of Applied Sciences

informing scientific practices around the world
through research and development

Thematic Journal of Applied Sciences

Volume 4, No. 3, May 2024

Internet address: <http://ejournals.id/index.php/TJAS/issue/archive>

E-mail: info@ejournals.id

Published by ejournals PVT LTD

Issued Bimonthly

Chief editorS.

G. Ahmed

Professor of Computational Mathematics and Numerical Analysis Faculty of Engineering, Zagazig University, Zagazig, Egypt, P. O. Box 44519

Requirements for the authors.

The manuscript authors must provide reliable results of the work done, as well as an objective judgment on the significance of the study. The data underlying the work should be presented accurately, without errors. The work should contain enough details and bibliographic references for possible reproduction. False or knowingly erroneous statements are perceived as unethical behavior and unacceptable.

Authors should make sure that the original work is submitted and, if other authors' works or claims are used, provide appropriate bibliographic references or citations. Plagiarism can exist in many forms - from representing someone else's work as copyright to copying or paraphrasing significant parts of another's work without attribution, as well as claiming one's rights to the results of another's research. Plagiarism in all forms constitutes unethical acts and is unacceptable. Responsibility for plagiarism is entirely on the shoulders of the authors.

Significant errors in published works. If the author detects significant errors or inaccuracies in the publication, the author must inform the editor of the journal or the publisher about this and interact with them in order to remove the publication as soon as possible or correct errors. If the editor or publisher has received information from a third party that the publication contains significant errors, the author must withdraw the work or correct the errors as soon as possible.

OPEN ACCESS

Copyright © 2024 by Thematics Journals of Applied Sciences

CHIEF EDITOR

S.G. Ahmed

*Professor of Computational Mathematics and Numerical Analysis Faculty
of Engineering, Zagazig University, Zagazig, Egypt, P. O. Box 44519*

EDITORIAL BOARD

Yu Li

*Wuhan University of
Technology, China*

Seung Man Yu

*Seoul National University of Science
and Technology, South Korea*

Syed Saeid Rahimian Kolor

*Universiti Teknologi Malaysia,
Malaysia*

Eko Susanto

Menegment of journal Indonesia

Siti Mazlina Mustapa Kamal

Universiti Putra Malaysia, Malaysia

ELSEVIER



SSRN

Universal
Impact Factor



INITIATION NOVEL AS A TREND OF MODERN LITERATURE

Amankosova Shakhnoza Mirzagaliyeva
Nukus State Pedagogical Institute

Abstract: The article is devoted to the theoretical and practical consideration of the initiation novel, the features of the plot and compositional organization, the spatio-temporal structure, the specifics of the narrative, as well as the type of hero, its influence on the style of the novel, the embodiment of the author's plan, and how widespread this genre is in modern literature. Initiation novel is considered as a genre modification of the novel of education, the type of hero, events, and features of the compositional structure based on the material of the novels by D. Tartt, J. Safran Foer and Irvine Welsh

Keywords: Initiation novel, genre, Donna Tartt, Jonathan Safran Foer, Irvine Welsh.

Introduction

In the rapid development of the literary landscape of the 20th century, many new novel forms arose, striking readers with an unprecedented fusion of genres and plots. Among this diversity, a special place is occupied by the initiation novel, the successor to the classic education novel, focused on the development of the hero from youth to maturity. At the center of the initiation novel, on the contrary, is the radical transformation of the protagonist, who has survived a certain traumatic experience. It is not surprising that it was in the era of global crisis in all spheres that the novel of initiation was born, reflecting the need of readers for self-knowledge and responsibility in the face of a rapidly changing world.

Throughout the 20th century, the initiation novel became firmly rooted in the literary tradition. It found expression in various movements such as modernism - Virginia Woolf and Marcel Proust used elements of the initiation novel to explore the subjectivity of their characters; existentialism - in the novels of J. Sartre and A. Camus, the main character is faced with an existential choice that affects his life path; postmodernism - in the postmodern works of J. Foer and D. Tartt, the novel of initiation is combined with gaming techniques and blurred boundaries between reality and fiction.

Initiation Novel

The protagonist of an initiation novel is an unusual child experiencing an existential crisis due to a traumatic event. He feels his otherness, which is why he feels a gap between the inner world and the surrounding reality. Through a series of trials that go beyond ordinary experience, he overcomes this discord, finding his true self. Challenges may include extreme adventures or deep spiritual quests. The key moment in the novel of initiation is the existential revolution in the hero's consciousness. This transformational experience becomes a turning point, after which the hero is ready to return to the world as an adult and mature, abandoning his old identity. These novels also stand out for their genre-forming element - the initiation stage, which sets the direction for the entire narrative and the entire composition is based on it. The plot of initiation novels is often built on the structural elements of adventure and detective fiction, at the center of which is the motive of the Search.

The initiation stage becomes a genre-forming element around which the entire plot unfolds. The novel reflects the structure of an adventure and a detective story, so the basis of the plot is the element of Search. The search is the central storyline, which is

superimposed on the events that happen to the hero throughout the entire work. A large role in the novel of initiation is played by the images of the Teacher and the Guardian Virgin, who protects the hero and turns out to be the keeper of sacred knowledge. The teacher is, on the one hand, a mentor, and on the other, a close friend who helps the hero find himself and not get lost during his search. "Of particular importance for the novel of initiation is the spatio-temporal organization, built on the antithesis of two worlds: here the horizontal linear time of the concrete historical profane world is opposed to the vertical non-linear time of the sacred world" [2, p. 21]. Time speeds up or slows down, which helps to pay attention to the most important moments that lead directly to a change in the hero. The novel of initiation has become widespread not only in the twentieth, but also in the twenty-first century. The popularity of this form can be explained by the eternal theme of searching for oneself, interaction between man and society, and attempts to understand one's place in the world.

Donna Tartt's "Little Friend"

In the work of the American writer Donna Tartt "Little Friend", one can also highlight elements of the initiation novel. The main character, Harriet Cleve Dufresnes, is a twelve-year-old girl whose existential revolution is the murder of her brother when she was six months old. The heroine doesn't even remember the event itself, but its consequences affect her entire life. The tragic loss of a child changed the family's life forever. Harriet's mother is shrouded in severe grief, she has lost interest in life, spends most of her time in her room, depressed, taking pills, almost ignoring her daughters. Her husband also renounces his family and leaves for another city, where he starts a new family. She actually immediately loses both parents and this becomes the starting point for the transformation of her character. During the course of the story, the main character goes through all the stages of the initiation novel: segregation (separation of the initiate from the old environment and a break with the past life); elimination (an intermediate state that realizes initiation and incorporation itself (the subsequent inclusion of the individual in the life of society in a new capacity) [5, p. 267].

A love of literature, reading and art is a typical feature of the initiation novel. There are numerous cultural and literary allusions in *The Little Friend*. Even at the beginning of meeting the main character, it is mentioned that she loves to organize historical reconstructions, reads adventure and historical novels by W. Scott, and also reflects on biblical stories. Tartt includes in the plot the works of Kipling, with whose heroes Harriet associates herself.

Harriet is an active heroine; she is the only one in the city who does not accept the fact that her brother's killer was not found and decides to find out the truth herself. That is why the compositional basis of the novel is the detective element of the search for the brother's killer. But *Little Friend* is not only a murder mystery, but also an exploration of society and Harriet's attempts to come to terms with it from the perspective of adolescence, isolation and quiet, introspective rebellion. The tragedy breaks the entire course of the family's life, time seems to freeze for them, but Harriet is different from them: "With distaste, Harriet reflected upon how life had been beaten down the adults she knew, every single grown-up. Something strangled them as they grew older, made them doubt their own powers-laziness? Habit? Their grip slackened; they stopped fighting and abandoned themselves to what happened. "That's Life." That's what they all said. "That's Life, Harriet, that's just how it is, you'll see" [6, p. 479].

The cross-cutting motifs of loss and total loneliness are plot-shaping; they inevitably

run through the entire work, emphasizing the isolation of Harriet's life: "She would strike now - while she still could, before her nerve broke and her spirit failed her - with nothing to sustain her but her own gigantic solitude" [6, p. 479].

And as Harriet investigates the death of Robin and goes through the path of initiation, the feeling of loneliness intensifies because she again loses her loved ones - the very ones she was most afraid of losing - Ida and Libby: "The day she lost Ida would always be about those black wings gliding through cloudless sky, about shadowless pastures and air like dry glass." [6, p. 368]. Death and loneliness become her constant companions. Deprived of her dearest people, Harriet finds herself on the verge of losing her only remaining friend, Hely. She feels that he, too, may be about to disappear from her life, leaving her in total loneliness: "<...> even Hely felt like something that was lost now, or about to be lost, an impermanence like lightning bugs or summer" [6, p. 381].

The dynamism and richness of the events that take place determine the specifics of the spatio-temporal organization of the initiation novel. In such works, time has a subjective nature, associated with the semantic and meaningful meaning of each specific moment. Space, as a rule, is divided into familiar, ordinary topoi and new, transitional, alien places for the protagonist, which "check" and "update" him. That is why D. Tartt includes in the plot the image of an old mansion with the telling name "Tribulation", personifying the past and present of the Cleve Dufresnes family. By the end of the novel, Harriet's house, like the old mansion, is finally destroyed.

The motive of search in the novel operates on a par with the motives of loss, embodied in Harriet's desire not only for truth and understanding, but also to find herself in a new reality. This leads the heroine to the realization of the impossibility of changing the events that have occurred, and the questions that arise in her mind are answered by the time spent in the process of cognition. By accepting her loss, Harriet becomes ready to move forward.

Thus, Donna Tartt's *Little Friend* can be classified as a modern type of initiation novel due to the presence of key characteristics of this genre. The key point here is the Quest motif, which runs through the entire work. In this novel, the quest for the main character is to find her brother's killer. The novel clearly identifies the starting point that prompts the main character to transform, as well as the obligatory stages of initiation through which she passes. Harriet's initiation coincides with her maturation and therefore her readiness for further development.

Jonathan Safran Foer's "Extremely Loud & Incredibly Close"

The work of the contemporary American writer Jonathan Foer, "Extremely Loud & Incredibly Close," published in 2005, also reflects the features of the initiation novel. The main character is a nine-year-old boy, whose existential revolution was the death of his father during the collapse of the Twin Towers in America on September 11, 2001, after which the hero ceases to accept the world around him, to feel like a part of it. Using the traits of initiation in his novel, Jonathan Foer shows the process of self-acceptance. The basis of the novel is the search for the lock for the key that Oscar once found in the belongings of his deceased father. The author, allowing you to see the world through the eyes of a nine-year-old boy, depicts the whole tragedy of his loss. He shows the difficult path to finding yourself and to your rebirth.

A boy, experiencing internal discord, trying to distract himself from thoughts about his father's death, begins to keep a diary in which he writes down his thoughts, his emotions - everything that he keeps to himself and hides so skillfully. "Weights on the

heart," he writes about his condition. The loss of his father, Oscar's childhood pain and the haunting feeling of guilt caused by the last unanswered phone calls from his father become a turning point that caused the protagonist to distance himself from loved ones and isolate himself from the world. "A lot of the time I'd get that feeling like I was in the middle of a huge black ocean, or in deep space, but not in the fascinating way. It's just that everything was incredibly far away from me. It was worst at night" [3, p. 36]. The favorite words "creepy" and "exorbitant", included in the title of the book, capture Oscar's emotional state.

Oscar always stood out among other children for his special curiosity and ingenuity. Since childhood, he was accustomed to the riddles and puzzles that his father gave him. He is interested in science; his favorite book is *A Brief History of Time*, written by Stephen Hawking. Oscar explores things he once found in the park and comes up with ways to save people from disasters. He invents brilliant things. An example of this is the bracelet given to his mother after his father's death, which he made by converting his last answering machine message into Morse code. Oscar is a special child, smart beyond his years, which is why he often becomes a target of ridicule from his classmates. The compositional basis of the initiation novel is the storyline of the Search, or Quest. So, in Jonathan Foer's novel it runs through the entire narrative. Oscar's quest is to find a lock for a key found in an envelope with the name "Black". After Oscar finds a key in his father's things, he decides to contact every New Yorker with that last name. This is where the Search element originates. Oscar sets a goal at all costs to solve the riddle of the lock to which the key he found will fit. For the boy, the Search partly plays the role of getting closer to his father. After all, it seems to him that if he finds out who owns the key, he will unravel the mystery of his father's death. "Every time I left our apartment to go searching for the lock, I became a little lighter, because I was getting closer to Dad. But I also became a little heavier, because I was getting farther from Mom" [3, p. 52]. The search becomes a way of understanding reality and accepting what happened on that fateful day.

Time in the work is constantly stratified. It represents two-time streams. The first, main stream, correlated with the present, belongs to Oscar. This time flow is constantly interrupted by letters from grandparents. The story of Oscar's grandparents is the second time stream. Grandfather writes letters to his son, Oscar's father, and grandmother writes letters to her grandson Oscar. Through their letters we get closer to the history of their past, which is reflected in the present. In the novel, Jonathan Foer contrasts the world of the past with the world of the present. The storylines of grandparents, presented in the form of letters and belonging to the past, intersect in the present. The tragedy of September 11 becomes the point of intersection of the lines, from where both time streams begin to move in parallel. "Extremely Loud and Incredibly Close" sets the complex structure of the composition and introduces tragedy as a plot-forming element. It becomes the framework on which the stories of human destinies are superimposed, and a turning point for each of the main characters, the starting point on the path to their rebirth. Thus, Oscar's grandfather says in his letter: "I never thought about things at all, everything changed, the distance that wedged itself between me and my happiness wasn't the world, it wasn't the bombs and burning buildings, it was me, my thinking, the cancer of never letting go" [3, p. 35]. The author provides for the heroes to go through their own special stage of initiation. Each of them has their own misfortune. The tragedy for Oscar is the death of his father, for his grandmother - the departure of her husband, and for Oscar's grandfather - the death of his beloved Anna during the

bombing of Dresden. The death of Oscar's father is a link that simultaneously unites the fates of the three heroes. The ambiguity in the precise definition of the image of the Teacher can be seen as an example of Jonathan Foer's innovation within the framework of the initiation novel. Thomas Schell, and all the Blacks whom the hero met and who did not remain indifferent to the boy's story, and especially Mr. Black, who accompanied Oscar in his search, claim this role. The image of the Teacher is divided into several components: mentor and guide. The mentor function can be attributed to Mr. Black. Oscar's guide is his grandfather. Oscar's mother also plays a significant role, serving as the Guardian Virgin. The boy's mother does not appear often in the story, since, according to Oscar, she is always busy with work, but at the end of the novel we learn that it is she who warns every New Yorker with the last name Black about the arrival of her son. That's why each of them was so kind to the boy. She was always one step ahead of her son. At the end of his journey, Oscar finds out about this and realizes that the Blacks were already waiting for his arrival.

The boy's search, which is the basis of the novel, does not bring results; he does not find out the cause of his father's death, but he acquires his grandfather, who was considered dead, and successfully passes the initiation stage. At the end of the work, Oscar tries to change reality, wanting to turn back time. He finds pictures of the falling body by putting the pages in reverse order. "I ripped the pages out of the book. I reversed the order, so the last one was first, and the first was last. When I flipped through them, it looked like the man was floating up through the sky. <□> I'd have said 'Dad?' backward, which would have sounded the same as 'Dad' forward. He would have told me the story of the Sixth Borough, from the voice in the can at the end to the beginning, from 'I love you' to 'Once upon a time' We would have been safe" [3, p. 326]. It seems like there is a reverse shooting effect at work. Oscar overcomes his fear and comes to terms with his dark past, coming to the realization of the irreversibility of time. He accepts the love and care of people close to him, locking away those terrible memories that prevent him from living in the present.

Thus, Jonathan Foer's work "Extremely Loud and Incredibly Close" can be confidently attributed to the modern genre variety of the initiation novel, since it clearly shows the features and elements characteristic of this genre. The main one is the motive of Search, or Quest, running through the entire narrative. In this novel, the quest for the main character is to find a lock for the key. There is also a contrast between two worlds in the novel: the present, in which Oscar lives, and the past, presented in the form of letters from his grandparents. Noteworthy is the presence of a strict system of characters characteristic of the initiation novel: the Teacher and the Guardian Virgin, embodied in the images of Thomas Schell, Mr. Black and Oscar's mother. The novel clearly spells out the starting point that serves as the impetus for rebirth for the main character, and the mandatory stages of the initiation itself that he goes through. Oscar's initiation represents both his maturation and, as a consequence, his readiness to move on.

Irvine Welsh's "Marabou Stork Nightmares"

The novel is narrated from the perspective of the main character, which is a typical example of a first-person personal narration carried out by an autodiegetic narrator [4, p. 135]. The narrative has a pronounced retrospective character: at the beginning of the narrative, the main character is over 25 years old, and the story about the events of the novel begins from his childhood. This leads to the fact that, as in other similar works, in this novel there is a significant gap between the "I"-narrator and the "I"-protagonist.

The development of Roy Strang's personality, life's trials, the peculiarities of his upbringing, the influence of social conditions and the adaptation of a young man in the world - all this indicates that, in terms of its genre component, "Marabou Stork Nightmares" is a novel of education. The author creates for the reader a dynamic unity of the image of the hero, whose character becomes a variable throughout the entire narrative. According to M.M. Bakhtin, a characteristic feature of the genre of the novel of education is the depiction of the world and life as an experience, as a school through which every person must go and from which he must emerge with the same result - "sobering up with one or another degree of retirement" [1, p. 201].

In a coma, Roy Strang gains the ability to review his life with extraordinary clarity. He seems to be reliving all the stages of his existence: childhood, adolescence, growing up, the formation of personality, the search for love and his place in the universe, and all this is described in chronological order. The reader watches Strang's moral and spiritual decline against the backdrop of the harsh realities of the Edinburgh slums. We are given the opportunity to see how Roy's personality is shaped by a variety of circumstances. The character of the novel's protagonist is complex and ambiguous, he is a combination of strengths and weaknesses, and his judgments sometimes seem contradictory.

The rudeness and antisocial behavior of Roy Strang is explained not only by helplessness and inability to self-realize, but also by a defensive reaction to confrontation with harsh reality, which is a very common phenomenon in modern society. The choice of a person from the lower social classes as the main character indicates the desire of I. Welsh to demonstrate the pain points of modern society and remove the mask of law-abidingness, behind which real problems and contradictions are hidden.

The first pages of the novel describe the life of the main character's parents, who seem to personify the images of Scottish citizens of the sixties of the 20th century. Most of them do not make significant efforts to raise their children, and they grow up in social conditions. Roy himself adds: "I grew up in what was not so much a family as a genetic disaster" [7, p. 19].

The main character of the novel represents the image of an urban outcast, unable to find his place in the reality that exists for him. As the plot develops, Roy undergoes a number of negative changes in character and behavior, increasingly slipping into moral degradation. During his school years, he becomes an aggressive fighter, even resorting to knives in one of the incidents. He then joins the football hooligans, engaging in riots and fights with fans of rival teams both during and after matches. Gradually, Roy slips into even more serious crimes, including rape. He lives by the law of the jungle, which was drilled into him by both his family and society. Roy does not seek to confront his "friends" and the leaders of the hooligan group, fearing conflicts and further oppression on their part. He, intoxicated by the feeling of belonging to the group and the common goal of "cheering" for the team, commits a terrible crime.

As Roy comes to terms with his past, parts of the novel become increasingly longer and more detailed. The reader is confronted with dark and repulsive moments from Roy Strang's past, episodes that he tried to forget and hide from us while traveling through the imaginary expanses of South Africa. As we read, we learn that throughout Roy's life, in addition to the bleak and unattractive outskirts of Edinburgh, he was surrounded by "hidden and overt" violence [7, p. 147]. Strang recalls episodes from his childhood when his father forced him to fight his own brother in order to "develop" self-defense skills. However, what is even more shocking and painful for Roy is that he was the victim of sexual abuse at the hands of Uncle Gordon. By revealing these dark events, the author

gives us a better understanding of the impact they had on Roy and his psychological state. As we see him try to hide and move on from his past, we begin to understand that these traumas have had a huge impact on his life. Roy strives to forget the past and creates an imaginary world of South Africa where he can escape his painful memories. However, with every step on this imaginary journey, Roy gets closer to realizing his trauma.

The Marabou stork becomes the protagonist's double, the personification of all the worst in him. In one episode, Roy studies his reflection in the mirror and sees not his own face, but an African predator that is tearing and slowly tearing into pieces a still living flamingo, which is clearly an echo of the violence committed by Strang.

Welsh shows Roy as a criminal and a victim at the same time, and Marabou as a living embodiment of the human vices that live inside every person. For Welsh, it is an inevitable product of the environment, the brute reality that supports the existence of "predators" and "scavengers." That is why Welsh concludes that "Marabou cannot be exterminated".

Thus, the presence of Welsh's hero with certain interests, requests and value orientations and the lack of conditions for their implementation in the system of modern urban culture inevitably leads to the emergence of interpersonal and social conflicts. Welsh's hero, like many other inhabitants of the social "bottom" of the city, pose a problem for Scotland and the entire society. The presence of this kind of declassed elements indicates the imperfection of the system of megacities, since the mechanisms of social adaptation are not designed for everyone. The tone of Welsh's novels is critical and calls for changes in public consciousness, as well as the socio-economic sphere.

Conclusion

So, in the initiation novel we see an explicit superposition of the narrative model on the ritual scheme. The movement between the loci of artistic space/stages of the ritual has an ontological and existential orientation, coincides with the stages of initiation and shows maturation as the progressive movement of the hero. The heroes of these works are teenagers who, as a result of some terrible events, find themselves segregated, cut off from their family home (or lose it completely), they face painful trials (loneliness, fear, hunger, transitional states of consciousness), experience intense internal turmoil, try on different social roles and names, face death or bear it themselves. It is also noteworthy where the action of the novel of initiation takes place: whether it is a big city, deserted and soulless, or an island, the place of the novel of initiation is a historical, cultural and mythological phenomenon that not only performs the most important function in the artistic world of the work, but also carries an axiological load. Thus, the initiation novel is a genre modification of the education novel with a special type of hero, conflict, chronotope and unique narrative strategies that provide the most multifaceted and complete representation of the hero, on the one hand, and in a special way build the connection between the reader-hero-author, on the other.

References

1. Bakhtin M.M. Novel of education and its significance in the history of realism // Aesthetics of verbal creativity. M.: 1979. P. 188-236.
2. Boriseeva, E. A. Novel of initiation: the problem of genre attribution / E. A. Boriseeva // Bulletin of the BDU. Seryya 4, Philology. Journalism. Pedagogy. - 2014. - No. 1. - P. 20-23.
3. Foer, Jonathan Safran. Extremely loud & incredibly close/ J. S. Foer. - Boston:

Houghton Mifflin, 2005.

4. Genette J. Figures: in 2 volumes. M.: Sabashnikov Publishing House, 1998. 944 p.

5. Shalimova N. S. The novel of initiation as an invariant norm of the novel of education. Bulletin of the Krasnoyarsk State Pedagogical University named after. V.P. Astafieva. - 2014. - No. 4 (30). - pp. 265-268.

6. Tartt D. The Little Friend. New York: Knopf Doubleday Publishing Group, 2011. 640 p.

7. Welsh I. Marabou Stork Nightmares. - New York: W. W. Norton, 1997. - 288 p.