

JOSEPH ANDREWS

by HENRY FIELDING

Henry Fielding

Henry Fielding was an English novelist, irony writer, and dramatist known for earthy humor and satire. His comic novel Tom Jones is still widely appreciated. He and Samuel Richardson are seen as founders of the traditional English novel.

Born:

April 22, 1707, Sharpham, United Kingdom

Died:

October 8, 1754, Lisbon, Portugal

Fielding was known for his humor and satire in his pieces as well as a penchant for establishing a wide variety of characters among varying social classes. His most successful novels were Joseph Andrews (1742) and Tom Jones (1749). He continued to write and publish his works until he died on October 8, 1754.

Fielding is thus considered the Father of the English Novel because **his works, for the first time, reveal all those qualities and characteristics which we generally associate with the art of the novel.**

Key Points of The Novel:

Full Title: The History of the Adventures of Joseph Andrews and of his Friend Mr. Abraham Adams

When Written: 1741-1742

Where Written: London, England

When Published: 1742

Literary Period: Enlightenment Era

Genre: Parody, Satire, Picaresque

Setting: London and a parish in rural England

Antagonist: Lady Booby

It is this ingredient of topicality that, perhaps more than anything else, distinguishes Joseph Andrews from the 'romances': the setting of Fielding's novel is the England of 1741, also the many references to contemporary items of news in the book.

Tone: Lighthearted, Didactic

Themes In the Novel:

- Hypocrisy. Henry Fielding's Joseph Andrews is full of characters who act one way on the surface-but who are often very different on the inside.
- Lust vs. Chastity. Social Class. Social class is an important issue for all of the characters in Henry Fielding's Joseph Andrews.
- Religion and Charity.
- Appearance versus reality.
- Abuse of power, by individuals, classes, institutions.
- Inhumanity of individuals and society.
- The nature of goodness.
- Charity and Vanity.
- City living versus living in retirement in the country.

Character List

Joseph Andrews

A handsome young fellow who battles for his virginity throughout the novel.

Lady Booby

A hot-blooded young widow who tries every way possible to seduce Joseph.

Sir Thomas Booby

The deceased husband of Lady Booby.

Frances (Fanny) Goodwill

A beautiful young country girl; Joseph's beloved, lower-class girl

Mr. Abraham Adams

A Picaro , A charitable curate.

Miss. Slipslop

Attendant of Lady Booby, A repulsive servant woman who also pursues Joseph.

Postillion

A generous fellow who offers Joseph an overcoat to cover his nakedness.

Mr. Tow-wouse

A bumbling, good-natured innkeeper.

Mrs. Tow-wouse

The greedy wife of the innkeeper.

Betty

A warm-hearted chambermaid

The Surgeon

A surgeon who do not like poor people.

The Hunter

Double-standard hunter

The Justice of Peace

Squire, have additional charge to maintain peace and give justice.

The Wilsons

The real parents of Joseph Andrews.

Parson Trulliber

A hypocritical country parson, interested in pig dealing

The Pedlar (peddler)

The man who reveals the secret of Joseph's parentage also help Adam, Joseph and Fanny.

Mr and Ms. Andrews

Parents of Pamela and, it is believed, of Joseph.

Squire Booby

The nephew of Sir Thomas Booby.

Lawyer Scout

An unscrupulous lawyer.

Mrs. Adams

Parson Adams' disagreeable wife.

Pamela

It is considered that she is the sister of Joseph Andrews but she is actually the sister of Fanny Good Will, Wife of Squire Booby.

Summary of the Novel

The narrator of the story introduces Joseph Andrews, who is the brother of a famously virtuous woman named Pamela (pamela; or, Virtue Rewarded) Novel by Samuel Richardson) Joseph is a capable, handsome boy who ends up tending animals for Sir Thomas Booby. There, he attracts the attention of Lady Booby, who makes Joseph her footman. When he's a little older, he travels with Lady Booby to London, where, after Thomas Booby's death, she tries to seduce Joseph. Joseph, however, remains committed to chastity, just like his famous sister. This annoys Lady Booby, and when her scheming maid Lady Slipslop tells lies about Joseph being a scoundrel, she uses it as an excuse to fire Joseph.

Joseph heads back from London to the country, hoping to see his longtime love Fanny. On his way back, however, Joseph is mugged and robbed of everything, even his clothes. He suffers serious injuries and ends up at the inn of Mr. Tow-ouse, where everyone believes that Joseph will soon die. Only the kind chambermaid Betty gives Joseph any aid. Joseph does eventually recover, however, and at the inn he happens to run into his old friend Abraham Adams, a bookish parson who always carries around a copy of the works of Aeschylus.

Abraham Adams hopes to sell some books of his sermons in London, but as he checks his bag, he realizes that forget the sermons at home. He decides to go back to home to fetch his sermons, which means that

he and Joseph will be traveling in the same direction. They travel together.

At one point, Adams gets distracted and goes off on a long walk on his own. He happens to hear the shouting of a woman being attacked, so he rushes to fend off her attacker. It turns out this woman is Fanny-the very woman that Joseph was looking for. Adams takes Fanny back to a local inn, where Joseph and Fanny are joyfully reunited. The next day, Adams struggles to pay their bill at the inn, but he finally manages to get a loan from a poor pedlar.

After leaving the inn, Adams, Joseph, and Fanny are in a field one night when they hear voices that they believe are murderous ghosts (which actually turn out to be people trying to steal sheep). The three run off and find themselves staying with Wilson. Wilson is a gentleman who tells a long story about how his son who has a strawberry mark on his chest was stolen by some gypsies.

After more traveling, Joseph, Adams, and Fanny finally make it back to their home parish. Lady Booby has also returned from London, having passed them along the way. Joseph is eager to finally marry Fanny, but Lady Booby still pines for Joseph, and so she concocts a plan to prevent them from marrying. She goes to Justice Frolick and arranges for Joseph and Fanny to be sent to prison over stealing a twig, but her nephew, Squire Booby, knows the justice and prevents this. This is because his new wife, Pamela, is Joseph's sister, so Joseph is part of his family. Lady Booby tries a new approach, asking Squire Booby and Pamela to convince Joseph that Fanny isn't of a high enough social class for him, but Joseph isn't convinced. Around the same time, the evil Beau Didapper tries to rape Fanny, increasing Joseph's eagerness to get married as soon as possible so he can protect Fanny.

The poor pedlar from Joseph, Fanny, and Adams's journey home makes a surprising reappearance when he saves Adams's son Dick from drowning. He has even more shocking news to share with everyone: he knows that Fanny's real parents are Mr and Ms. Andrews, meaning that she is Joseph's sister, and the wedding must be called off.

The pedlar's story causes confusion and temporarily stops the wedding. But as Mrs. Andrews reveals after she arrives, Joseph is not actually her biological son. As it turns out, Joseph is actually Wilson's stolen son; he was swapped in the cradle with Fanny by a fortune-teller visiting Mrs. Andrews. Wilson himself arrives to confirm this, and Joseph reveals that he has a strawberry mark on his chest, just like Wilson's lost child. The wedding is back on, with Adams conducting the ceremony. Joseph and Fanny live together happily with Joseph's parents, and Fanny is soon pregnant. Meanwhile, Lady Booby goes back to London and takes up with a young captain who makes her forget all about Joseph.

QUESTIONS FROM EXAMS PERSPECTIVE

QUESTION 1:

How is the novel *Joseph Andrews* related to Pamela?

ANSWER 1:

It was written as a reaction against Samuel Richardson's novel "Pamela; or, Virtue Rewarded" (1740). Fielding portrayed Joseph Andrews as the brother of Pamela Andrews, the heroine of Richardson's novel.

She is famous everywhere for her virtue. Joseph Andrews believes that Pamela is his biological sister, and his own chaste, determined behavior makes him similar to Pamela in many ways (although Joseph's adventures tend to have more absurdity to them).

Described on the title page as "Written in Imitation of the Manner of Cervantes, author of Don Quixote," Joseph Andrews begins as a parody of Pamela, but the parodic intention of the novel soon becomes secondary, and it develops into a masterpiece of sustained irony and social criticism. At its center is Parson Adams, one of the great comic figures of literature. Joseph and the parson have a series of adventures, in all of which they manage to expose the hypocrisy and affectation of others through their own innocence and guilelessness.

QUESTION 2:

How did Richardson's Pamela influence Fielding?

ANSWER 2:

In 1742 Fielding published a parody of Pamela in which he mocked Pamela's excessive focus on chastity through his protagonist Joseph Andrews – the supposed brother of Pamela.

In a way , we can say that Fielding was influenced by Richardson Pamela , in which Richard portray a woman , who is very good in manners and an example for the women of society and the women of society truly consider her as an ideal to copy , Fielding want to portray a character which explains the virtue of men and he make a character Joseph Andrews which fulfill all the requirements of a good man , also Fielding want to explain that , only not the women are virtuous but men are too virtuous and there are women , who try to seduce men.

QUESTION 3:

What did you know about life in England in the eighteenth century from your study of *Joseph Andrews*?

ANSWER 3:

Joseph Andrews presents a very realistic picture of the life of the English countryside in the first half of the 18th century. The first thing that strikes us about this society is its extraordinary callousness even and selfishness, cruelty, mask of the member of this society are astounding selfish, insensible and hard-hearted. The stagecoach episode where Joseph, half-killed and stripped naked by robbers is reluctantly rescued by the passengers in the stagecoach but receives no sympathy or comfort from any except the poor postilion fully brings out this callous temper. But this is not an isolated example. The novel abounds in instances of cold-blooded indifference to the miseries and misfortunes of others the surgeon indigently refuses to leave his bed to attend Joseph just because he was a barefoot passenger and he has no means of paying his fee. Mrs. Tow-wouse forbids her husband to lend him an old shirt to Joseph. Parson Trulliber cannot afford even fourteen shillings to assist parson Adam; on the contrary, he accuses him of being a vagabond. Peter Pounce thinks that the distresses of

mask the poor people are only imaginary. Lawyer Scout believes that there are to have an act to hang or transport half of them.

Scout believes that there are too many poor and that "we opt to have an act to hang or transport half of them". It is indeed a rootlessly in human society than the novel brings into view, Apart from Adams and the Wilsons. Almost the only example of kindness is supplied by very humble and not holly persons-the position, the chamber Maita's belly, the poor peddler.

QUESTION 4:

Briefly discuss "Joseph Andrews" as a typical 18th Century Novel?

ANSWER 4:

"Joseph Andrews" is indeed a fascinating novel from the 18th century. It's considered a typical example of the era's literature. This novel, written by Henry Fielding, showcases many characteristics of 18th-century novels. It explores the theme of social class, presents a satirical critique of society, and features a picaresque narrative style. With its witty humor, moral lessons, and colorful characters, "Joseph Andrews" captures the essence of 18th-century storytelling. It's a delightful read that gives us a glimpse into the literary world of that time.

"Joseph Andrews" is also considered typical of 18th-century novels for a few reasons. First, it follows the tradition of the picaresque novel, where the protagonist embarks on a series of adventures and encounters various social classes. This reflects the fascination with social mobility and class distinctions during that time. Additionally, the novel employs satire to critique societal norms and hypocrisy, a common feature of 18th-century literature. It also explores themes of virtue, morality, and the power dynamics between characters.

QUESTION 5:

Discuss the function of digressions in *Joseph Andrews*?

ANSWER 5:

In *Joseph Andrews*, digressions serve as a means of building the structure and providing the background for the plot, providing information about the characters, delivering the themes of the novel and creating metafiction and intertextuality.

Digression is a notable literary device that conveys a temporary departure from the main part of the narrative to focus on unrelated issues explaining the background details. However, after the temporary move, the author returns to the central topic at the end of the narrative. In his remarkable novel *Joseph Andrews*, Henry Fielding used various digressive or interpolated materials that add variety to the main plot. Here, Henry Fielding deploys digression not as an exaggerated statement but rather as a part and parcel of the main plot. Such digressive or interpolated materials were expected to be related to the main plot by theme, moral, symbolic or ironic inverse relationship.

It is perhaps a development of Henry Fielding's verbose writing style that he includes so many digressions in the pages of *Joseph Andrews*. As an author, he is certainly not afraid to slow the pace of his tale for the development of a moral point, and although this most often takes the place of a paragraph or two within the main story, he does occasionally dedicate entire chapters to matters which are completely unrelated to the plot development but which expound ethical or theological ideas related to the themes of the text as a whole. Also, at the beginning of the first three books, Henry Fielding himself

gives a commentary on some aspect of the literary art, in digressions (perhaps prefaces would be a better word) which are fundamentally different in nature to all the others in that they explore ideas relevant to the construction of the book itself, rather than of its themes. They cover such topics as the reason for which the book is being written, the advantages of splitting a book into chapters and the wonders of biography as a literary form; and can almost be considered as explanations by the author as to why he wrote the book the way he did, rather than providing any development of the themes of the text themselves.

Something which holds true for all of the major digressions within the text is that they all occur, to some extent, to relieve the reader: the tale of Leonora is related directly after an intense theological discussion; Wilson's tale after a rather long chapter containing "several wonderful Adventures"; the discourse between the poet and player after a chapter "containing surprising and bloody Adventures", and the final digression, that of . . . isolated ideas, but ideas which are integral to the plot, and, as such, help us to understand the story better as a whole. The digression told by the Poet and the Player, for example, talks of the nature of plays and poetry and their quality as seen in the contemporary theatres; this is later developed by the next chapter, where a discussion occurs between Adams and Joseph on the subject of the performing arts. As usual, Fielding sees no reason not to point this connection out to us directly, as he writes at the end of the digression "the next Chapter . . . is a sort of Counterpart to this." This relevance to the book as a whole is common to all of the digressions, Leonora's tale exploring loyalty, Wilson's tale exploring personal reformation and forgiveness, and Lennard and Paul's

tale exploring honesty, all of which are themes very much appropriate to the text.

QUESTION 6:

Fielding called "Joseph Andrews" a 'Comic-Epic poem in Prose'. Is the description justified? Give details?

ANSWER 6:

Joseph Andrews: Comic Epic Poem in Prose

A comic epic in prose: A comic epic in prose is similar to the epic. It is large, comprehensive, and contains many incidents and characters like a classical epic. But unlike the serious epic, which treats great persons and historical figures (kings and nobles), great theme and sublime diction, the comic epic treats persons of inferior rank and manners, a general subject-matter and its diction is not sublime as well, rather ridiculous. As far as Joseph Andrews as a comic epic in prose is concerned, it is true that we can term "Joseph Andrews" as a 'comic epic poem in prose' because Fielding himself named it as a '*comic epic poem in prose*' in the "Preface to Joseph Andrews".

A heroic epic has a noble hero but in Joseph Andrews we find a common man as hero who is a foot-man of Lady Booby. So, it can be called a comic epic in prose as in this type of epic, hero is always a man of inferior rank. A variety of characters is another feature of a classical epic and this feature can also be found in Joseph Andrews. We find, aristocracy, clergy men, curates, inn-keepers, lawyers, surgeons, servants, chamber-maids, highway men etc. Though the action of the novel is not as great as the action of an epic yet it is enough to term the novel a comic epic. Joseph sets out from London to Somersetshire to see Fanny. On the way, Joseph crosses many roads, highways, country sides, stays at many inns and meets many people; all this constitute a big action. The element of wars is very important in an epic and it is no exception in "Joseph Andrews". We see a war took place in an inn

where Joseph was insulted by the host. Parson Adams was annoyed and challenged the host. There started the first war between both the parties. Soon Mrs. Slipslop and landlady also joined in the battle. There are many other epic elements in the novel to call it a comic epic. Another epic convention is the use of digression. There are two major digressions in "Joseph Andrews". There are, seemingly, irrelevant stories of Leonara and Mr. Wilson. Epic writers considered them as embellishments. Fielding, however, makes the interpolations thematically relevant. For, these are not irrelevant in reality. The formula of discovery, as described by Aristotle, an essential element of an epic, has also been used by Fielding. In the end of the novel, we see that Joseph is recognized to be Mr. Wilson's child and Fanny as the sister of virtuous Pamela. High seriousness is an important element in epic. But in "Joseph Andrews" there is a great deal of comedy and humor, because it is a comic epic novel. But behind this comedy, there lies a serious purpose of reformation. Every epic has a moral lesson in it and this is no exception with a comic epic. We get moral lesson from the novel Joseph Andrews that if a man does not want to involve himself in immoral acts then no one can indulge him in that type of activities. The use of grand, bombastic and elevated language is an important element in an epic. It has heroic diction. But in "Joseph Andres" we see that Fielding has used diction that is ridiculous intone which is the true essence of a comic epic in prose. So, in a nutshell we can conclude our debate that Joseph Andrews is a comic epic in prose in true sense of the term as it has all the features of a comic epic in prose.

QUESTION 7:

Discuss “Henry Fielding” as a Father of English Poetry?

ANSWER 7:

FIELDING AS THE FATHER OF ENGLISH NOVEL

Henry Fielding is widely regarded as the "Father of the English Novel" due to his groundbreaking contributions to the genre. This notion was first articulated by literary critics and historians such as

George Saintsbury, In his book "The English Novel" (1898), he wrote,

"Fielding is, in fact, the father of the English novel as we know it. "

Similarly, Walter Scott, said that,

"Henry Fielding is the Father of English Novel"

Richardson, Fielding, Smollet and Stern are known as the **four wheels of the novel**. Among them Fielding's contribution to English novel is noteworthy. It is true that even before Fielding, Bunyan, Defoe and Richardson had written novels. But none deserve to be called the father of English novel. It is Fielding who gave a definite form and proper shape to the English novel. He formulated the theory of novel writing. He made invaluable contributions to the development of plot construction and the art of characterisation. He made the novel an effective weapon of social criticism. He tried to advocate a healthy philosophy of life. He imbued his writings with a very solemn purpose. On these grounds Sir Walter Scott rightly calls him the father of English novel.

Plot: Plot before Fielding did not hold much importance. But Fielding revolutionised the concept of plot construction. He employs very coherent and organic plots. He conducts them with utmost skill. The plot of 'Tom Jones' is one of the three best plots ever planned. It is a

closely-knit organic plot. In short, his plots are thoroughly architectonic. Thus a well organised plot is one of the main contributions of Fielding.

Comic Epic in Prose: Another contribution of Fielding is his concept of novel as a comic epic in prose. He formulated the theory of novel in his prefaces of Joseph Andrews and Tom Jones. He introduced characters of great variety. He depicted their lives in all its authenticity.

Characterisation: Fielding is the creator of the novel of character. He breathed life into his characters. He peopled the novel with a great crowd of lively and interesting characters. They are compounded of both good and evil elements. Like Shakespeare he portrays all kind of human characters as real human beings.

Realism: Fielding is the first realist of the English novel. Common life is the material of his novels. He brings the whole world, as we see it. He reproduced reality faithfully and accurately. He presents a complete and comprehensive picture of the contemporary society. His realism is epical in its range. Thus Fielding is the founder of modern realistic novel.

Humour: Fielding employed all types of humour in his novels. In Joseph Andrews it is farcical, in Tom Jones ironical and in Jonathan Wild satirical. His humour is exuberant, spontaneous, tolerant and genial. He lashes out his satire at affectation, vanity, pedantry, hypocrisy and vice. But he is always human and humane. Irony is a great weapon of his satire. All the great humourists are influenced by Fielding.

Other Reasons: Fielding is champion in so many other respects. His great contribution is the localisation of the scene. He gives graphic details of Tom's journey to London on the highways. His novels are thoroughly English. His dialogues are lively as well as natural. He was

superb craftsman. His art of narration is praiseworthy. He brought a healthy moral vision. He is tolerant of natural human weaknesses but he does not tolerate hypocrisy. He advances a very sound moral philosophy.

Thus Fielding's contribution is noteworthy. He gave to the novel a great scope. Due to his great contributions, Scott called him '**the father of English novel**'.

QUESTION 8:

Discuss Joseph Andrews as a Picaresque Novel?

ANSWER 8:

INTRODUCTION:

Joseph Andrews (1742) by Henry Fielding is notably an interlaced novel to be classified into a definite literary genre. It was written as a burlesque of Samuel Richardson's Pamela. It has elements of romance and mock-epic (being a comic-epic in prose). Fielding imitates the model and narrative of Don Quixote of Cervantes, which has elements of Picaresque. However, none of these elements unequivocally apply to Joseph Andrews. This essay aims to analyze the extent to which the novel fits into the model of picaresque.

Picaresque Novel

The picaresque tradition belongs to Spain and derived from the word "pícaro", meaning a rogue or a villain. Picaresque is a mode of writing which details the adventures of a pícaro (a rogue or rascal) and is usually set on the road/highway.

A picaresque novel has the following characteristics:

1. Picaro or the rogue hero.
2. Episodic structure
3. Variety of settings
4. No definitive end
5. Exact picture of the contemporary society
6. Element of morality is absent.
7. Satire

Joseph Andrews as a picaresque novel:

Henry Fielding's affinity for the picaresque model can be seen in several different ways. It is first evident in the portrayal of rogue and villainous characters; second, in the humorous style, which frequently takes on a mock-heroic tone; third, in the portrayal of characters from specific lower classes of men and women; and fourth, in the humorous or satirical descriptions of the chapter contents and the inclusion of side stories or episodes into the main narrative. But it is not mainly a picaresque style as it has journeys more indulged within allegorical journeys and ethical pilgrimage. Not like the basic picaresque stories with the only purpose of introducing new adventure events.

1. Picaro or the rogue hero:

The hero of the novel is not distinctively defined as the name of the novel itself says "the history of adventures of Joseph Andrews and of his friend Abraham Adams. But the story mainly revolves around Joseph who can be called a protagonist and is a lowborn or from a low-class family which fulfills the first check box of the list above of the characteristics of a picaresque novel.

2. Episodic structure:

A picaresque novel is divided into episodes that lead the story and incidents that interlinks within the story. Now, Joseph Andrews is a long narrative novel that has five books and every book is divided into further episodic chapters. Also, the story has leading events that enclose reality in a capsule that bursts at the right time as the encounter with Mr. Wilson and his mention of his long-lost son that ends up being Joseph. We get to know it at the right time when Fanny and Joseph surprisingly became siblings but this burst of news makes them happy and leads to a happy ending for Fanny and Joseph.

3. Variety of settings:

The picaresque novel leads a story of the adventures of the rogue hero with multiple settings. Similar to Don Quixote and Panza, Parson Adams and Joseph embark on a voyage that takes them to a number of country inns or rural homes where they engage in a number of adventures, some of which are burlesque. Like the city of London, two-wheeled inn carriage, countryside, etc were the settings in the novel.

4. No definitive ending:

Generally, a picaresque novel has a vague ending but Joseph Andrews ends up with the happy ending of the protagonist with him getting married to his beloved Fanny Goodwill.

5. Exact picture of the temporary society:

Henry Fielding has finely written the follies and the corruption within the society. He has characterized lust by the characters of Lady Booby, Mrs. Slipslop, and Betty but virtues by the character of Fanny. The pompous and stupid surgeon and the drinking parson provide a bleak image of heartless people in The Two-wheeled Inn.

6. Element of morality is absent:

Morality is rarely a subject of picaresque novels but Joseph Andrew has used the theme of moral values and morals of the society. Fielding has portrayed a morally strong character of Joseph and also an immoral character of lady booby. So, using morality as a theme is not likely to be a picaresque style.

6. Satire:

Fielding has used mock and comic elements to satire society and the follies they had by the character's callous behavior and pompous appearance he has satired the society. He has written in his preface that:

"I describe not men, but manners, not individual, but specie".

Just by saying this, he has made it clear that the follies shown or the characteristics of any character are not subjected to a specific gender or individual but everyone. As the hero meets a gamut of characters from the country squire to the haughty aristocrat, from hypocrite to ill-tempered soldiers, the writer is able to introduce with the least possible incongruity, the saint and the sinner, the virtuous and the vicious. The writer has a chance to present the life, culture, and morality prevalent in his time, and to satirize the evils.

Conclusion:

In conclusion, Joseph Andrews' narrative is quite diffuse and rambling, giving us the impression that it is a picaresque book. However, overall, it is not a picaresque novel; rather, he has used the picaresque form to assist him to establish his comedic idea.

QUESTION 9:

Write analysis of Henry Fielding's art of characterization in "Joseph Andrews"?

ANSWER 9:

Henry Fielding's "Joseph Andrews" (1742) showcases his mastery of characterization, employing innovative techniques to create realistic, complex characters. Fielding rejected idealized characters, opting for flawed individuals, and used satire to critique societal norms. His episodic structure allowed characters to develop through interactions and experiences.

Fielding's characterization methods included direct and indirect characterization, as well as authorial commentary. He explicitly described characters' traits, revealed their nature through actions, speech, and thoughts, and provided insight into their motivations. Notable characters include Joseph Andrews, the virtuous and resilient protagonist; Mr. Adams, the wise and kind clergyman; and Lady Booby, the arrogant and manipulative aristocrat.

Fielding's characterization was groundbreaking. He pioneered the concept of interconnected characters, influencing later novelists. His realistic portrayal and satirical approach paved the way for the development of the English novel. Fielding's characters were multidimensional, with flaws and strengths, making them relatable and believable.

The novel's characters served various purposes. Joseph Andrews embodied virtue, innocence, and resilience, while Parson Barnabas and Lady Booby represented hypocrisy and arrogance. Comedic figures like Mrs. Tow-ouse and Betty provided comic relief. Fielding's

characterization also commented on social classes, highlighting the struggles of the working class.

Fielding's influence on later writers is evident. Jane Austen's nuanced characters, Charles Dickens's vivid characterizations, and William Makepeace Thackeray's satirical portraits owe a debt to Fielding's innovative techniques. "Joseph Andrews" remains a landmark novel in the development of English literature, showcasing Fielding's mastery of characterization.

QUESTION 10:

Write Comparison between Joseph Andrews and Pamela?

ANSWER 10:

Comparison of Joseph Andrews and Pamela

If we compare Joseph Andrews with Pamela, we find that Fielding himself claimed that some of his characters in the novel Joseph Andrews had a relationship with Pamela. The extent to which the two are similar is still murky. Shamela, published in April of 1741, was indeed a response to Pamela / published in November of 1740. Pamela II is thought to be published in December of 1741, and Joseph Andrews followed in February of 1742. We have a sequence here; Shamela was written as a parody to Pamela, so Joseph Andrews might as well be the same. But upon reading, we discover that some of it might be a critical mockery of Pamela, but it stands as its own independent work with characters that have life. Pamela is more of a symbol throughout Fielding's novel. In the novel, Fielding has a character called Pamela Andrews, who is the sister of Joseph Andrews, and his husband called Mr. Booby, also called Mr. B, which is adapted from Richardson's Pamela. Like Richardson's character, Mr. Booby is a rather snobbish squire who marries his servant girl, Pamela Andrews. In Pamela, Pamela

marries Mr. B after withstanding the unwanted attentions of her master and succeeds in maintaining her purity against long odds. Mr. B recognizes her moral worth and reforms himself. In the second half of the story, Pamela tries to conquer the snobbish upper class by the sheer force of her goodness. The entire novel comprises a series of letters and journal entries, a few of which are written by other characters but the vast majority of which are the work of Pamela herself; this epistolary format is part of the Richardson's revolutionary contribution to the development of the novel in English, for the first-person narration of events, in nearly real-time, allows the novelist to explore the depths and nuances of Pamela's psyche naturally. In *Joseph Andrews*, Pamela Andrews is Joseph's beautiful and virtuous sister, from whom Joseph derives the inspiration to resist Lady Booby's sexual advances. Like her brother, Pamela is also a servant in that household, and she eventually marries her master. It is obvious that Fielding has adapted this character from the heroine of Richardson's *Pamela*. The two novels, *Pamela* and *Joseph Andrews* were both written in the 18th century and both draw similar themes in the novels, a major similarity being in the theme of 'chastity'. Joseph is continuously seen to be battling off the sexual advances made towards him, inspired heavily by his virtuous sister, Pamela. He is seen struggling to try to attain the same level of perfection as Pamela. By switching the sex of the main character from a female (Pamela) to a male (Joseph), Fielding is sending up Richardson's whole premise. In the eighteenth century, it would have been a lot more absurd for a handsome young man to be holding off lusty ladies than for a virtuous maiden to be holding off a lecherous old man. Fielding mocked the double standard in that way.

SHORT QUESTION/ANSWERS

(i) What is a novel?

Ans. A novel is a long narrative, normally in prose, which describes fictional characters and events, usually in the form of a sequential story. "Pride and Prejudice" by Jane Austen and "A Tale of Two Cities" by Charles Dickens are famous English novels.

(ii) What is Fielding's concept of novel?

Ans. In his preface to "Joseph Andrews", Fielding claims that novel is a genre of writing "which I do not remember to have been hitherto attempted in our language". He defined it as the "comic epic-poem in prose": a work of prose fiction, epic in length and variety of incident and character, in the hypothetical spirit of Homer's lost comic poem Margites.

(iii) Write the names of four novels of Fielding.

Ans. Joseph Andrews (1742), Jonathan Wild (1748), Tom Jones (1749) and Amelia (1751) are the famous novels of Henry Fielding.

(iv) What factors influenced Fielding in his conception and composition of 'Joseph Andrews'?

Ans. Fielding's first venture into prose fiction came a year previously with the publication in pamphlet form of Shamela, a travesty of, and direct response to, the stylistic failing and moral hypocrisy that Fielding saw in Richardson's Pamela. The impetus of the novel, as Fielding claims in his preface, is the establishment of a genre of writing "which I do not remember to have been hitherto attempted in our language".

(v) What is the purpose of the Author's Preface in 'Joseph Andrews'?

Ans. The purpose of Fielding's preface in "Joseph Andrews" is to define and defend his chosen genre, "comic-epic poem in prose". He is

particularly concerned to differentiate the comic epic, and comedy generally, from burlesque. He also defends the various vices inserted in the novel.

(vi) How is the novel 'Joseph Andrews' related to 'Pamela'?

Ans. Fielding wrote "Shamela" as a satirical response to Richardson's "Pamela", and his longer and more serious "Joseph Andrews" likewise draws on Richardson's novel for an equivocal sort of inspiration. While "Shamela" is a straightforward travesty of "Pamela", "Joseph Andrews" is something more complex, and its relation to "Pamela" is something other than the relation of parody to original.

(vii) Define digression.

Ans. A digression is a stylistic device authors employ to create a temporary departure from the main subject of the narrative to focus on apparently unrelated topics, explaining background details. However, after this temporary shift, authors return to the main topic at the end of the narrative. There are several famous digressions in Homer, such as the "wall scene" in Book 3 of the "Iliad".

(viii) What is the purpose of digression in 'Joseph Andrews'?

Ans. It is perhaps a development of Fielding's verbose writing style that he includes so many digressions in "Joseph Andrews". There are three main interpolated tales in the novel. In regards to these interpolated tales, Fielding employs a variety of tactics to make the stories more believable. These inserted stories also illustrate other tensions related to writing a novel, such as control and interruption.

(ix) Define the narrator?

Ans. A narrator is the voice that an author takes on to tell a story. This voice can have a personality quite different from the author's. For

example, in his story "The Tell-Tale Heart", Edgar Allan Poe makes his narrator a raving lunatic.

(x) Define burlesque.

Ans. Burlesque is a literary, dramatic or musical work intended to cause laughter by caricaturing the manner or spirit of serious works, or by ludicrous treatment of the subjects. Contrasting examples of literary burlesque are Alexander Pope's "The Rape of the Lock" and Samuel Butler's "Hudibras". W.S. Gilbert's "Robert the Devil" is an example of theatrical burlesque. Ans. In his preface to "Joseph Andrews", Fielding claims that novel is a genre of writing "which I do not remember to have been hitherto attempted in our language". He defined it as the "comic epic-poem in prose": a work of prose fiction, epic in length and variety of incident and character, in the hypothetical spirit of Homer's lost comic poem Margites.

(xi) What is bildungsroman?

Ans. Bildungsroman is a special kind of novel that focuses on the psychological and moral growth of its main character from his or her youth to adulthood. "Tom Jones" by Henry Fielding and "David Copperfield" by Charles Dickens are examples of bildungsroman.

(xii) What is important about the plot of the novel 'Joseph Andrews'?

Ans. "Joseph Andrews" is a picaresque novel in structure, for its plot-line is similar to the one-line structure of picaresque fiction. The plot of the novel progresses by "shutting", moving forward by "small oscillations of emotion", which, in the larger, all-over design, are small parts of a unified whole, episodic in nature. At times, events seem like reversals, followed by forward movement.

(xiii) What are the major themes of 'Joseph Andrews'?

Ans. The vulnerability and power of goodness, charity and religion, town and country, class and birth, reality versus appearance, providence, affection, vanity, hypocrisy, and chastity are the major themes of "Joseph Andrews".

(xiv) According to Fielding, what are the proper roles of clergy?

Ans. One role of the clergy would be charity, clearly evident in the character of Parson Adams. Adams also illustrates the clergy's role in instructing the members of their parish, as well as demonstrating and modeling Christian morals and propriety. Adam's character is the epitome of honesty.

(xv) What is the significance of the letter from Joseph to his sister?

Ans. Joseph's letter to his sister Pamela is significant because it illustrates his innocence. He thinks that Lady Booby is perhaps pursuing him, but charitably ascribes this to distraction over the death of Sir Thomas. In any case, he anticipates his dismissal and advises Pamela of his return to the Booby country-seat.

THE END