

MAA OMWATI INTERNATIONAL

EDUCATION CITY

V.P.O. Hassanpur, Teh. Hodal Distt. Palwal

(HR.)



NOTES

BA 3RD SEM

Sub:- INTRODUCTION TO BRITISH NOVEL

UNIT 1

Aspects of the Novel By E.M. Forster

Aspects of the Novel, collection of literary lectures by E.M. Forster, published in 1927. For the purposes of his study, Forster defines the novel as “any fictitious prose work over 50,000 words.” He employs the term *aspects* because its vague, unscientific nature suits what he calls the “spongy” form in question. The seven aspects offered for discussion are the story, people, plot, fantasy, prophecy, pattern, and rhythm. The author compares the form and texture of the novel to those of a symphony. As for subject, he expects the work “to reveal the hidden life at its source.” Human nature, he concludes, is the novelist’s necessary preoccupation.

E.M. Forster (born January 1, 1879, London, England—died June 7, 1970, Coventry, Warwickshire) was a British novelist, essayist, and social and literary critic. His fame rests largely on his novels *Howards End* (1910) and *A Passage to India* (1924) and on a large body of criticism.

Forster’s father, an architect, died when the son was a baby, and he was brought up by his mother and paternal aunts. The difference between the two families, his father’s being strongly evangelical with a high sense of moral responsibility, his mother’s more feckless and generous-minded, gave him an enduring insight into the nature of domestic tensions, while his education as a dayboy (day student) at Tonbridge School, Kent, was responsible for many of his later criticisms of the English public school (private) system. At King’s College, Cambridge, he enjoyed a sense of liberation. For the first time he was free to follow his own intellectual inclinations; and he gained a sense of the uniqueness of the individual, of the healthiness of moderate skepticism, and of the importance of Mediterranean civilization as a counterbalance to the more straitlaced attitudes of northern European countries.

On leaving Cambridge, Forster decided to devote his life to writing. His first novels and short stories were redolent of an age that was shaking off the shackles of Victorianism. While adopting certain themes (the importance of women in their own right, for example) from earlier English novelists such as George Meredith, he broke with the elaborations and intricacies favoured in the late 19th century and wrote in a freer, more colloquial style. From the first his novels included a strong strain of social comment, based on acute observation of middle-class life. There was also a deeper concern, however, a belief, associated with Forster’s interest in Mediterranean “paganism,” that, if men and women were to achieve a satisfactory life, they needed to keep contact with the earth and to cultivate their imaginations. In an early novel, *The Longest Journey* (1907), he suggested that cultivation of either in isolation is not enough, reliance on the earth alone leading to a genial brutishness and exaggerated development of imagination undermining the individual’s sense of reality.

The same theme runs through *Howards End*, a more ambitious novel that brought Forster his first major success. The novel is conceived in terms of an alliance between the Schlegel sisters, Margaret and Helen, who embody the liberal imagination at its best, and Ruth Wilcox, the owner of the house *Howards End*, which has remained close to the earth for generations; spiritually they recognize a kinship against the values of Henry Wilcox and his children, who conceive life mainly in terms of commerce. In a symbolic ending, Margaret Schlegel marries Henry Wilcox and brings him back, a broken man, to *Howards End*, reestablishing there a link (however heavily threatened by the forces of progress around it) between the imagination and the earth.

The resolution is a precarious one, and World War I was to undermine it still further. Forster spent three wartime years in Alexandria, doing civilian war work, and visited India twice, in 1912–13 and 1921. When he returned to former themes in his postwar novel *A Passage to India*, they presented themselves in a negative form: against the vaster scale of India, in which the earth itself seems alien, a resolution between it and the imagination could appear as almost impossible to achieve. Only Adela Quested, the young girl who is most open to experience, can glimpse their possible concord, and then only momentarily, in the courtroom during the trial at which she is the central witness. Much of the novel is devoted to less spectacular values: those of seriousness and truthfulness

(represented here by the administrator Fielding) and of an outgoing and benevolent sensibility (embodied in the English visitor Mrs. Moore). Neither Fielding nor Mrs. Moore is totally successful; neither totally fails. The novel ends in an uneasy equilibrium. Immediate reconciliation between Indians and British is ruled out, but the further possibilities inherent in Adela's experience, along with the surrounding uncertainties, are echoed in the ritual birth of the God of Love amid scenes of confusion at a Hindu festival.

The values of truthfulness and kindness dominate Forster's later thinking. A reconciliation of humanity to the earth and its own imagination may be the ultimate ideal, but Forster sees it receding in a civilization devoting itself more and more to technological progress. The values of common sense, goodwill, and regard for the individual, on the other hand, can still be cultivated, and these underlie Forster's later pleas for more liberal attitudes. During World War II he acquired a position of particular respect as a man who had never been seduced by totalitarianisms of any kind and whose belief in personal relationships and the simple decencies seemed to embody some of the common values behind the fight against Nazism and Fascism. In 1946 his old college gave him an honorary fellowship, which enabled him to make his home in Cambridge and to keep in communication with both old and young until his death.

Although the later Forster is an important figure in mid-20th-century culture, his emphasis on a kindly, uncommitted, and understated morality being congenial to many of his contemporaries, it is by his novels that he is more likely to be remembered, and these are best seen in the context of the preceding Romantic tradition. The novels sustain the cult of the heart's affections that was central to that tradition, but they also share with the first Romantics a concern for the status of man in nature and for his imaginative life, a concern that remains important to an age that has turned against other aspects of Romanticism.

UNIT 2

Oroonoko or The Royal Slave By Aphra Behn:

Oroonoko's tale is told from the perspective of a female narrator, possibly Aphra Behn herself. The narrator claims to have known Oroonoko during his captivity in Suriname, South America. Suriname is a British colony at the time the narrative takes place (the 1660s). As the novel's full title announces, Oroonoko is not just any old slave—he is the last descendant of a royal line, and the prince of an African country called Coramantien (probably modern-day Ghana). Coramantien is a brave and warlike nation that participates in the trans-Atlantic slave trade, selling prisoners of war to Western ships.

Oroonoko has grown up away from the court, and has been trained to be a great military leader by Imoinda's father. One day, during an intense battle, Imoinda's father takes a fatal arrow in the eye and saves Oroonoko's life. The seventeen-year-old Oroonoko becomes the new general, and returns to court an elegant and intelligent young man. The narrator spends much time describing Oroonoko's noble characteristics, and is particularly interested in detailing his exceedingly fine physical beauty, which is a blend of Roman and African traits.

Get the entire Oroonoko LitChart as a printable PDF. "My students can't get enough of your charts and their results have gone through the roof." -Graham S.

While at court, Oroonoko visits the daughter of his foster father, the beautiful and pure Imoinda. They fall in love at first sight. They participate in a marriage ceremony but Oroonoko still has to ask his grandfather, the King, for his blessing, in keeping with the patriarchal customs of the society. However, the king, a lecherous old man, hears about Imoinda's beauty. After seeing her at court, he decides he wants her to become one of his concubines. While Oroonoko is off hunting, the king sends her the royal veil, a sign of invitation for attractive women to come to court. Imoinda is duty-bound to obey.

Separated from her true love, Imoinda is kept cloistered at the Otan, the King's pleasure palace. She is still a virgin and refuses, as much as she can, the King's advances. Due to the strict laws of the Otan, Oroonoko is prevented from seeing Imoinda until the King invites him.

Despite being persuaded otherwise by those around them, the lovers remain faithful to each other. Oroonoko confirms Imoinda's longing to return to him from Onahal, one of the King's old wives, and by exchanging secret glances with Imoinda when visiting the Otan.

Before Oroonoko leaves for war, he is determined to consummate his marriage to Imoinda. With the help of his good friend and fellow warrior, Aboan, he concocts a plan to do so. Aboan seduces Onahal, who quickly agrees to help the lovers, and Oroonoko and Imoinda spend the night together. Unfortunately, the King, who had been suspicious that something might happen, sends his guard to confront Oroonoko, but Oroonoko flees to the battlefield. As punishment for her perfidy, the King sells Imoinda into slavery, an ignoble punishment, but he tells Oroonoko he has executed her.

Upon hearing this, Oroonoko gives up his will to live and fight, and he abandons his troops, retiring to his tent. When they are about to lose, however, Oroonoko rouses himself from his lovesick stupor and leads his army to victory.

An English sea captain comes to Coramantien, and Oroonoko receives him as a royal guest. The Captain double-crosses Oroonoko, however, inviting him onboard his ship and then kidnapping him, along with a hundred of Oroonoko's attendants. The Captain brings Oroonoko across the Atlantic to Suriname, where he sells him to an intelligent and kind-hearted slave-owner named Trefry. Trefry gives Oroonoko the name "Caesar," and promises to help free him one day. Trefry also unwittingly reunites Caesar with Imoinda, whom Trefry knows as "Clemene." Together at last, though in undesirable circumstances, "Caesar" and "Clemene" conceive a child and spend their days mingling with the white nobility, who immediately accept the couple because they are noble, virtuous, and beautiful.

As Imoinda's pregnancy develops, Caesar becomes increasingly restless and wants to take his new family back home. Though he esteems some white people, like Trefry and the narrator, he is also rightly suspicious of the lengthy delay regarding his release. He feels that he will once again be tricked and his family will remain in slavery. Indeed, this is exactly the plan of Deputy Governor Byam, who is part of the colonial government in Suriname and intends to keep Caesar a slave.

Because he is a man of action, Caesar determines to take matters into his own hands and convince the slaves to run away. Led by Caesar, they manage to escape, but their journey ends in disaster when the white colonists come after them. With the exception of Caesar's friend Tuscan, most of the slaves flee the group, leaving Caesar and a heavily pregnant Imoinda to confront the plantation owners. They all fight bravely and Imoinda wounds Byam in the shoulder with a poisoned arrow.

With the help of Trefry, Byam convinces Caesar to surrender peacefully and promises to fulfill all his demands. They write a contract, but Byam almost immediately breaks it. He sequesters Imoinda and brutally whips Tuscan and Caesar. Now that he is fully awakened to Byam's treachery, Caesar vows revenge. He murders Imoinda and their child, with Imoinda's permission and blessing, to save them from prolonged suffering. Caesar then fails to enact his revenge against Byam, however, when he succumbs to a debilitating grief beside his wife's corpse. When the colonists come looking for Caesar, he is rescued against his will by his friends. Sick and dying, he tells them of his plan to kill Byam. They try to encourage him to abandon this idea and focus on recovery. One day, the ruthless Irishman Banister kidnaps Caesar at Byam's behest. Caesar is again tied to the stake, where he is slowly dismembered, dying without making a sound.

UNIT 3

Robinson Crusoe By Daniel Defoe:

Daniel Defoe (1660 – 24 April 1731) was an English writer, merchant and spy. He is most famous for his novel Robinson Crusoe, published in 1719, which is claimed to be second only to the Bible in its number of

translations. He has been seen as one of the earliest proponents of the English novel, and helped to popularise the form in Britain with others such as Aphra Behn and Samuel Richardson. Defoe wrote many political tracts, was often in trouble with the authorities, and spent a period in prison. Intellectuals and political leaders paid attention to his fresh ideas and sometimes consulted him.

Defoe was a prolific and versatile writer, producing more than three hundred works—books, pamphlets, and journals—on diverse topics, including politics, crime, religion, marriage, psychology and the supernatural. He was also a pioneer of business journalism and economic journalism.

Early life

Daniel Foe was probably born in Fore Street in the parish of St Giles Cripplegate, London. Defoe later added the aristocratic-sounding "De" to his name, and on occasion made the false claim of descent from a family named De Beau Faux. "De" is also a common prefix in Flemish surnames. His birthdate and birthplace are uncertain, and sources offer dates from 1659 to 1662, with the summer or early autumn of 1660 considered the most likely. His father, James Foe, was a prosperous tallow chandler of probable Flemish descent, and a member of the Worshipful Company of Butchers. In Defoe's early childhood, he lived through several significant historical events: in 1665, seventy thousand were killed by the Great Plague of London, and the next year, the Great Fire of London left only Defoe's and two other houses standing in his neighbourhood. In 1667, when he was probably about seven, a Dutch fleet sailed up the Medway via the River Thames and attacked the town of Chatham in the raid on the Medway. His mother, Alice, had died by the time he was about ten.

Education

Defoe was educated at the Rev. James Fisher's boarding school in Pixham Lane in Dorking, Surrey. His parents were Presbyterian dissenters, and around the age of 14, he was sent to Charles Morton's dissenting academy at Newington Green, then a village just north of London, where he is believed to have attended the Dissenting church there. He lived on Church Street, Stoke Newington, at what is now nos. 95–103. During this period, the English government persecuted those who chose to worship outside the established Church of England.

Business career

Defoe entered the world of business as a general merchant, dealing at different times in hosiery, general woollen goods, and wine. His ambitions were great and he was able to buy a country estate and a ship (as well as civets to make perfume), though he was rarely out of debt. On 1 January 1684, Defoe married Mary Tuffley at St Botolph's Aldgate. She was the daughter of a London merchant, and brought with her a dowry of £3,700—a huge amount by the standards of the day. Given his debts and political difficulties, the marriage may have been troubled, but it lasted 47 years and produced eight children.

In 1685, Defoe joined the ill-fated Monmouth Rebellion but gained a pardon, by which he escaped the Bloody Assizes of Judge George Jeffreys. Queen Mary and her husband William III were jointly crowned in 1689, and Defoe became one of William's close allies and a secret agent. Some of the new policies led to conflict with France, thus damaging prosperous trade relationships for Defoe. In 1692, he was arrested for debts of £700 and, in the face of total debts that may have amounted to £17,000, was forced to declare bankruptcy. He died with little wealth and evidently embroiled in lawsuits with the royal treasury.

Following his release from debtors' prison, he probably travelled in Europe and Scotland, and it may have been at this time that he traded wine to Cadiz, Porto and Lisbon. By 1695, he was back in England, now formally using the name "Defoe" and serving as a "commissioner of the glass duty", responsible for collecting taxes on bottles. In 1696, he ran a tile and brick factory in what is now Tilbury in Essex and lived in the parish of Chadwell St Mary nearby.

Writing

As many as 545 titles have been attributed to Defoe, including satirical poems, political and religious pamphlets, and volumes.

Pamphleteering and prison

Defoe's first notable publication was *An Essay Upon Projects*, a series of proposals for social and economic improvement, published in 1697. From 1697 to 1698, he defended the right of King William III to a standing army during disarmament, after the Treaty of Ryswick (1697) had ended the Nine Years' War (1688–1697). His most successful poem, *The True-Born Englishman* (1701), defended William against xenophobic attacks from his political enemies in England, and English anti-immigration sentiments more generally. In 1701, Defoe presented the Legion's Memorial to Robert Harley, then Speaker of the House of Commons—and his subsequent employer—while flanked by a guard of sixteen gentlemen of quality. It demanded the release of the Kentish petitioners, who had asked Parliament to support the king in an imminent war against France.

The death of William III in 1702 once again created a political upheaval, as the king was replaced by Queen Anne who immediately began her offensive against Nonconformists. Defoe was a natural target, and his pamphleteering and political activities resulted in his arrest and placement in a pillory on 31 July 1703, principally on account of his December 1702 pamphlet entitled *The Shortest-Way with the Dissenters; Or, Proposals for the Establishment of the Church*, purporting to argue for their extermination. In it, he ruthlessly satirised both the high church Tories and those Dissenters who hypocritically practised so-called "occasional conformity", such as his Stoke Newington neighbour Sir Thomas Abney. It was published anonymously, but the true authorship was quickly discovered and Defoe was arrested. He was charged with sious libel and found guilty in a trial at the Old Bailey in front of the notoriously sadistic judge Salathiel Lovell. Lovell sentenced him to a punitive fine of 200 marks (£336 then, £71,883 in 2025[26]), to public humiliation in a pillory, and to an indeterminate length of imprisonment which would only end upon the discharge of the punitive fine.[6] According to legend, the publication of his poem *Hymn to the Pillory* caused his audience at the pillory to throw flowers instead of the customary harmful and noxious objects and to drink to his health. The truth of this story is questioned by most scholars, although John Robert Moore later said that "no man in England but

Within a week of his release from prison, Defoe witnessed the Great Storm of 1703, which raged through the night of 26/27 November. It caused severe damage to London and Bristol, uprooted millions of trees, and killed more than 8,000 people, mostly at sea. The event became the subject of Defoe's *The Storm*, which includes a collection of witness accounts of the tempest. Many regard it as one of the world's first examples of modern journalism.

In the same year, he set up his periodical *A Review of the Affairs of France*, which supported the Harley Ministry, chronicling the events of the War of the Spanish Succession (1702–1714). The Review ran three times a week without interruption until 1713. Defoe was amazed that a man as gifted as Harley left vital state papers lying in the open, and warned that he was almost inviting an unscrupulous clerk to commit treason; his warnings were fully justified by the William Gregg affair.

When Harley was ousted from the ministry in 1708, Defoe continued writing the Review to support Godolphin, then again to support Harley and the Tories in the Tory ministry of 1710–1714. The Tories fell from power with the death of Queen Anne, but Defoe continued doing intelligence work for the Whig government, writing "Tory" pamphlets that undermined the Tory point of view.

Not all of Defoe's pamphlet writing was political. One pamphlet was originally published anonymously, entitled *A True Relation of the Apparition of One Mrs. Veal the Next Day after her Death to One Mrs. Bargrave at Canterbury The 8th of September, 1705*. It deals with the interaction between the spiritual realm and the physical realm and was most likely written in support of Charles Drelincourt's *The Christian Defence against the Fears of Death* (1651). It describes Mrs. Bargrave's encounter with her old friend Mrs. Veal after she had died. It is clear from this piece and other writings that the political portion of Defoe's life was by no means his only focus.

Anglo-Scottish Union of 1707

leading minister and spymaster in the English government. Harley accepted Defoe's services and released him in 1703. He immediately published *The Review*, which appeared weekly, then three times a week, written mostly by himself. This was the main mouthpiece of the English Government promoting the Act of Union 1707.

Defoe began his campaign in *The Review* and other pamphlets aimed at English opinion, claiming that it would end the threat from the north, gaining for the Treasury an "inexhaustible treasury of men", a valuable new market increasing the power of England. By September 1706, Harley ordered Defoe to Edinburgh as a secret agent, and to secure acquiescence by using "underhand methods to predispose Scots' opinion in favour of" the Treaty of Union. He was conscious of the risk to himself. Thanks to books such as *The Letters of Daniel Defoe* (ed by G. H. Healey, Oxford 1955), far more is known about his activities than is usual with such agents.

His first reports included vivid descriptions of violent demonstrations against the Union. "A Scots rabble is the worst of its kind", he reported. Defoe reportedly "became fearful of being lynched after a threatening crowd surged up the High Street shouting 'No Union! No English dogs!'" Years later John Clerk of Penicuik, a leading Unionist, wrote in his memoirs that it was not known at the time that Defoe had been sent by Godolphin: to give a faithful account to him from time to time how everything past here. He was therefor a spy among us, but not known to be such, otherways the Mob of Edin. had pull him to pieces.

Defoe was a Presbyterian who had suffered in England for his convictions, and as such he was accepted as an adviser to the General Assembly of the Church of Scotland and committees of the Parliament of Scotland. He told Harley that he was "privy to all their folly" but "Perfectly unsuspected as with corresponding with anybody in England". He was then able to influence the proposals that were put to Parliament and reported, Having had the honour to be always sent for the committee to whom these amendments were referred, I have had the good fortune to break their measures in two particulars via the bounty on Corn and proportion of the Excise.

For Scotland, he used different arguments, even the opposite of those which he used in England, usually ignoring the English doctrine of the Sovereignty of Parliament, for example, telling the Scots that they could have complete confidence in the guarantees in the Treaty. Some of his pamphlets were purported to be written by Scots, misleading even reputable historians into quoting them as evidence of Scottish opinion of the time. The same is true of a massive history of the Union which Defoe published in 1709 and which some historians still treat as a valuable contemporary source for their own works. Defoe took pains to give his history an air of objectivity by giving some space to arguments against the Union, but always kept the last word for himself.

He disposed of the main Union opponent, Andrew Fletcher of Saltoun, by ignoring him. Nor does he account for the deviousness of the Duke of Hamilton, the official leader of the various factions opposed to the Union, who seemingly betrayed his former colleagues when he switched to the Unionist/Government side in the decisive final stages of the debate.

Aftermath

In 1709, Defoe authored a lengthy book entitled *The History of the Union of Great Britain*, an Edinburgh publication printed by the Heirs of Anderson. Defoe is cited twice in the book as its author, and gives details of the events leading up to the [Acts of Union 1707](#), dating as far back as 6 December 1604, when King James I was presented with a proposal for unification. This so-called "first draft" for unification took place just a little over 100 years before the signing of the 1707 accord.

Defoe made no attempt to explain why the same Parliament of Scotland which was so vehemently in favour of remaining independent from 1703 to 1705 became so supine in 1706. He received very little reward from his paymasters and no recognition for his services by the government. He made use of his Scottish experience to write his *Tour thro' the whole Island of Great Britain*, published in 1726, where he admitted that the increase of trade and population in Scotland which he had predicted as a consequence of the Union was "not the case, but rather the contrary".

Defoe's description of Glasgow (Glaschu) as a "Dear Green Place" has often been misquoted as a Gaelic translation for the town's name. The Gaelic Glas could mean grey or green, while chu means dog or hollow. Glaschu probably means "Green Hollow". The "Dear Green Place", like much of Scotland, was a hotbed of unrest against the Union. The local Tron minister urged his congregation "to up and anent for the City of God".

The "Dear Green Place" and "City of God" required government troops to put down the rioters tearing up copies of the Treaty at almost every mercat cross in Scotland. When Defoe visited in the mid-1720s, he claimed that the hostility towards his party was "because they were English and because of the Union, which they were almost universally exclaimed against".

Writing

The extent and particulars are widely contested concerning Defoe's writing in the period from the Tory fall in 1714 to the publication of *Robinson Crusoe* in 1719. Defoe comments on the tendency to attribute tracts of uncertain authorship to him in his apologia *Appeal to Honour and Justice* (1715), a defence of his part in Harley's Tory ministry (1710–1714). Other works that anticipate his novelistic career include *The Family Instructor* (1715), a conduct manual on religious duty; *Minutes of the Negotiations of Monsr. Mesnager* (1717), in which he impersonates Nicolas Mesnager, the French plenipotentiary who negotiated the Treaty of Utrecht (1713); and *A Continuation of the Letters Writ by a Turkish Spy* (1718), a satire of European politics and religion, ostensibly written by a Muslim in Paris.

From 1719 to 1724, Defoe published the novels for which he is famous (see below). In the final decade of his life, he also wrote conduct manuals, including *Religious Courtship* (1722), *The Complete English Tradesman* (1726) and *The New Family Instructor* (1727). He published a number of books decrying the breakdown of the social order, such as *The Great Law of Subordination Considered* (1724) and *Everybody's Business is Nobody's Business* (1725) and works on the supernatural, like *The Political History of the Devil* (1726), *A System of Magick* (1727) and *An Essay on the History and Reality of Apparitions* (1727). His works on foreign travel and trade include *A General History of Discoveries and Improvements* (1727) and *Atlas Maritimus and Commercialis* (1728). Perhaps his most significant work, apart from the novels, is *A Tour thro' the Whole Island of Great Britain* (1724–1727), which provided a panoramic survey of British trade on the eve of the Industrial Revolution.

The Complete English Tradesman

Published in 1726, *The Complete English Tradesman* is an example of Defoe's political works. In the work, Defoe discussed the role of the tradesman in England in comparison to tradesmen internationally, arguing that the British system of trade is far superior.[38] Defoe also implied that trade was the backbone of the British economy: "an estate's a pond, but a trade's a spring." In the work, Defoe praised the practicality of trade not only within the economy but the social stratification as well. Defoe argued that most of the British gentry was at one time or another inextricably linked with the institution of trade, either through personal experience, marriage or genealogy. Oftentimes younger members of noble families entered into trade, and marriages to a tradesman's daughter by a nobleman was also common. Overall, Defoe demonstrated a high respect for tradesmen, being one himself.

Not only did Defoe elevate individual British tradesmen to the level of gentleman, but he praised the entirety of British trade as a superior system to other systems of trade. Trade, Defoe argues, is a much better catalyst for social and economic change than war. Defoe also argued that through the expansion of the British Empire and British mercantile influence, Britain would be able to "increase commerce at home" through job creations and increased consumption. He wrote in the work that increased consumption, by laws of supply and demand, increases production and in turn raises wages for the poor therefore lifting part of British society further out of poverty.

Novels

Robinson Crusoe

Published in 1719, when Defoe was in his late fifties,[39] Robinson Crusoe relates the story of a man's shipwreck on a desert island for twenty-eight years and his subsequent adventures. Throughout its episodic narrative, Crusoe's struggles with faith are apparent as he bargains with God in times of life-threatening crises, but time and again he turns his back after his deliverances. He is finally content with his lot in life, separated from society, following a more genuine conversion experience.

In the opening pages of *The Farther Adventures of Robinson Crusoe*, the author describes how Crusoe settled in Bedfordshire, married and produced a family, and that when his wife died, he went off on these further adventures. Bedford is also the place where the brother of "H. F." in *A Journal of the Plague Year* retired to avoid the danger of the plague, so that by implication, if these works were not fiction, Defoe's family met Crusoe in Bedford, from whence the information in these books was gathered. Defoe went to school in Newington Green with a friend named Caruso.

The novel has been assumed to be based in part on the story of the Scottish castaway Alexander Selkirk, who spent four years stranded in the Juan Fernández Islands, but his experience is inconsistent with the details of the narrative.[citation needed] The island Selkirk lived on, Más a Tierra (Closer to Land) was renamed Robinson Crusoe Island in 1966. It has also been supposed that Defoe may have also been inspired by a translation of a book by the Andalusian-Arab Muslim polymath Ibn Tufail, who was known as "Abubacer" in Europe. The Latin ion was entitled *Philosophus Autodidactus*; Simon Ockley published an English translation in 1708, entitled *The improvement of human reason, exhibited in the life of Hai ebn Yokdhan*.

Captain Singleton

Defoe's next novel was *Captain Singleton* (1720), an adventure story whose first half covers a traversal of Africa which anticipated subsequent discoveries by David Livingstone and whose second half taps into the contemporary fascination with piracy. The novel has been commended for its sensitive depiction of the close relationship between the hero and his religious mentor, Quaker William Walters. Its description of the geography of Africa and some of its fauna does not use the language or knowledge of a fiction writer and suggests an eyewitness experience.

Memoirs of a Cavalier

A Journal of the Plague Year

A Journal of the Plague Year, published in 1722, can be read both as novel and as nonfiction. It is an account of the Great Plague of London in 1665, which is undersigned by the initials "H. F.", suggesting the author's uncle Henry Foe as its primary source. It is a historical account of the events based on extensive research and written as if by an eyewitness, even though Defoe was only about five years old when it occurred.

Colonel Jack

Colonel Jack (1722) follows an orphaned boy from a life of poverty and crime to prosperity in the colonies, military and marital imbroglios, and religious conversion, driven by a problematic notion of becoming a "gentleman."

Moll Flanders

Also in 1722, Defoe wrote *Moll Flanders*, another first-person picaresque novel of the fall and eventual redemption, both material and spiritual, of a lone woman in 17th-century England. The titular heroine appears as a whore, bigamist and thief, lives in The Mint, commits adultery and incest, and yet manages to retain the reader's sympathy. Her savvy manipulation of both men and wealth earns her a life of trials but ultimately an ending in reward. Although Moll struggles with the morality of some of her actions and decisions, religion seems to be far from her concerns throughout most of her story. However, like Robinson Crusoe, she finally repents. Moll

Flanders is an important work in the development of the novel, as it challenged the common perception of femininity and gender roles in 18th-century British society. Although it was not intended as a work of erotica, later generations came to view it as such.

Roxana

Defoe's final novel, *Roxana: The Fortunate Mistress* (1724), which narrates the moral and spiritual decline of a high society courtesan, differs from other Defoe works because the main character does not exhibit a conversion experience, even though she claims to be a penitent later in her life, at the time that she is relating her story.

Patterns

In Defoe's writings, especially in his fiction, are traits that can be seen across his works. Defoe was well known for his didacticism, with most of his works aiming to convey a message of some kind to the readers (typically a moral one, stemming from his religious background). Connected to Defoe's didacticism is his use of the genre of spiritual autobiography, particularly in *Robinson Crusoe*. Another common feature of Defoe's fictional works is that he claimed they were true stories of their subjects.

Attribution and de-attribution

Defoe is known to have used at least 198 pen names. It was a very common practice in eighteenth-century novel publishing to initially publish works under a pen name, with most other authors at the time publishing their works anonymously. As a result of the anonymous ways in which most of his works were published, it has been a challenge for scholars over the years to properly credit Defoe for all of the works that he wrote in his lifetime. If counting only works that Defoe published under his own name, or his known pen name "the author of the True-Born Englishman", about 75 works can be attributed to him.

Beyond these 75 works, scholars have used a variety of strategies to determine what other works should be attributed to Defoe. Writer George Chalmers was the first to begin the work of attributing anonymously published works to Defoe. In *History of the Union*, he created an expanded list with over a hundred titles that he attributed to Defoe, alongside twenty additional works that he designated as "Books which are supposed to be De Foe's." Chalmers included works in his canon of Defoe that were particularly in line with his style and way of thinking, and ultimately attributed 174 works to Defoe. Many of the attributions of Defoe's novels came long after his death. Notably, *Moll Flanders* and *Roxana* were published anonymously for over fifty years until Francis Noble named Daniel Defoe on their title pages in their publication in 1775 and 1774.

Biographer P. N. Furbank and W. R. Owens built upon this canon, also relying on what they believed could be Defoe's work, without a means to be absolutely certain. In the *Cambridge History of English Literature*, the section on Defoe by author William P. Trent attributes 370 works to Defoe. J.R. Moore generated the largest list of Defoe's work, with approximately five hundred and fifty works that he attributed to Defoe.

Death

Defoe died on 24 April 1731, in Ropemakers Alley, not far from where he was born in Cripplegate, probably while in hiding from his creditors. He was often in debtors' prison.^[60] The cause of his death was labelled as lethargy, but he probably experienced a stroke. He was interred in Bunhill Fields (today Bunhill Fields Burial and Gardens), just outside the medieval boundaries of the City of London, in what is now the Borough of Islington, where a monument was erected to his memory in 1870. A street in the Bronx, New York, is named in his honour (De Foe Place).

UNIT 4

Joseph Andrews By Henry Fielding

Joseph Andrews Henry Fielding Summary Joseph Andrews, a handsome young footman in the household of Sir Thomas Booby, has attracted the erotic interest of his master's wife, Lady Booby. He has also been noticed by the parson of the parish, Mr. Abraham Adams, who wishes to cultivate Joseph's moral and intellectual potential. Before he can start Joseph on a course of Latin instruction, however, the Boobys depart the country for London, taking Joseph with them. In London, Joseph falls in with a fast crowd of urban footmen, but despite his rakish peers and the insinuations of the libidinous Lady Booby he remains uncorrupted. After a year or so Sir Thomas dies, leaving his widow free to make attempts on the footman's virtue. Joseph fails to respond to her amorous hints, however, because he is too naïve to understand them; in a letter to his sister Pamela, he indicates his belief that no woman of Lady Booby's social stature could possibly be attracted to a mere servant. Soon Joseph endures and rebuffs another, less subtle attempt at seduction by Lady Booby's waiting-gentlewoman, the middle-aged and hideous Mrs. Slipslop. Lady Booby sends for Joseph and tries again to beguile him, to no avail. His virtue infuriates her, so she sends him away again, resolved to terminate his employment. She then suffers agonies of indecision over whether to retain Joseph or not, but eventually Joseph receives his wages and his walking papers from the miserly steward, Peter Pounce. The former footman is actually relieved to have been dismissed, because he now believes his mistress to be both lascivious and psychologically unhinged. Joseph sets out for the Boobys' country parish, where he will reunite with his childhood sweetheart and now fiancée, the illiterate milkmaid Fanny Goodwill. On his first night out, he runs into Two Ruffians who beat, strip, and rob him and leave him in a ditch to die. Soon a stage-coach approaches, full of hypocritical and self-interested passengers who only admit Joseph into the coach when a lawyer among them argues that they may be liable for Joseph's death if they make no effort to help him and he dies. The coach takes Joseph and the other passengers to an inn, where the chamber-maid, Betty, cares for him and a Surgeon pronounces his injuries likely mortal. Joseph defies the Surgeon's prognosis the next day, receiving a visit from Mr. Barnabas the clergyman and some wretched hospitality from Mrs. Tow-ouse, the wife of the innkeeper. Soon another clergyman arrives at the inn and turns out to be Mr. Adams, who is on his way to London to attempt to publish several volumes of his sermons. Joseph is thrilled to see him, and Adams treats his penniless protégé to several meals. Adams is not flush with cash himself, however, and he soon finds himself trying unsuccessfully to get a loan from Mr. Tow-ouse with a volume of his sermons as security. Soon Mr. Barnabas, hearing that Adams is a clergyman, introduces him to a Bookseller who might agree to represent him in the London publishing trade. The Bookseller is not interested in marketing sermons, however, and soon the fruitless discussion is interrupted by an uproar elsewhere in the inn, as Betty the chambermaid, having been rejected by Joseph, has just been discovered in bed with Mr. Tow-ouse. Mr. Adams ends up getting a loan from a servant from a passing coach, and he and Joseph are about to part ways when he discovers that he has left his sermons at home and thus has no reason to go to London. Adams and Joseph decide to take turns riding Adams's horse on their journey home, and after a rocky start they are well on their way, with Adams riding in a stage-coach and Joseph riding the horse. In the coach Mr. Adams listens avidly to a gossipy tale about a jilted woman

Named Leonora; at the next inn he and Joseph get into a brawl with an insulting innkeeper and his wife. When they depart the inn, with Joseph in the coach and Adams theoretically on horseback, the absent-minded Adams unfortunately forgets about the horse and ends up going on foot. On his solitary walk, Adams encounters a Sportsman who is out shooting partridge and who boasts of the great value he places on bravery. When the sound of a woman's cries reaches them, however, the Sportsman flees with his gun, leaving Adams to rescue the woman from her assailant. The athletic Adams administers a drubbing so thorough that he fears he has killed the attacker. When a group of young men comes by, however, the assailant suddenly recovers and accuses Adams and the woman of robbing and beating him. The young men lay hold of Adams and the woman and drag them to the Justice of the Peace, hoping to get a reward for turning them in. On the way Mr. Adams and the woman discover that they know each other: she is Joseph's beloved, Fanny Goodwill, who set out to find Joseph when she heard of his unfortunate encounter with the Ruffians. The Justice of the Peace is negligent and is about to commit Adams and Fanny to prison without giving their case much thought when suddenly a bystander recognizes Adams and vouches for him as a clergyman and a gentleman. The Justice readily reverses himself and dismisses the charges

against Adams and Fanny, though the assailant has already slipped away and will not be held accountable. Soon Adams and Fanny depart for the next inn, where they expect to meet Joseph. Joseph and Fanny have a joyous reunion at the inn, and Joseph wishes to get married then and there; both Mr. Adams and Fanny, however, prefer a more patient approach. In the morning the companions discover that they have another inn bill that they cannot pay, so Adams goes off in search of the wealthy parson of the parish. Parson Trulliber, who spends most of his time tending his hogs rather than tending souls, reacts badly to Adams's request for charity. Adams returns to the inn with nothing to show for his efforts, but fortunately a generous Pedlar hears of the travelers' predicament and loans Adams the money he needs. After a couple more miles on the road, the travelers encounter a gregarious Squire who offers them generous hospitality and the use of his coach but then retracts these offers at the last minute. Adams discusses this strange behavior with the innkeeper, who tells him about the Squire's long history of making false promises. Walking on after nightfall, the companions encounter a group of spectral lights that Mr. Adams takes to be ghosts but that turn out later to be the lanterns of sheep-stealers. The companions flee the scene and find accommodations at the home of a family named Wilson. After the women have retired for the evening, Mr. Adams and Joseph sit up to hear Mr. Wilson tell his life story, which is approximately the story of a —rake's progress|| redeemed by the love of a good woman. Wilson also mentions that since moving from London to the country, he and his wife have lost their eldest son to a gypsy abduction. The travelers, who are quite won over by the Wilson family and their simple country life, depart in the morning. As they walk along, Mr. Adams and Joseph discuss Wilson's biography and debate the origins of human virtue and vice. Eventually they stop to take a meal, and while they are resting, a pack of hunting dogs comes upon them, annihilates a defenseless hare, and then attacks the sleeping Mr. Adams. Joseph and his cudgel come to the parson's defense, laying waste to the pack of hounds. The owner of the hounds, a sadistic Squire whom Fielding labels a —Hunter of Men,|| is at first inclined to be angry about the damage to his dogs, but as soon as he sees the lovely Fanny he changes his plans and invites the companions to his house for dinner. The Hunter of Men and his retinue of grotesques taunt Mr. Adams throughout dinner, prompting the parson to fetch Joseph and Fanny from the kitchen and leave the house. The Hunter sends his servants after them with orders to abduct Fanny, whom he has been planning all along to debauch. The servants find the companions at an inn the next morning, and after another epic battle they succeed in tying Adams and Joseph to a bedpost and making off with Fanny. Luckily for Fanny, however, a group of Lady Booby's servants come along, recognize the milkmaid, and rescue her from her captors. They then proceed to the inn where Adams and Joseph are tied up, and Joseph gets to take out his frustrations on Fanny's primary captor before they all set off again. Mr. Adams rides in a coach with the obnoxious Peter Pounce, who so insults the parson that he eventually gets out of the coach and walks beside Joseph and Fanny's horse for the last mile of the journey. The companions finally arrive home in Lady Booby's parish, and Lady Booby herself arrives shortly thereafter. At church on Sunday she hears Mr. Adams announce the wedding banns of Joseph and Fanny, and later in the day she summons the parson for a browbeating. She claims to oppose the marriage of the young lovers on the grounds that they will raise a family of beggars in the parish. When Adams refuses to cooperate with Lady Booby's efforts to keep the lovers apart, Lady Booby summons a lawyer named Scout, who trumps up a legal pretext for preventing the marriage. Two days later Joseph and Fanny are brought before the Justice of the Peace, who is perfectly willing to acquiesce in Lady Booby's plans. The arrival of Lady Booby's nephew, Mr. Booby, and his new wife, who happens to be Joseph's sister Pamela, thwarts the legal proceedings. Mr. Booby, not wanting anything to upset his young wife, intervenes in the case and springs her brother and Fanny. He then takes Joseph back to Booby Hall, while Fanny proceeds to the Adams home. The next day Lady Booby convinces Mr. Booby to join in her effort to dissuade Joseph from marrying Fanny. Meanwhile, Fanny takes a walk near Booby Hall and endures an assault by a diminutive gentleman named Beau Didapper; when the Beau fails to have his way with Fanny, he delegates the office to a servant and walks off. Fortunately, Joseph intervenes before the servant can get very far. Joseph and Fanny arrive at the Adams home, where Mr. Adams counsels Joseph to be moderate and rational in his attachment to his future wife. Just as Adams finishes his recommendation of stoical detachment, someone arrives to tell him that his youngest son, Dick, has just drowned in the river. Mr. Adams, not so detached, weeps copiously for his son, who fortunately comes running up to the house before long, having been rescued from the river by the same Pedlar who earlier redeemed the travelers from one of their inns. Adams rejoices and once again thanks the Pedlar, then resumes counseling Joseph to avoid passionate attachments. Joseph attempts to point out to Adams his own inconsistency, but to no avail. Meanwhile, Lady Booby is plotting to use Beau Didapper to come between Joseph and Fanny. She takes him, along with Mr. Booby and Pamela to the Adams household, where the Beau attempts to fondle Fanny and incurs the wrath of Joseph. When the assembled Boobys

suggest to Joseph that he is wasting his time on the milkmaid, Joseph departs with his betrothed, vowing to have nothing more to do with any relations who will not accept Fanny. Joseph, Fanny, the Pedlar, and the Adamses all dine together at an alehouse that night. There, the Pedlar reveals that he has discovered that Fanny is in fact the long-lost daughter of Mr. and Mrs. Andrews, which would make her the sister of Joseph and thereby not eligible to be his wife. Back at Booby Hall, Lady Booby rejoices to learn that Joseph and Fanny have been discovered to be siblings. Everyone then gathers at the Hall, where Mr. Booby advises everyone to remain calm and withhold judgment until the next day, when Mr. and Mrs. Andrews will arrive and presumably will clear things up. Late that night, hi-jinx ensue as Beau Didapper seeks Fanny's bed but ends up in Mrs. Slipslop's. Slipslop screams for help, bringing Mr. Adams, who mistakenly attacks Slipslop while the Beau gets away. Lady Booby then arrives to find Adams and Slipslop in bed together, but the confusion dissipates before long and Adams makes his way back toward his room. Unfortunately, a wrong turn brings him to Fanny's room, where he sleeps until morning, when Joseph discovers the parson and the milkmaid in bed together. After being briefly angry, Joseph concludes that Adams simply made a wrong turn in the night. Once Adams has left them alone, the apparent siblings vow that if they turn out really to be siblings, they will both remain perpetually celibate. Later that morning Mr. and Mrs. Andrews arrive, and soon it emerges that Fanny is indeed their daughter, stolen from her cradle; what also emerges, however, is that Joseph is not really their son but the changeling baby they received in place of Fanny. The Pedlar suddenly thinks of the Wilson family, who long ago lost a child with a distinctive birth-mark on his chest, and it so happens that Joseph bears just such a distinctive birth-mark. Mr. Wilson himself is luckily coming through the gate of Booby Hall at that very moment, so the reunion between father and son takes place on the spot. Everyone except Lady Booby then proceeds to Mr. Booby's country estate, and on the ride over Joseph and Fanny make their wedding arrangements. After the wedding, the newlyweds settle near the Wilsons. Mr. Booby dispenses a small fortune to Fanny, a valuable clerical living to Mr. Adams, and a job as excise-man to the Pedlar. Lady Booby returns to a life of flirtation in London. Joseph Andrews Character List Joseph Andrews A handsome and virtuous young footman whom Lady Booby attempts to corrupt. He is a protégé of Mr. Adams and the devoted but chaste lover of Fanny Goodwill. His adventures in journeying from the Booby household in London back to the countryside, where he plans to marry Fanny, provide the main plot of the novel. Mr. Abraham Adams A benevolent, absent-minded, impecunious, and somewhat vain curate in Lady Booby's country parish. He notices and cultivates Joseph's intelligence and moral earnestness from early on, and he supports Joseph's determination to marry Fanny. His journey back to the countryside coincides with Joseph's for much of the way, and the vibrancy of his simple good nature makes him a rival of Joseph for the title of protagonist. Fanny Goodwill The beautiful but reserved beloved of Joseph, a milkmaid, believed to be an orphan. She endures many unsuccessful sexual assaults.

Sir Thomas Booby The recently deceased master of Joseph and patron of Mr. Adams. Other characters' reminiscences portray him as decent but not heroically virtuous; he once promised Mr. Adams a clerical living in return for Adams's help in electing Sir Thomas to parliament, but he then allowed his wife to talk him out of it. Lady Booby Sir Thomas's widow, whose grieving process involves playing cards and propositioning servants. She is powerfully attracted to Joseph, her footman, but finds this attraction degrading and is humiliated by his rejections. She exemplifies the traditional flaws of the upper class, namely snobbery, egotism, and lack of restraint, and she is prone to drastic mood swings. Mrs. Slipslop A hideous and sexually voracious upper servant in the Booby household. Like her mistress, she lusts after Joseph. Peter Pounce Lady Booby's miserly steward, who lends money to other servants at steep interest and gives himself airs as a member of the upwardly striving new capitalist class. Mr. Booby The nephew of Sir Thomas. Fielding has adapted this character from the —Mr. B.|| of Samuel Mr. Booby

The nephew of Sir Thomas. Fielding has adapted this character from the —Mr. B.|| of Samuel Richardson's Pamela; like Richardson's character, Mr. Booby is a rather snobbish squire who marries his servant girl, Pamela Andrews. Pamela Andrews Joseph's virtuous and beautiful sister, from whom he derives inspiration for his resistance to Lady Booby's sexual advances. Pamela, too, is a servant in the household of a predatory Booby, though she eventually marries her lascivious master. Fielding has adapted this character from the heroine of Samuel Richardson's Pamela. Mr. Andrews The father of Pamela and, ostensibly, Joseph. Mrs. Andrews The mother of Pamela and, ostensibly, Joseph. Two Ruffians Highwaymen who beat, rob, and strip Joseph on the first night of his journey. Postilion Lends Joseph his greatcoat when Joseph is naked following the attack by the Ruffians. Mr. Tow-wouse The master of the inn where Joseph boards after being attacked by the Ruffians. He intends to lend Joseph one of his own shirts, but his stingy wife prevents him. Later he is discovered in bed with Betty the chambermaid. Mrs.

Tow-wouse The frugal, nagging wife of Mr. Tow-wouse. Betty A chambermaid in the inn of Mr. and Mrs. Tow-wouse. Her initial care of Joseph bespeaks her basic good nature, but she is also lustful, and her association with him ends badly. Mr. Barnabas A clergyman who never passes up a drink and halfheartedly attends Joseph during his recovery from the attack by the Ruffians. Surgeon Belatedly addresses the injuries Joseph sustained during his attack by the Ruffians Bookseller A friend of Mr. Barnabas, declines to represent Mr. Adams, author of several volumes of sermons, in the London book trade. Tom Suckbribe The Constable who fails to guard an imprisoned Ruffian and may have some financial incentive for failing in this office. Leonora The reclusive inhabitant of a grand house along the stage-coach route, a shallow woman who once jilted the hard-working Horatio for the frivolous Bellarmine and then was jilted in turn. Horatio An industrious lawyer who intended to marry Leonora but lost her to the wealthy and flamboyant Bellarmine. Bellarmine A Frenchified cavalier who values Leonora's beauty enough to steal her away from Horatio but who finally rejects her when her father refuses to supply a dowry

Leonora's Father A miserly old gentleman who refuses to bestow any money on his daughter during his life and thereby causes her to lose Bellarmine as a suitor. Leonora's Aunt Leonora's chaperone during the period of her courtship by Horatio and then Bellarmine; encourages Leonora to pursue her financial self-interest in choosing a mate. Mrs. Grave-airs A snobbish stage-coach passenger who objects to traveling with the footman Joseph but turns out to be the daughter of a man who was once a lower servant. Sportsman Encounters Mr. Adams while out shooting one night; extolls bravery when conversing with Adams but flees the scene when the cries of a distressed woman are heard. The Justice A local magistrate who does not take his responsibilities very seriously. He handles the case of Mr. Adams and Fanny when Fanny's attacker accuses them of having beaten and robbed him. Mr. Wilson A gentleman who, after a turbulent youth, has retired to the country with his wife and children and lives a life of virtue and simplicity. His eldest son, who turns out to have been Joseph, was stolen by gypsies as a child. Mrs. Wilson The wife of Wilson. She once redeemed him from debtor's prison, having been the object of his undeclared love for some time. Pedlar An apparent instrument of providence who pays one of Mr. Adams's many inn bills, rescues Mr. Adams's drowning son, and figures out the respective parentages of both Joseph and Fanny. Mrs. Adams The wife of Mr. Adams and mother of his six children, prone to nagging but also appreciative of her husband's loving nature. Parson Trulliber An entrepreneurial and greedy clergyman, more dedicated to hog farming than to the care of souls, who refuses to lend Mr. Adams money for his inn bill.

Hunter of Men An eccentric and rather sadistic country gentleman who sets his hunting dogs on Mr. Adams, allows his friends to play cruel jokes on him, and attempts to abduct Fanny. Captain One of the Squire's friends, abducts Fanny on the Squire's orders but is himself taken prisoner by servants of Lady Booby. Player One of the Squire's friends, a failed actor who pursues Fanny on the Squire's orders but flees when the Captain is taken prisoner. Poet One of the Squire's friends, a failed playwright who pursues Fanny on the Squire's orders but flees when the Captain is taken prisoner. Quack-Doctor One of the Squire's friends; comes up with a Socratic practical joke that exploits Mr. Adams's pedantry. Priest Discourses on the vanity of riches before asking Mr. Adams for money to pay his inn bill. Lawyer Scout Tells Mr. Adams that Joseph has worked long enough to gain a settlement in Lady Booby's parish,

Beau Didapper A guest of Lady Booby's, lusts after Fanny and makes several unsuccessful attempts on her. Pimp A servant of Beau Didapper's, attempts to persuade Fanny to accept his master's advances and then makes a few attempts on his own behalf. Dick Adams A son of Mr. and Mrs. Adams, nearly drowns in a river but is rescued by the Pedlar. He then reads the story of Leonard and Paul to his parents' guests. Leonard A married man who argues frequently with his wife while entertaining his friend Paul in their home. Like his wife, he eventually accepts Paul's advice always to yield in disputes, even and especially when he knows himself to be right. Leonard's Wife The wife of Leonard, with whom she argues frequently while they are entertaining his friend Paul in their home. Like her husband, she eventually accepts Paul's advice always to yield in disputes, even and especially when she knows herself to be right. Paul Leonard's friend, separately advises both Leonard and Leonard's wife to adhere to the —Doctrine of Submission.

Q1. Discuss the genre of Joseph Andrews. What is “the comic Epic-Poem in Prose”? According to Fielding, what distinguishes comedy from burlesque, and why is the distinction important?

The comic epic poem in prose is a work of prose fiction with elements of comedy, epic, and romance. It is epic in length and in variety of incident; the quest format of the plot is typical of both epic and romance, as are the many quixotic battles and adventures and the hero's love motive. Fielding presents his characters comically in that they are primarily —low|| characters whom he has drawn from everyday life rather than idealizing them; though his —Sentiments and Diction|| are humorous, however, he does not mock or travesty his characters, as in burlesque, but preserves their humanity. The burlesque differs from comedy in that it displays —monstrous|| characters and vices that do not occur in real life; Fielding rejects it because his aim is to use humor constructively by exposing real-life failings.

Q2. Discuss Fielding's representation of goodness. What are its positive attributes and its possible limitations?

Fielding understands true goodness as expressing itself in active social benevolence rather than in adherence to the particularities of any doctrine, whether Christian or otherwise. This kind of goodness is potentially very effectual in promoting the welfare of mankind, but it is also prone to subversion. Since goodness arises from spontaneous, sociable feelings of benevolence, it involves the assumption of good faith in others; when that assumption is mistaken, the good man can be exploited and his good intentions thwarted, as the case of Adams demonstrates.

Q3. Discuss the tone of the novel. Does the ironic presentation of the characters undermine the novel's moral message of active benevolence?

By poking fun at his characters and narrating the story in the third person, Fielding puts an ironic distance between his reader and his characters. This distance prevents our identifying with the characters, so that, in the words of one critic, —we focus on [a given character], not through him.|| Perhaps one might argue that this objectification of the characters prevents our sympathizing with them, and since sympathetic identification with others is precisely what Fielding's moral message enjoins, his narrative method would seem to be encouraging just the wrong kind of outlook. At the same time, however, one should remember that Fielding says explicitly that he does not want readers to consider his characters real human beings: he describes —not an Individual, but a Species,|| and the characters are exemplary types, not slavish

Q4 Consider Mr. Adams as an alter ego of the novelist. What characteristics does he share with Fielding .What might their likeness suggest about the moral message of the novel?

Fielding evidently views Adams as being somehow in a different class from the rest of the characters, as he is the only character whom Fielding mentions in the Preface. Adams also epitomizes the qualities that Fielding most values, such as generosity, sociability, courage, and classical erudition. The identification between novelist and parson should not, of course, be overstated, particularly in light of Fielding's delight in humiliating Adams. Insofar as Adams is ridiculous, though, he discrs not himself nor Fielding's values but the world around him, which is so corrupt that it will always make the practice of virtue appear foolish.

Q5. What role does providence play in the novel?

Fielding's —good|| characters attract trouble like magnets, but the novelist always rescues them before they have incurred any irreparable damage. Their troubles multiply because in Fielding's moral vision, it is in the nature of goodness to make the good person vulnerable to the selfish acts of vicious people. If he is skeptical about the ability of good people to get by in the world, however, Fielding nevertheless is no pessimist: the apparently divine protection that his plot affords to Adams and his companions is Fielding's way of indicating that whatever meager impact individual goodness may have on the world is providential, a contribution to the betterment of the condition of mankind.

Q 6. Discuss Fielding's presentation of character. Are the characters naturalistic, “round” personalities, or does Fielding take a different approach?

Fielding's characters are for the most part two-dimensional; in describing —not Individuals, but a Species, Fielding creates his characters as universal types. The logic behind this method of characterization is didactic: Fielding uses his characters to embody abstract concepts and principles because —It is a trite but true Observation, that

Examples work more forcibly on the Mind than Precepts.|| The characters are exemplary in the sense that they are more significant for being examples of certain eternal features of human nature than for the determinate personalities with which a more naturalistic presentation would endow them. Mr. Adams and Joseph may be at least partial exceptions to this rule, depending on one's interpretation of them.

Q7. How does the novel evince Fielding's affinity for classical learning? What is the significance of this affinity?

Fielding's interest in the classics manifests itself above all in the epic format of the novel but also in Parson Adams's erudition, which leads him to sprinkle his conversation with Latin words and haul around a Greek volume that others mistake for a treasonous document written in code. Adams's advocacy of the moral beauty of Homer and other ancient writers vindicates classical values as a source of moral philosophy to complement the Bible. On a literary level, Fielding seems determined to lend some erudition to the heretofore popular and vernacular genre of the novel; as his primary allegiance is not to the modern world and its values and cultural artifacts but rather to the classics and tradition, so he seeks to infuse the new genre of the novel with more venerable literary forms and echoes.

Q8 How does the novel present human justice and its official representatives?

Fielding shows the failure of the English judicial system to address the problem of violence abroad in the land. Justices are inattentive and pawns of the local gentry; lawyers like Scout supply legal pretexts for powerful people to execute their predatory whims. The nominal enforcers of law and order, then, are just as corrupt and self-interested as the criminals, though perhaps they are more decorous about it.

Q9. Is Joseph Andrews a novel of education, and if so, of whose education? Does Joseph learn and develop in the course of the story? Does Mr. Adams?

Joseph's moral formation, seen primarily in his perfect commitment to his chastity, is apparently complete before the commencement of the plot proper. During the course of the novel, however, he does grow canner about the motives and character of others, so that hypocrites such as the false-promising Squire become less able to fool him. Joseph contrasts with Mr. Adams in this regard, as it is characteristic of Adams's ingenuous brand of goodness that he should be incapable of learning from experience.

Q10. Discuss Fielding's presentation of class and birth. Fielding exposes social snobbery as a form of vanity in such characters as Mrs. Grave-airs, Mrs. Slipslop, Beau Didapper, Leonora, and so on. He is not, however, so opposed to social snobbery that he is above using high birth as a shorthand for moral worth. Joseph would be an upstanding young Christian man no matter his class status, but Fielding chooses to reveal at the end that the hero has all along been the son of a gentleman.