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CHAPTER 1 THEORY OF FICTION

★ STRUCTURE ★

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- 1.2 Types of Fiction
- 1.3 Elements of Fiction
- 1.4 Forms of Fiction
- 1.5 Uses of Fiction
- 1.6 Fiction Theory
- 1.7 Summary
- 1.8 Key Words
- 1.9 Review Questions
- 1.10 Further Readings

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1.0 LEARNING OBJECTIVES

After reading this chapter, you will be able to:

- describe the theory of fiction
- explain the structure of fiction
- discuss the various types of fiction

1.1 INTRODUCTION

Fiction is any form of narrative which deals, in part or in whole, with events that are not factual, but rather, imaginary and invented by its author(s). Although fiction often describes a major branch of literary work, it is also applied to theatrical, cinematic, documental, and musical work. In contrast to this is non-fiction, which deals exclusively in factual events (e.g., biographies, histories).

1.2 TYPES OF FICTION

NOTES**Realistic Fiction**

Realistic fiction, although untrue, it explains what could actually happen. Some events, people, and places may even be real. Also, it can be possible that in the future these events could physically happen. For example, Jules Verne's *From The Earth To The Moon* novel, which at that time was just a product of a rich imagination, but was proven possible in 1969, when Neil Armstrong set foot on the moon, and the team returned safely to Earth. Realist fiction appears to the reader to be something that is actually happening.

Non-realistic Fiction

Non-realistic fiction is that in which the story's events could not happen in real life, because they are supernatural, or involve an alternate form of history of mankind other than that recorded, or need impossible technology. A good deal of such novels is present, although they tend to address a younger audience.

Non-fiction

Non-fiction is an account or representation of a subject which is presented as fact. This presentation may be accurate or not; that is, it can give either a true or a false account of the subject in question. However, it is generally assumed that the authors of such accounts believe them to be truthful at the time of their composition. Note that reporting the beliefs of others in a non-fiction format is not necessarily an endorsement of the ultimate veracity of those beliefs, it is simply saying that it is true that people believe that (for such topics as mythology, religion). Non-fiction can also be written about fiction, giving information about these other works.

Semi-fiction

Semi-fiction is fiction which implements a great deal of non-fiction, for example: a fictional depiction "based on a true story", or a fictionalized account, or a reconstructed biography.

1.3. ELEMENTS OF FICTION

Even among writing instructors and bestselling authors, there appears to be little consensus regarding the number and composition of the fundamental elements of fiction. For example:

- Fiction has three main elements: plot, character, and place or setting.
- A charged image evokes all the other elements of your story—theme, character, conflict, setting, style, and so on.
- For writers, the spices you add to make your plot your own include characters, setting, and dialogue.
- Within the framework of a story there are the major story elements: characters, action, and conflict.

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As stated by Janet Evanovich, “Effective writing requires an understanding of the fundamental elements of storytelling, such as point of view, dialogue, and setting.” The debate continues as to the number and composition of the fundamental elements of fiction.

Plot

Plot, or storyline, is often listed as one of the fundamental elements of fiction. It is the rendering and ordering of the events and actions of a story. On a micro level, plot consists of action and reaction, also referred to as stimulus and response. On a macro level, plot has a beginning, a middle, and an ending. Plot is often depicted as an arc with a zig-zag line to represent the rise and fall of action. Plot also has a mid-level structure: scene and sequel. A scene is a unit of drama where the action occurs. Then, after a transition of some sort, comes the sequel— an emotional reaction and regrouping, an aftermath.

Exposition

Exposition refers to a fiction story’s initial setup, where, variably, setting is established, characters are introduced, and conflict is initiated. For example:

It was a dark and stormy night. The young widow glared at the shadowy man dripping on her kitchen floor. “I told you my husband’s not home,” she said.

He smiled a rictus smile and shut the door behind him. “Tell me something I don’t know.”

Foreshadowing

Foreshadowing is a technique used by authors to provide clues for the reader to be able to predict what might occur later in the story. In other words, it is a technique in which an author drops subtle hints about plot developments to come later in the story.

Rising action

The Rising action, in the narrative of a work of fiction, follows the exposition and leads up to the climax. The rising action's purpose is usually to build suspense all the way up the climatic finish. The rising action should not be confused with the middle of the story, but is the action right before the climax. The material beyond the climax is known as the falling action.

Climax

In a work of fiction, the climax often resembles that of the classical comedy, occurring near the end of the text or performance, after the rising action and before the falling action. It is the moment of greatest danger for the protagonist(s) and usually consists of a seemingly inevitable prospect of failure- it surprises us to the point that gets us excited to see what is to come in the end.

A climax often includes three elements. The most important element is that the protagonist experiences a change. The main character discovers something about himself or herself, and another unknown character. The last element is revealing the theme itself:

Falling action

The Falling action is the part of a story, usually found in tragedies and short stories, following the climax and showing the effects of the climax. It leads up to the denouement (or catastrophe). Where the story is settling down and we start to get the climax and where it might be resolved.

Resolution

Resolution occurs after the climax, where the conflict is resolved. It may contain a moment of final suspense, during which the final outcome of the conflict is in doubt.

Conflict

Conflict is a necessary element of fictional literature. It is defined as the problem in any piece of literature and is often classified according to the nature of the protagonist or antagonist, as follows:

Types of conflict

There are six basic types of conflict. There are: In modern times, Person vs. Machine, also known as Person vs. Technology, has become another one.

Man vs. Himself

Man vs. Himself is the theme in literature that places a character against his or her own will, confusion, or fears. Man vs. Himself explains where a character tries to find out who he or she is or comes to a realization or a change in character. Although the struggle is internal, the character can be influenced by external forces. The struggle of the human being to come to a decision is the basis of Man vs. Himself. Examples include the titular character of Beowulf. More recently, the Academy Award winning movie A Beautiful Mind has been posited as an application of Man vs. Himself.

Person vs. Person

Person vs. Person is a theme in literature in which the main character's conflict with another person is the focus of the story. An example is the hero's conflicts with the central villain of a work, which may play a large role in the plot and contribute to the development of both characters. There are usually several confrontations before the climax is reached. The conflict is external. Examples are the conflict between Judah and Messala in Ben-Hur, and the conflict between a bully and his victim.

Person vs. Society

Person vs. Society is a theme in fiction in which examines the conflict of a main character, or group of main characters. The main source of conflict is social traditions or concepts. In this sense, the two parties are: a) the protagonist(s); b) the society of which the protagonist(s) are included. Society itself is often looked at as a single character, just as an opposing party would be looked at in a Person vs. Person conflict. This can also be one protagonist against a group or society of antagonists or society led by some antagonistic force. An example in literature would be Wuthering Heights by Emily Brontë.

Person vs. Nature

Person vs. Nature is the theme in literature that places a character against forces of nature. Many disaster films focus on this theme, which is predominant within many survival stories. It is also strong in stories about struggling for survival in remote locales, such as Gary Paulson's Hatchet or Jack London's short story "To Build a Fire".

Person vs. Supernatural

Person vs. Supernatural is a theme in literature that places a character against supernatural forces. When an entity is in conflict with him-

her-, or itself, the conflict is categorized as internal, otherwise, it is external. Such stories are often seen in Freudian Criticism as representations of id vs. superego. Bram Stoker's *Dracula* is a good example of this, as well as *Frankenstein* by Mary Shelley and "Christabel" by Samuel Coleridge.

It is also very common in comic books.

Person vs. Machine/Technology

Person vs. Machine/Technology places a character against robot forces with "artificial intelligence". Robot and the Terminator series are good examples of this conflict.

Character

Characterization is often listed as one of the fundamental elements of fiction. A character is a participant in the story, and is usually a person, but may be any personal identity, or entity whose existence originates from a fictional work or performance.

Characters may be of several types:

Point-of-view character:

Point-of-view character is the character from whose perspective (theme) the audience experiences the story. This is the character that represents the point of view the audience will empathise, or at the very least, sympathise with. Therefore this is the "Main" Character.

Protagonist:

Protagonist is the driver of the action of the story and therefore responsible for achieving the story's Objective (Story Goal). In western storytelling tradition the Protagonist is usually the Main Character.

Antagonist:

Antagonist is the character that stands in opposition to the protagonist.

Static character

Static character is a character who does not significantly change during the course of a story.

Dynamic character:

Dynamic character is a character who undergoes character development during the course of a story.

Foil:

Foil is the character that contrasts to the protagonist in a way that illuminates their personality or characteristic.

Supporting character:

Supporting character is a character that plays a part in the plot, but is not major

Minor character:

Minor character is a character in a bit/cameo part.

Methods of developing characters

- Appearance explains or describes the character's outward appearance for the readers to be able to identify them
- Dialogue brings what they say and how they say it
- Action means what the character does and how he / she does it
- Reaction of others means how other characters see and treat him/her

Symbolism

Symbolism is the applied use of symbols: iconic representations carry particular conventional meanings.

The term "symbolism" is limited to use in contrast to "representationalism"; defining the general directions of a linear spectrum - where in all symbolic concepts can be viewed in relation, and where changes in context may imply systemic changes to individual and collective definitions of symbols. "Symbolism" may refer to a way of choosing representative symbols in line with abstract rather than literal properties, allowing for the broader interpretation of a carried meaning than more literal concept-representations allow. A religion can be described as a language of concepts related to human spirituality. Symbolism hence is an important aspect of most religions.

The interpretation of abstract symbols has had an important role in religion and psychoanalysis. As envisioned by Sigmund Freud and Carl Jung, symbols are not the creations of mind, but rather are distinct capacities within the mind to hold a distinct piece of information. In the mind, the symbol can find free association with any number of other symbols, can be organized in any number of ways, and can hold the connected meanings between symbols as symbols in themselves. Jung and Freud diverged on the issue of common cognitive symbol systems

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and whether they could exist only within the individual mind or among other minds; whether any cognitive symbolism was defined by innate symbolism or by the influence of the environment around them.

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Metaphor

Metaphor (from the Greek language: Meaning "transfer") is language that directly compares seemingly unrelated subjects. It is a figure of speech that compares two or more things not using the words like or as. In the simplest case, this takes the form: "The [first subject] is a [second subject]." More generally, a metaphor is a rhetorical trope that describes a first subject as being or equal to a second object in some way. Thus, the first subject can be economically described because implicit and explicit attributes from the second subject are used to enhance the description of the first. This device is known for usage in literature, especially in poetry, where with few words, emotions and associations from one context are associated with objects and entities in a different context. A simpler definition is the comparison of two unrelated things without using the words "like" or "as".

The term is derived from Greek (metaphora), or "transference", from (metaphero) "to carry over, to transfer" and that from (meta), "between" + (phero), "to bear, to carry".

Types of plots

Chronological order

Chronological order means all the events occur in the order in which they happened. There may be references to events from the past or future, however the events are to be written in time order. There will not be flashbacks/flash forwards.

Flashback

In history, film, television and other media, a flashback (also called analepsis) is an interjected scene that takes the narrative back in time from the current point the story has reached. Flashbacks are often used to recount events that happened prior to the story's primary sequence of events or to fill in crucial backstory. Character origin flashbacks specifically refers to flashbacks dealing with key events early in a character's development (Clark Kent discovering he could fly, for example, or the Elric brothers' attempt to bring back their mother). The television show *Lost* is particularly well known for extensive use of flashbacks in almost every episode. In the opposite direction, a flashforward (or prolepsis) reveals events that will occur in the future. The technique is used to create suspense in a

story, or to develop a character. In literature, internal analepsis is a flashback to an earlier point in the narrative; external analepsis is a flashback to before the narrative started.

Setting

Setting, the location and time of a story, is often listed as one of the fundamental elements of fiction. Sometimes setting is referred to as milieu, to include a context (such as society) beyond the immediate surroundings of the story. In some cases, setting becomes a character itself and can set the tone of a story.

Theme

Theme, a conceptual distillation of the story, is often listed as one of the fundamental elements of fiction. It is the central idea or insight serving as a unifying element, creating cohesion and is an answer to the question, "What did you learn from the piece of fiction?" In some cases a story's theme is a prominent element and somewhat unmistakable.

Style

Style is not so much what is written, but how it is written and interpreted. Style in fiction refers to language conventions used to construct the story or article. A fiction writer may manipulate diction, sentence structure, phrasing, dialogue, and other aspects of language to create *style or mood*. *The communicative effect created by the author's style* is sometimes referred to as the story's voice. Every writer has his or her own unique style, or voice. Style is sometimes listed as one of the fundamental elements of fiction.

Writer Philip Roth defined the "sensuous aspects of fiction" as "tone, mood, voice, and, among other things, the juxtaposition of the narrative events themselves".

Categories

Types of prose fiction:

Flash fiction:

- Flash fiction is a work of fewer than 2,000 words. (1,000 by some definitions) (around 5 pages)
- Short story: A work of at least 2,000 words but under 7,500 words. (5-25 pages)
- Novelette: A work of at least 7,500 words but under 17,500 words. (25-60 pages)

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- Novella: A work of at least 17,500 words but under 50,000 words. (60-170 pages)
- Novel: A work of 50,000 words or more. (about 170+ pages)
- Epic: A work of 200,000 words or more. (about 680+ pages)

1.4 FORMS OF FICTION

Traditionally, fiction includes novels, short stories, fables, fairy tales, plays, poetry, but it now also encompasses films, comic books, and video games.

The Internet has had a major impact on the distribution of fiction, calling into question the feasibility of copyright as a means to ensure royalties are paid to copyright holders. Also, digital libraries such as Project Gutenberg make public domain texts more readily available. The combination of inexpensive home computers, the Internet and the creativity of its users has also led to new forms of fiction, such as interactive computer games or computer-generated comics. Countless forums for fan fiction can be found online, where loyal followers of specific fictional realms create and distribute derivative stories. The Internet is also used for the development of blog fiction, where a story is delivered through a blog either as flash fiction or serialblog, and collaborative fiction, where a story is written sequentially by different authors, or the entire text can be revised by anyone using a wiki.

1.5 USES OF FICTION

Although fiction may be viewed as a form of entertainment, it has other uses. Fiction has been used for instructional purposes, such as fictional examples used in school textbooks. It may be used in propaganda and advertising. Although they are not necessarily targeted at children, fables offer an explicit moral goal.

A whole branch of literature crossing entertainment and science speculation is Science fiction. A less common similar cross is the philosophical fiction hybridizing fiction and philosophy, thereby often crossing the border towards propaganda fiction. These kinds of fictions constitute thought experiments exploring consequences of certain technologies or philosophies.

Semi-fiction spans stories that include a substantial amount of non-fiction. It may be the retelling of a true story with only the names changed. Often, however, even when the story is claimed to be true, there may be significant additions and subtractions from the true story in order to make it more suitable for storytelling.

The other way around, semi-fiction may also involve fictional events with a semi-fictional character, such as Jerry Seinfeld.

1.6 FICTION THEORY

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Fiction Theory is a discipline that applies possible world theory to literature. Fiction theory scholars and critics have articulated various theses rooted in Saul Kripke's application of modal logic to semantics. Drawing on concepts found in possible world theory, theorists of fiction study the relationships between textual world and the world outside the text. The overarching idea in fiction theory is that the relationships between the imaginary world of fiction and the actual world in which we live are complicated, and that one ought not dismiss fiction as simply stories that are not "true." Theorists of fiction pose challenging questions about, and offer constructive ways of exploring, the often complex relations between the world of fiction and the "real" world in which we live.

Fundamentals of Fiction Theory

In order to understand fiction theory, one must pose questions about fundamental terms such as text, narrative, literature, fiction, etc. Literature may be understood as a text that is self-consciously artistic, rather than as a text that is used as a medium through which to convey information, for example a newspaper article. Roman Jakobson, a Russian formalist and linguist, was one of the first individuals to discuss art as a way of communication that is intentionally aesthetic, and applied linguistics to analyse literary texts. In his well-known communication model, Jakobson breaks apart a communicative act between an addressor and addressee into a message, code, context, and contact, with each part having its own function. According to Jakobson's model, art is created when the message itself (which carries the poetic function) is stressed.

The French scholar Roland Barthes designed a system of five major codes that function as tools to analyze narrative texts in ways that move beyond examinations of plot and structure, thereby bringing to the surface the subtle ways a text becomes a literary narrative.

Jakobson's model and Barthes's codes offer critics a way to begin to explore the nature of a literary text through application of semiotics to narrative.

The Actual world versus The Fictive world

While Jakobson and Barthes emphasize the intention of the speaker/writer, the philosopher Nelson Goodman examines the broader question

of how we create imaginary worlds and categorizes our "Ways of Worldmaking" (the title of his book on this topic) into composition/decomposition, weighting, ordering, deletion/supplementation, and reformations. The scholar Marie-Laure Ryan is also concerned less with intention and more with the various ways that fictional worlds are related to the actual world outside the text. Ryan conceptualizes these relations in a framework of accessibility and has developed a typology of accessibility relations that establishes the extent to which fictional worlds are similar to or different from the actual world in which we live. The fictional world that most resembles the actual world is based on the "principle of minimal departure." This idea was first articulated by John Searle and refers to the fundamental property of an imaginary world that is minimally different from the familiar world in which we live. Lubomir Dolezel has developed a similar typology based on modal operators that determine the narrative world. Frank Kermode, in his seminal text, "The Sense of an Ending," argues that ultimate meaning is derived from the end; successive events are predicated on previously established meaning. He articulates a concept of fiction based on this view of humans' constant yearning for an ultimate end that will imbue with meaning everything that preceded it. In this discussion, Kermode distinguishes between fiction and myth. Fiction consists of stories all individuals create about their lives in order to keep on living in a world that makes few guarantees and is full of inexplicable phenomena. Kermode defines myth as a dangerous fiction used for exploitative purposes. The philosopher Hans Vaihinger has articulated similar ideas, putting forth the biological argument that human beings use fictions to help survive in a hostile environment, and that these fictions are so useful that it becomes most difficult, if not impossible, for us to stop ourselves from creating fictions. In Vaihinger's language, fiction is something we treat "as if" it is true even when we know that it is not true, whereas myth is something we treat as true because we do not know it is false. Literary critic Thomas Pavel argues that the fictional world deserves to be examined on its own terms rather than merely through the lens of mimesis. His thesis serves as a critique of Structuralism by its insistence on the idea that narrativity, as a fundamental aspect of fiction, removes the possibility of pure imitation of the actual world. Pavel's theory thus departs from the main ideas of other fiction theorists because he separates literature from its referential relationship to the actual world. Following in the footsteps of the Austrian philosopher Alexius Meinong, Pavel asserts that fictional worlds demand tremendous respect for their ability to serve as powerful tools of knowledge rather than for their likeness to the actual world.

1.7 SUMMARY

Fiction is any form of narrative which deals, in part or in whole, with events that are not factual, but rather, imaginary and invented by its author(s). Although fiction often describes a major branch of literary work, it is also applied to theatrical, cinematic, documental, and musical work. In contrast to this is non-fiction, which deals exclusively in factual events (e.g., biographies, histories).

Fiction Theory is a discipline that applies possible world theory to literature. Fiction theory scholars and critics have articulated various theses rooted in Saul Kripke's application of modal logic to semantics. Drawing on concepts found in possible world theory, theorists of fiction study the relationships between textual worlds and the world outside the text. The overarching idea in fiction theory is that the relationships between the imaginary world of fiction and the actual world in which we live are complicated, and that one ought not dismiss fiction as simply stories that are not "true." Theorists of fiction pose challenging questions about, and offer constructive ways of exploring, the often complex relations between the world of fiction and the "real" world in which we live.

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1.8 KEY WORDS

1. Fiction

Fiction is any form of narrative which deals, in part or in whole, with events that are not factual, but rather, imaginary and invented by its author(s).

2. Foreshadowing

Foreshadowing is a technique used by authors to provide clues for the reader to be able to predict what might occur later in the story.

3. Exposition

Exposition refers to a fiction story's initial setup, where, variably, setting is established, characters are introduced, and conflict is initiated.

4. Rising action

The Rising action, in the narrative of a work of fiction, follows the exposition and leads up to the climax. The rising action's purpose is usually to build suspense all the way up the climatic finish.

5. Falling action

The rising action should not be confused with the middle of the story, but is the action right before the climax. The material beyond the climax is known as the falling action.

1.9 REVIEW QUESTIONS

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1. Write an essay on fiction in literature.
2. Describe the elements of fiction.
3. Explain different types of fiction in detail.
4. Discuss various types of conflicts in fiction.
5. Examine the significance of fiction theory.
6. Define Non - Fiction.
7. What is meant by semi - fiction?
8. What are the fundamental elements of fiction?
9. List out the types of prose fiction.
10. What is the use of fiction?

1.10 FURTHER READINGS

1. A Greek-English Lexicon - HenryGeorgeLiddell
2. An Essay (1975: Hill and Wang) - Barthes, Roland
3. Reading for the Plot: Design and Intention in Narrative
- Brooks, Peter
4. Literary Theory: A Very Short Introduction - Culler, Jonathan
5. Fiction and Possible Worlds - Dolezel, Lubomir

CHAPTER 2 JOSEPH ANDREWS— HENRY FIELDING

*Joseph Andrews—
Henry Fielding*

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★ STRUCTURE ★

- 2.0 Learning Objectives
- 2.1 Introduction
- 2.2 About the Author
- 2.3 Joseph Andrews
- 2.4 Important Characters
- 2.5 Racism in Joseph Andrews
- 2.6 Major Themes
- 2.7 Important Quotations and Analysis
- 2.8 Summary and Analysis
- 2.9 Summary
- 2.10 Key Words
- 2.11 Review Questions
- 2.12 Further Readings

2.0 LEARNING OBJECTIVES

After reading this chapter, you will be able to:

- know about the English Novelist, “Henry Fielding”.
- describe the literary career of Fielding
- narrate the story of the novel, “Joseph Andrews”
- write about the important characters of the novel.

2.1 INTRODUCTION

Joseph Andrews, or The History of the Adventures of Joseph Andrews and of his Friend Mr. Abraham Adams, was the first published full-length novel of the English author and magistrate Henry Fielding, and indeed among the first novels in the English language. Published in

1742 and defined by Fielding as a 'comic romance', it is the story of a good-natured footman's adventures on the road home from London with his friend and mentor, the absent-minded parson Abraham Adams. The novel represents the coming together of the two competing aesthetics of eighteenth-century literature: the mock-heroic and neoclassical (and, by extension, aristocratic) approach of Augustans such as Alexander Pope and Jonathan Swift; and the popular, domestic prose fiction of novelists such as Daniel Defoe and Samuel Richardson.

The novel draws on a variety of inspirations. It is written "in imitation of the manner of Cervantes, the author of *Don Quixote*". The work owes much of its humour to the techniques developed by Cervantes, and its subject-matter to the seemingly loose arrangement of events, digressions and lower-class characters to the genre of writing known as picaresque. In deference to the literary tastes and recurring tropes of the period, it relies on bawdy humour, an impending marriage and a mystery surrounding unknown parentage, but conversely is rich in philosophical digressions, classical erudition and social purpose.

2.2 ABOUT THE AUTHOR

Henry Fielding (Sharpham, 22 April 1707 – near Lisbon, 8 October 1754) was an English novelist and dramatist known for his rich earthy humour and satirical prowess, and as the author of the novel *Tom Jones*.

Apart from his literary achievements, he has a significant place in the history of law-enforcement, having founded (with his half-brother John) what some have called London's first police force, the Bow Street Runners, using his authority as a magistrate. His younger sister, Sarah, also became a successful writer.

Biography

Fielding was educated at Eton College, where he established a lifelong friendship with William Pitt the Elder. After a romantic episode with a young woman that ended in his getting into trouble with the law, he went to London where his literary career began. In 1728, he travelled to Leiden to study classics and law at the University. However, due to lack of money he was obliged to return to London and he began writing for the theatre, some of his work being savagely critical of the contemporary government under Sir Robert Walpole.

The Theatrical Licensing Act of 1737 is alleged to be a direct response to his activities. The particular play that triggered the Licensing Act was *The Golden Rump*, but Fielding's satires had set the tone. Once the Licensing Act passed, political satire on the stage was virtually impossible,

and playwrights whose works were staged were viewed as suspect. Fielding therefore retired from the theatre and resumed his career in law and, in order to support his wife Charlotte Cradock and two children, he became a barrister.

Owing to lack of money he and his family often endured periods of poverty, but he was helped by Ralph Allen, a wealthy benefactor who later formed the basis of Squire Allworthy in *Tom Jones*. After Fielding's death, Allen provided for the education and support of his children.

Fielding never stopped writing political satire and satires of current arts and letters. His *Tragedy of Tragedies of Tom Thumb* (for which Hogarth designed the frontispiece) was, for example, quite successful as a printed play. He also contributed a number of works to journals of the day. He wrote for Tory periodicals, usually under the name of "Captain Hercules Vinegar". During the late 1730s and early 1740s Fielding continued to air his liberal and anti-Jacobite views in satirical articles and newspapers. Almost by accident, in anger at the success of Richardson's *Pamela*, Fielding took to writing novels in 1741 and his first major success was *Shamela*, an anonymous parody of Samuel Richardson's melodramatic novel. It is a satire that follows the model of the famous Tory satirists of the previous generation (Jonathan Swift and John Gay, in particular).

He followed this up with *Joseph Andrews* (1742), an original work supposedly dealing with *Pamela's* brother, Joseph. Although also begun as a parody, this work developed into an accomplished novel in its own right and is considered to mark Fielding's debut as a serious novelist. In 1743, he published a novel in the *Miscellanies* volume III (which was the first volume of the *Miscellanies*). This was *The History of the Life of the Late Mr Jonathan Wild the Great*. This novel is sometimes thought of as his first because he almost certainly began composing it before he wrote *Shamela* and *Joseph Andrews*. It is a satire of Walpole that draws a parallel between Walpole and Jonathan Wild, the infamous gang leader and highwayman. He implicitly compares the Whig party in Parliament with a gang of thieves being run by Walpole, whose constant desire to be a "Great Man" (a common epithet for Walpole) should culminate only in the antithesis of greatness.

His anonymously-published *The Female Husband* of 1746 is a fictionalized account of a notorious case in which a female transvestite was tried for duping another woman into marriage. Though a minor item in Fielding's total oeuvre, the subject is consistent with his ongoing preoccupation with fraud, sham, and masks. His greatest work was *Tom Jones* (1749), a meticulously constructed picaresque novel telling the convoluted and hilarious tale of how a foundling came into a fortune. Charlotte, on whom he later modelled the heroines of both *Tom Jones*

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and Amelia, died in 1744. Three years later Fielding – disregarding public opinion – married Charlotte’s former maid, Mary, who was pregnant. Despite this, his consistent anti-Jacobitism and support for the Church of England led to him being rewarded a year later with the position of London’s Chief Magistrate, and his literary career went from strength to strength. Joined by his younger half-brother John, he helped found what some have called London’s first police force, the Bow Street Runners in 1749.

According to the historian G. M. Trevelyan, they were two of the best magistrates in eighteenth-century London, and did a great deal to enhance the cause of judicial reform and improve prison conditions. His influential pamphlets and enquiries included a proposal for the abolition of public hangings. This did not, however, imply opposition to capital punishment as such—as evident, for example, in his presiding in 1751 over the trial of the notorious criminal James Field, finding him guilty in a robbery and sentencing him to hang. Despite being now blind, John Fielding succeeded his older brother as Chief Magistrate and became known as the ‘Blind Beak’ of Bow Street for his ability to recognise criminals by their voice alone.

In January 1752, Fielding started a biweekly periodical titled *The Covent-Garden Journal*, which he would publish under the pseudonym of “Sir Alexander Drawcansir, Knt. Censor of Great Britain” until November of the same year. In this periodical, Fielding directly challenged the “armies of Grub Street” and the contemporary periodical writers of the day in a conflict that would eventually become the Paper War of 1752–1753.

Fielding’s ardent commitment to the cause of justice as a great humanitarian in the 1750s (for instance, his support of Elizabeth Canning) coincided with a rapid deterioration in his health. This continues to such an extent that he went abroad to Portugal in 1754 in search of a cure. Gout, asthma and other afflictions meant that he had to use crutches. He died in Lisbon two months later. His tomb is located inside the city’s English Cemetery.

Partial list of works

- *The Masquerade* – a poem (Fielding’s first publication)
- *Love in Several Masques* – play, 1728
- *Rape upon Rape* – play, 1730. Adapted by Bernard Miles as *Lock Up Your Daughters!* in 1959, filmed in 1974
- *The Temple Beau* – play, 1730
- *The Author’s Farce* – play, 1730

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- The Tragedy of Tragedies; or, The Life and Death of Tom Thumb – play, 1731
- Grub-Street Opera – play, 1731
- The Modern Husband – play, 1732
- The Covent Garden Tragedy – play, 1732
- Pasquin – play, 1736
- The Historical Register for the Year 1736 – play, 1737
- An Apology for the Life of Mrs. Shamela Andrews – novel, 1741
- The History of the Adventures of Joseph Andrews and his Friend, Mr. Abraham Abrams – novel, 1742
- The Life and Death of Jonathan Wild, the Great – novel, 1743, ironic treatment of Jonathan Wild, the most notorious underworld figure of the time. Published as Volume 3 of Miscellanies.
- Miscellanies – collection of works, 1743, contained the poem Part of Juvenal's Sixth Satire, Modernized in Burlesque Verse
- The Female Husband or the Surprising History of Mrs Mary alias Mr George Hamilton, who was convicted of having married a young woman of Wells and lived with her as her husband, taken from her own mouth since her confinement – pamphlet, fictionalized report, 1746
- The History of Tom Jones, a Foundling – novel, 1749
- A Journey from this World to the Next – 1749
- Amelia – novel, 1751
- The Covent Garden Journal – periodical, 1752
- Journal of a Voyage to Lisbon – travel narrative, 1755

2.3 JOSEPH ANDREWS

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 naive 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, but 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

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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 travellers 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 gypsy abduction.

The travellers, 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 the wedding 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.

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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 on 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 travellers 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.

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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.

2.4 IMPORTANT CHARACTERS

Joseph Andrews

Joseph Andrews is 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

Mr. Abraham Adams is 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

Fanny Goodwill is the beautiful but reserved beloved of Joseph, a milkmaid, believed to be an orphan. She endures many unsuccessful sexual assaults.

Sir Thomas Booby

Sir Thomas Booby is 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

Lady Booby is 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

Mrs. Slipslop is a hideous and sexually voracious upper servant in the Booby household. Like her mistress, she lusts after Joseph.

Peter Pounce

Peter Pounce is 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

Mr. Booby is 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

Pamela Andrews is 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

Mr. Andrews is the father of Pamela and, ostensibly, Joseph.

Mrs. Andrews

Mrs. Andrews is the mother of Pamela and, ostensibly, Joseph.

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Two Ruffians

Two Ruffians is Highwaymen who beat, rob, and strip Joseph on the first night of his journey.

Postilion

Postilion is Lends Joseph his greatcoat when Joseph is naked following the attack by the Ruffians.

Mr. Tow-wouse

Mr. Tow-wouse is 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

Mrs. Tow-wouse is the frugal, nagging wife of Mr. Tow-wouse.

Betty

Betty is 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

Mr. Barnabas is a clergyman who never passes up a drink and halfheartedly attends Joseph during his recovery from the attack by the Ruffians.

Surgeon

Surgeon is Belatedly addresses the injuries Joseph sustained during his attack by the Ruffians.

Bookseller

Bookseller is a friend of Mr. Barnabas, declines to represent Mr. Adams, author of several volumes of sermons, in the London book trade.

Tom Suckbribe

Tom Suckbribe is The Constable who fails to guard an imprisoned Ruffian and may have some financial incentive for failing in this office.

Leonora

Leonora is 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

Horatio is an industrious lawyer who intended to marry Leonora but lost her to the wealthy and flamboyant Bellarmine.

Bellarmino

Bellarmino is 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

Leonora's Father is 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 Aunt is 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

Mrs. Grave-airs is a snobbish stage-coach passenger who objects to travelling with the footman Joseph but turns out to be the daughter of a man who was once a lower servant.

Sportsman

Sportsman is 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

The Justice is 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

Mr. Wilson is a gentleman who, after a turbulent youth, has retired to the country with his wife and children and lives a life of virtue and

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simplicity. His eldest son, who turns out to have been Joseph, was stolen by gypsies as a child.

Mrs. Wilson

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Mrs. Wilson is The wife of Wilson. She once redeemed him from debtor's prison, having been the object of his undeclared love for some time.

Pedlar

Pedlar is 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

Mrs. Adams is 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

Parson Trulliber is 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.

Mrs. Trulliber

Mrs. Trulliber is the downtrodden wife of Parson Trulliber.

Hunter of Men

Hunter of Men is 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

Captain is One of the Squire's friends, abducts Fanny on the Squire's orders but is himself taken prisoner by servants of Lady Booby.

Player

Player is 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

Poet is 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.

*Joseph Andrews—
Henry Fielding*

Quack-Doctor

Quack-Doctor is One of the Squire's friends; comes up with a Socratic practical joke that exploits Mr. Adams's pedantry.

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Priest

Priest is Discourses on the vanity of riches before asking Mr. Adams for money to pay his inn bill.

Lawyer Scout

Lawyer Scout is tells Mr. Adams that Joseph has worked long enough to gain a settlement in Lady Booby's parish, but then becomes a willing accomplice in Lady Booby's attempt to expel Joseph and Fanny.

Justice Frolick

Justice Frolick is the local magistrate who cooperates with Lady Booby's attempt to expel Joseph and Fanny from her parish.

Beau Didapper

Beau Didapper is a guest of Lady Booby's, lusts after Fanny and makes several unsuccessful attempts on her.

Pimp

Pimp is 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

Dick Adams is 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

Leonard is 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

Leonard's Wife is 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.

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Paul

Paul is Leonard's friend, separately advises both Leonard and Leonard's wife to adhere to the "Doctrine of Submission."

2.5 RACISM IN JOSEPH ANDREWS

Some people are obviously and openly racist. Unfortunately we often hear of the results of their actions and attitudes. Other people are quietly discriminatory, perhaps judging people unconsciously.

It is easy to fear and disdain the unfamiliar. People naturally draw barriers between themselves and those who are in some way different. Inevitably, distinctions between class, gender, and other defining characteristics lead to a hierarchy. [This idea is well explained by Derrida's cultural application of Sasseur's theory of binary opposites.] In order to sustain their rule, the empowered group establishes itself as righteous and desirable; conversely, the minority becomes dehumanised and devoiced. A mythology surrounds the weaker sect, which describes them as heathen, uncivilized, etc. Throughout history, two things have provided constant sources of antagonism and difficulty: ethnicity and religion. These often obvious distinctions create tension in every facet of life and literature. In the novel *Joseph Andrews*, Henry Fielding undermines his own purpose of spreading virtue and reform through the repeated insults towards anyone of a non-Caucasian and/or Christian background, particularly Jews, Turks, and gipsies

Adams, a representative of the good of British society, pictures himself as an emissary of light, spreading truth and civilization to the world. He envisions himself in the role of spiritual guide and wise sage, yet he contributes to the degradation of the Other. [For our purposes here, the other can be defined as anyone outside of British society's parameters of acceptability. This includes, but is not limited to, differing religious and ethnic groups from those in political power.] Once during their travels, Adams and Andrews receive help in their time of need. Rather than simply thanking the man for his charity, Adams declares that: he was glad to find some Christians left in the kingdom; for that he almost began to suspect that he was sojourning in a country inhabited only by Jews and Turks.' This comment, though short and nonchalant, holds great significance. Nowhere in the course of the novel has Adams encountered a Jew or a Turk, and no reason is given to believe that he ever had (the

novel clearly states that he had not travelled, but rather relied on the wisdom of books). The casual manner in which this and other similar remarks are integrated into dialogues suggests that not only was the Parson unaware of this insult, the author was as well.

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2.6 MAJOR THEMES

The Vulnerability and Power of Goodness

Goodness was a preoccupation of the *littérateurs* of the eighteenth century no less than of the moralists. In an age in which worldly authority was largely unaccountable and tended to be corrupt, Fielding seems to have judged that temporal power was not compatible with goodness. In his novels, most of the squires, magistrates, fashionable persons, and petty capitalists are either morally ambiguous or actively predatory; by contrast, his paragon of benevolence, Parson Adams, is quite poor and utterly dependent for his income on the patronage of squires. As a corollary of this antithesis, Fielding shows that Adams's extreme goodness, one ingredient of which is ingenuous expectation of goodness in others, makes him vulnerable to exploitation by unscrupulous worldlings. Much as the novelist seems to enjoy humiliating his clergyman, however, Adams remains a transcendently vital presence whose temporal weakness does not invalidate his moral power. If his naïve good nature is no antidote to the evils of hypocrisy and unprincipled self-interest, that is precisely because those evils are so pervasive; the impracticality of his laudable principles is a judgment not on Adams nor on goodness *per se* but on the world.

Charity and Religion

Fielding's novels are full of clergymen, many of whom are less than exemplary; in the contrast between the benevolent Adams and his more self-interested brethren, Fielding draws the distinction between the mere formal profession of Christian doctrines and that active charity which he considers true Christianity. Fielding advocated the expression of religious duty in everyday human interactions: universal, disinterested compassion arises from the social affections and manifests itself in general kindness to other people, relieving the afflictions and advancing the welfare of mankind. One might say that Fielding's religion focuses on morality and ethics rather than on theology or forms of worship; as Adams says to the greedy and uncharitable Parson Trulliber, "Whoever therefore is void of Charity, I make no scruple of pronouncing that he is no Christian."

Providence

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If Fielding is skeptical about the efficacy of human goodness in the corrupt world, he is nevertheless determined that it should always be recompensed; thus, when the "good" characters of Adams, Joseph, and Fanny are helpless to engineer their own happiness, Fielding takes care to engineer it for them. The role of the novelist thus becomes analogous to that of God in the real world: he is a providential planner, vigilantly rewarding virtue and punishing vice, and Fielding's overtly stylized plots and characterizations work to call attention to his designing hand. The parallel between plot and providence does not imply, however, that Fielding naively expects that good will always triumph over evil in real life; rather, as Judith Hawley argues, "it implies that life is a work of art, a work of conscious design created by a combination of Providential authorship and individual free will." Fielding's authorly concern for his characters, then, is not meant to encourage his readers in their everyday lives to wait on the favour of a divine author; it should rather encourage them to make an art out of the business of living by advancing and perfecting the work of providence, that is, by living according to the true Christian principles of active benevolence.

Town and Country

Fielding did not choose the direction and destination of his hero's travels at random; Joseph moves from the town to the country in order to illustrate, in the words of Martin C. Battestin, "a moral pilgrimage from the vanity and corruption of the Great City to the relative naturalness and simplicity of the country." Like Mr. Wilson (albeit without having sunk nearly so low), Joseph develops morally by leaving the city, site of vanity and superficial pleasures, for the country, site of virtuous retirement and contented domesticity. Not that Fielding had any utopian illusions about the countryside; the many vicious characters whom Joseph and Adams meet on the road home attest that Fielding believed human nature to be basically consistent across geographic distinctions. His claim for rural life derives from the pragmatic judgment that, away from the bustle, crime, and financial pressures of the city, those who are so inclined may, as Battestin puts it, "attend to the basic values of life."

Affectation, Vanity, and Hypocrisy

Fielding's Preface declares that the target of his satire is the ridiculous, that "the only Source of the true Ridiculous" is affectation, and that "Affectation proceeds from one of these two Causes, Vanity, or Hypocrisy." Hypocrisy, being the dissimulation of true motives, is the more dangerous of these causes: whereas the vain man merely considers himself better than he is, the hypocrite pretends to be other than he is. Thus, Mr.

Adams is vain about his learning, his sermons, and his pedagogy, but while this vanity may occasionally make him ridiculous, it remains entirely or virtually harmless. By contrast, Lady Booby and Mrs. Slipslop counterfeit virtue in order to prey on Joseph, Parson Trulliber counterfeits moral authority in order to keep his parish in awe, Peter Pounce counterfeits contented poverty in order to exploit the financial vulnerabilities of other servants, and so on. Fielding chose to combat these two forms of affectation, the harmless and the less harmless, by poking fun at them, on the theory that humor is more likely than invective to encourage people to remedy their flaws.

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Chastity

As his broad hints about Joseph and Fanny's euphoric wedding night suggest that Fielding has a fundamentally positive attitude toward sex; he does prefer, however, that people's sexual conduct be in accordance with what they owe to God, each other, and themselves. In the mutual attraction of Joseph and Fanny there is nothing licentious or exploitative, and they demonstrate the virtuousness of their love in their eagerness to undertake a lifetime commitment and in their compliance with the Anglican forms regulating marriage, which require them to delay the event to which they have been looking forward for years. If Fielding approves of Joseph and Fanny, though, he does not take them too seriously; in particular, Joseph's "male-chastity" is somewhat incongruous given the sexual double-standard, and Fielding is not above playing it for laughs, particularly while the hero is in London. Even militant chastity is vastly preferable, however, to the loveless and predatory sexuality of Lady Booby and those like her: as Martin C. Battestin argues, "Joseph's chastity is amusing because extreme; but it functions nonetheless as a wholesome antithesis to the fashionable lusts and intrigues of high society."

Class and Birth

Joseph Andrews is full of class distinctions and concerns about high and low birth, but Fielding is probably less interested in class difference per se than in the vices it can engender, such as corruption and affectation. Naturally, he disapproves of those who pride themselves on their class status to the point of deriding or exploiting those of lower birth: Mrs. Grave-airs, who turns her nose up at Joseph, and Beau Didapper, who believes he has a social prerogative to prey on Fanny sexually, are good examples of these vices. Fielding did not consider class privileges to be evil in themselves; rather, he seems to have believed that some people deserve social ascendancy while others do not. This view of class difference is evident in his use of the romance convention whereby

the plot turns on the revelation of the hero's true birth and ancestry, which is more prestigious than everyone had thought. Fielding, then, is conservative in the sense that he aligns high class status with moral worth; this move amounts not so much to an endorsement of the class system as to a taking it for granted, an acceptance of class terms for the expression of human value.

2.7 IMPORTANT QUOTES AND ANALYSIS

"The only Source of the true Ridiculous (as it appears to me) is Affectation."

In the Preface to the novel, Fielding rejects burlesque as the depiction of "the monstrous," whereas he, as a comic writer, seeks to depict "the ridiculous"; that is, while burlesque heightens distortions of value into a sense of unreality, comedy depicts only the forms of absurdity that exist in real life. The phenomenon of "the true Ridiculous" in literature arises from the exposure of "Affectation," which is itself the source or sanction of much of the evil in the world. Thus, in his preference for comedy over burlesque and for the ridiculous over the monstrous, Fielding has a didactic and ethical purpose in addition to his simply humorous one.

"It is a trite but true Observation, that Examples work more forcibly on the Mind than Precepts."

Fielding explains in Book I, Chapter I the moral utility of the novel: it has this advantage over sermons and works of moral philosophy, that it can embody virtue in the biographies of exemplary characters, thereby "inspir[ing] our Imitation" of virtue rather than merely enjoining it. He goes on to cite Richardson's *Pamela* and Cibber's autobiography as examples of recent works of literature that have moved readers to the imitation of virtue; while the examples are obviously sarcastic, the principle and its enunciation are not.

"Mr. Joseph Andrews, the Hero of our ensuing History, was esteemed to be the only Son of Gaffar and Gammer Andrews, and Brother to the illustrious Pamela, whose Virtue is at present so famous."

In introducing the title character, Fielding makes explicit the connection between his hero and Richardson's heroine: he has made them not only sister and brother but, implicitly, original and spoof. The reference to their parents as "Gaffar and Gammer," dialect terms of respect for older people of low social rank, emphasizes the (ostensible) low birth of the hero, which in turn signals the "low" or comical nature of the action, and is perhaps a satiric glance at the many rusticisms that characterize the diction of Richardson's *Pamela*. The detail of Joseph's being "esteemed"

the son of his parents will take on obvious importance in light of later developments.

*Joseph Andrews—
Henry Fielding*

“He was generous, friendly and brave to an Excess; but Simplicity was his Characteristic.”

Fielding introduces Parson Adams, the novel’s great innocent, succinctly and with judicious reference to the weaknesses that temper his virtues. Adams’s generosity, friendliness, and bravery appear to be tied to one another, as indeed they ought to be according to Fielding’s moral scheme, which designates natural sociability, rather than supernatural grace, as the source of that benevolence which is the only true expression of goodness. In Adams, however, bravery is excessive because he does not regulate it with prudence; “Simplicity,” or naïveté, is certainly more present in Adams’s character than in any other in the novel.

“Her Complexion was fair, a little injured by the Sun, but overspread with such a Bloom, that the finest Ladies would have exchanged all their White for it: add to these, a Countenance in which tho’ she was extremely bashful, a Sensibility appeared almost incredible; and a Sweetness, whenever she smiled, beyond either Imitation or Description.”

Fanny Goodwill, like all of Fielding’s heroines, is beautiful in a way that would have appealed to eighteenth-century men: buxom and zaftig, she seems palpable and accessible rather than remote and ethereal, and such naturalistic “imperfections” as her sunburn set off her appeal. Fielding is careful, however, to specify that Fanny’s attractions are not merely physical and sexual: her “Sensibility” and “Sweetness” somehow manifest themselves corporally and render the proper appreciation of her appearance an exercise not just of physical impulses but of the moral faculty. Fielding’s mention of her “extreme bashful[ness]” is not a throwaway detail, either, for Fanny’s retiring nature is congruous with the role of potential rape victim that she plays repeatedly throughout the novel.

“As when a hungry Tygress, who long had traversed the Woods in fruitless search, sees within the Reach of her Claws a Lamb, she prepared to leap on her Prey; or as a voracious Pike, of immense Size, surveys through the liquid Element a Roach or Gudgeon which cannot escape her Jaws, opens them wide to swallow the little Fish: so did Mrs. Slipslop prepare to lay her violent amorous Hands on the poor Joseph.”

This passage, which refers to Slipslop’s lustful attempt on Joseph in London, is a good example of Fielding’s use of mock-epic diction. The comparison of the lecherous Slipslop to a “hungry Tygress” is a satirical version of the Homeric simile; Homer’s epic poems employ many of

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these highly detailed similes, often comparing valiant warriors to predatory animals. While Homer used this technique to exalt the heroic actors in his tales, Fielding uses the disjunction between elevated diction and "low" subject to poke fun at his characters. Sometimes, as here, the character and action are sordid and the humor is somewhat harsh and satirical; at other times, as when Fielding renders the epic battle of Joseph with the Hunter's hounds, the character and action are low in class status but good and honorable, and the humor is warmer and more indulgent.

"Whoever therefore is void of Charity, I make no scruple of pronouncing that he is no Christian."

Mr. Adams makes this pronouncement during his argument with Parson Trulliber over the true nature of Christianity and the duties of a Christian. Trulliber, like Parson Barnabas, contrasts with Adams in preaching that faith is sufficient for salvation without good works; Adams, meanwhile, preaches very nearly the opposite doctrine: as he says in another important passage, "a virtuous and good Turk, or Heathen, are more acceptable in the sight of their Creator than a vicious and wicked Christian, though his Faith was as perfectly orthodox as St. Paul's himself." St. Paul himself was presumably on Fielding's mind when he penned Adams's declaration to Trulliber, as the line seems to echo 1 Corinthians 13.2: "and though I have all faith, so that I could remove mountains, and have not charity, I am nothing."

"It is more than probable, poor Joseph, who obstinately adhered to his modest Resolution, must have perished, unless the Postilion, (a lad who hath been since transported for robbing a Hen-roost) had voluntarily stript off a great Coat, his only Garment, at the time swearing a great Oath, (for which he was rebuked by the Passengers) 'That he would rather ride in his Shirt all his Life, than suffer a Fellow-Creature to lie in so miserable a Condition.'"

This incident of the poor Postilion's lending Joseph his coat when the fastidious coach passengers would prefer to leave him to die naked in a ditch is perhaps the most famous illustration of hypocrisy in all of Fielding. It alludes to the parable of the Good Samaritan, in which respectable passersby, including a priest, refuse to help a waylaid Jewish traveler until finally a Samaritan, member of a despised class, stops to clothe the traveler and tend his wounds; here the Postilion, like the Samaritan before him, shames his "betters" by acting charitably despite his modest means. In addition to exposing the hypocrisy of the passengers, this incident also touches on Joseph's virtue, which verges on prudishness: he is so "modest" that he would not approach the ladies in the coach while naked, even if it costs him his life.

“Now believe me, no Christian ought so to set his Heart on any Person or Thing in this World, but that whenever it shall be required or taken from him in any manner by Divine Providence, he may be able, peaceably, quietly, and contentedly to resign it.’ At which Words one came hastily in and acquainted Mr. Adams that his youngest Son was drowned.”

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Speaking to Joseph shortly before his marriage to Fanny, Mr. Adams returns to one of his frequent themes, that of the regulation of the passions and submission to the divine will. The rationalistic side of Adams demands that people control even their spousal and familial affections, which are not sinful in themselves, so as not to repine when it should please God to take the life of that spouse or family member. This doctrine is easy to be preached but difficult to be practiced. However, as Mr. Adams himself will demonstrate through his reaction, which is not at all resigned, to the supposed death of his son (who quickly turns out not to have drowned after all). This episode alludes to the Old Testament story of Abraham and Isaac, in which God commands the Patriarch to sacrifice his son and Abraham prepares to comply without protesting, only for an angel to stay his hand before he can take the life of Isaac. In both cases God appears to demand the death of a beloved son but ultimately spares him; each case represents a test of the father’s faith and resignation to providence, a test which Abraham passes but Adams fails. While Adams certainly shows himself incapable of taking his own advice, however, many readers will decide that his spontaneous emotional responses reveal him to be a better person than his rationalistic strictures seemed to imply.

“The Pleasures of the World are chiefly Folly, and the Business of it mostly Knavery; and both, nothing better than Vanity.”

Thus does Mr. Wilson summarize the lesson of his lost youth spent debauching in London. Like Fielding himself, Wilson views “Vanity” as one of mankind’s leading flaws. “Vanity” has two related but distinct meanings, both of which are in play in the novel. It can refer to the quality of being vain, of considering oneself better than one is; Mr. Adams is frequently vain in his high estimation of his sermons, his teaching prowess, and his moral dignity. Vanity may also, however, refer to that which is trivial and hollow: traditional moralists often refer to a life of frivolity and dissipation, such as that in which Wilson indulged in “the Pleasures of the World,” as a life of vanity. The language of this passage bears the influence of a famous phrase that recurs in the Old Testament book of Ecclesiastes: “Vanity of vanities, all is vanity.” Finally, Wilson’s implicit designation of London as the locus of vanity

is consistent with Fielding's moral geography, whereby London represents "the World" in all its pride and corruption and the countryside represents the classical ideal of virtue and contented solitude; the maturing Christian, either Wilson or Joseph, must therefore progress from town to country, from the life of vice and vanity to the life of virtue and retirement.

2.8 SUMMARY AND ANALYSIS

Preface and Book I, Chapters I through VI

Summary

Preface

Fielding defines and defends his chosen genre, the comic epic, or "comic Epic-Poem in Prose." Claiming a lost work of Homer as precedent, he explains that the comic epic differs from comedy in having more "comprehensive" action and a greater variety of incidents and characters; it differs from the "serious Romance" in having lower-class characters and favouring, in "Sentiments and Diction," the ridiculous over the sublime. Fielding is particularly concerned to differentiate the comic epic, and comedy generally, from burlesque: "no two Species of Writing can differ more widely than the Comic and the Burlesque," for while the writer of burlesque depicts "the monstrous," the writer of comedy depicts "the ridiculous." "The Ridiculous only . . . falls within my Province in the present Work," and Fielding accordingly goes on to define it. "The only Source of the true Ridiculous (as it appears to me) is Affectation," to which Fielding assigns two possible causes, "Vanity, or Hypocrisy." Vanity is affecting to be better than one is: the vain man either lacks the virtue or quality he claims to have, or else he claims to possess it in a greater degree than he actually does. By contrast, hypocrisy is affecting to be other than one is: the hypocritical man "is the very Reverse of what he would seem to be," and Fielding gives the example of a greedy man pretending to be generous. The ridiculous arises from the discovery of affectation, and as hypocrisy is a more egregious form of affectation than is vanity, so, says Fielding, the sense of the ridiculous arising from its discovery will be stronger than in the case of vanity.

Fielding anticipates the criticism that, in addition to affectation, he has given a great deal of space in the novel to "Vices, and of a very black Kind." Vices, which inspire moral revulsion rather than amusement, are not the stuff of comedy. Fielding acknowledges the presence of vices in his story but offers several mitigating considerations, among which is the fact that

they are not very potent, "never produc[ing] the intended Evil."

Joseph Andrews—
Henry Fielding

Finally, Fielding addresses the characters of the novel, claiming that all are drawn from life and that he has made certain alterations in order to obscure their true identities. Fielding also conciliates his clerical readers by emphasizing that the curate Mr. Abraham Adams, though he participates in a number of low incidents, is a credit to the cloth due to his great simplicity and benevolence.

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Chapter I

Fielding justifies the moral agenda of his novel by observing that "Examples work more forcibly on the Mind than Precepts." Inspiring stories about virtuous figures will have a better moral effect than the recital of maxims, because in them "Delight is mixed with Instruction, and the Reader is almost as much improved as entertained."

As instances of the positive moral influence of written accounts of exemplars of virtue, *Fielding cites two recent publications, in both cases sarcastically*. The first is Samuel Richardson's *Pamela* (1740), an epistolary novel about a virtuous maid-servant; Fielding detested the novel and the moral system implicit in it, and both Joseph Andrews and his previous effort in fiction, *Shamela*, are spoofs of Richardson's novel. The second is the *Apology for the Life of Colley Cibber* (1740), the autobiography of the scantily talented Poet Laureate who was despised by Fielding, Alexander Pope, and almost every other contemporary writer of note.

Chapter II

Fielding introduces "Mr. Joseph Andrews, the Hero of our ensuing History." Joey, as Fielding and his characters call the hero at this stage of the narrative, is the son of the low-born Mr. and Mrs. Andrews and the brother of Pamela Andrews, the fictive heroine of Samuel Richardson's famous novel. Fielding confesses that, despite his best genealogical efforts, he has been unable to discover the ancestry of the Andrews family. Jokingly, he asks the reader to contemplate the possibility that the Andrews family has no ancestors at all, though of course they must be descended from someone. Fielding is satirizing the social convention whereby only families of high standing are considered to be "families" in the proper and exalted sense; accordingly, a person who lacks ancestors of note is said, in this snobbish idiom, to lack ancestors altogether. From his comment on the arbitrary nature of social distinctions, Fielding goes on to argue for the suitability of Joey as a hero: "Would it not be hard, that a Man who hath no Ancestors should therefore be render'd incapable of acquiring Honour, when we see so many who have no Virtues, enjoying the Honour of their Forefathers?"

Fielding summarizes Joey's early biography. At age of ten he went to work in the household of Sir Thomas Booby, his initial job being to scare birds; he failed at this task, however, because his sweet voice tended rather to attract them. His second job was to keep Sir Thomas's hounds in line with a whip, but he failed at this task for a similar reason. His third job was to ride Sir Thomas's horses in races, which task he performed so well through his combination of athleticism and invulnerability to corruption that Lady Booby noticed him and, when he was seventeen, began to employ him as a footman. Joey's new responsibilities involved attending Lady Booby everywhere, including at church, where his singing voice and general good conduct attracted the notice of the curate, Mr. Adams.

Chapter III

Fielding introduces Mr. Abraham Adams, who besides being a clergyman is a master of several tongues both ancient and modern and who exemplifies ingenuous good nature: "He was generous, friendly and brave to an Excess; but Simplicity was his Characteristic." He is fifty years old, and his income does not go far in providing for his wife and six children.

Mr. Adams quizzes Joey on his knowledge of the Bible and, in answer to a series of questions, learns that Joey has had some formal education but is largely an autodidact. Mr. Adams, finding Joey so deserving of cultivation, attempts to secure Lady Booby's permission to tutor him in Latin, "by which means he might be qualified for a higher Station than that of Footman." Lady Booby will not deign to speak with the curate, however, and Mr. Adams must deal with Mrs. Slipslop, her ladyship's pretentious waiting-gentlewoman. Mrs. Slipslop informs Mr. Adams that the Boobys are soon to depart for London and that Lady Booby will not wish to leave her footman behind to receive Latin instruction. The family leaves within a few days, taking Joey with them, but not before the latter has thanked Mr. Adams for his consideration of him.

Chapter IV

In London, Joey falls under the influence of the big-city footmen, who succeed in getting him to change his hair but fail to make him pick up any of their vices. He spends most of his free time on music, about which subject he becomes very learned. He becomes less obviously devoted to his religion, but "his Morals remained entirely uncorrupted." Lady Booby now flirts incessantly with him and seeks opportunities of leaning on his arm when he accompanies her on her walks. Other ladies in town begin to gossip about Lady Booby and her footman. The footman himself remains oblivious to the gossip and to his lady's intentions, and Lady Booby finds that his restraint makes him even more attractive.

Chapter V

Sir Thomas Booby dies, and Lady Booby accordingly confines herself to her room, ostensibly to mourn his passing but really to play cards. On the seventh day of her "mourning" she sends for Joey and hints around at her amorous intentions. When he does not catch her drift, she "accidentally" exposes her neck but fails to produce the desired result. When Lady Booby pretends to worry whether it is safe for her to be alone in her bedroom with Joey, he vows that he would "rather die a thousand Deaths" than commit any sexual transgression. Lady Booby finally dismisses him in frustration.

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Chapter VI

Joseph writes a letter to his sister Pamela, reporting on the strange behaviour of Lady Booby since the death of Sir Thomas. He attributes her baffling conduct to grief over the loss of her husband, despite the fact that he always thought that they did not like each other. He then recounts the incident in Lady Booby's bedroom, remarking that "if it had not been so great a Lady, I should have thought she had had a mind to me." Joseph anticipates losing his place soon because of this falling-out, and in any case he does not wish to remain in her employ if she is going to continue to be psychologically unstable.

After finishing this letter, Joseph walks downstairs and comes upon the hideous Mrs. Slipslop, whose physical person Fielding describes in some detail. Like her mistress, Mrs. Slipslop is strongly attracted to Joseph, and she has tried in the past to entice him with "Tea, Sweetmeats, Wine, and many other Delicacies." Now Joseph accepts her offer of a glass of cordial, and they sit down together for a chat. Mrs. Slipslop suggests that Joseph has been ungrateful in failing to return her affections; Joseph denies this charge, angering Mrs. Slipslop, who springs at him with the intention of satisfying her lust and wrath. Lady Booby rings the bell, however, in time to deliver Joseph from the clutches of the waiting-gentlewoman.

Analysis

The Preface makes clear that while Fielding's outlook is undoubtedly comic, his comic writing nevertheless has a serious point. Fielding rejects the genre of conventional romance because it contains "very little instruction or entertainment," whereas Fielding's twofold goal is precisely to instruct and entertain. The notion that good art is "utile et dulce," both useful and sweet, educational and enjoyable, comes from the Roman poet Horace, an authoritative source of classical thinking on the purposes of art. Fielding makes ironic reference to Horace in

Chapter I when, having listed a number of popular tales available in cheap pamphlet form, he remarks, "In all these, Delight is mixed with Instruction, and the Reader is almost as much improved as entertained." The target of his irony here is not the classical principle itself but the modern works that fail to live up to that principle. In outlining his own "utile et dulce" approach to the novel, Fielding rejects burlesque and caricature because he wants to inspire laughter not for its own sake but constructively, with humour being the vehicle of moral commentary. His target, therefore, will not be "what is monstrous and unnatural," what never really occurs in life and thus, in being exposed, cannot edify readers; rather, he will "confine [himself] strictly to Nature," exposing "the true Ridiculous" as it exists in everyday life, thereby performing a corrective function for the morals of the age.

In Fielding's analysis, the outstanding moral fault of the day — the fault which is consequently the outstanding preoccupation of Fielding's writing — is "Affectation," the "only source of the true Ridiculous." Affectation comes in two forms: the Affectation that arises from Vanity and the Affectation that arises from Hypocrisy. Fielding treats the latter as the more dangerous flaw, because when hypocrites conceal their true motives and attitudes, they may deceive other people, sometimes to very serious effect. Fielding seeks to oppose the forces of affectation by making vain and hypocritical people seem ridiculous, and he executes this project by employing a kind of humour that encourages solidarity among readers, who are implicitly assumed to be on Fielding's side. In inspiring readers to laugh at affected people, Fielding insinuates that society breaks down into two camps, the affected and the genuine, and his moralizing humour supplies readers with incentives, mainly a string of jokes and a sense of moral superiority, to join (or remain on) the side of the genuine. This literary programme effectively exempts readers from Fielding's criticism, and one may validly object to it on the grounds that it actually encourages moral complacency on the part of readers, allowing them to feel that they confirm their own righteousness simply by laughing at others. Ironically, this sort of moral laziness would itself be a form of affectation.

Fielding soon presents two paragons of hypocrisy in Lady Booby and her servant and imitator Mrs. Slipslop. Lady Booby dissembles her motives continually, for example in walking out with Joseph: supposedly, she sees "the Effects which Town-Air hath on the soberest Constitutions," so she heads to Hyde Park with her handsome footman, whose arm she will naturally require as support. More serious is her conduct following the death of her husband. Fielding's manner of announcing Sir Thomas's death is immensely clever: "At this Time, an Accident happened which put a stop to these agreeable Walks, . . . and this was no other than the death of Sir Thomas Booby, who departing this Life, left his disconsolate

Lady confined to her House." By killing off Sir Thomas in a subordinate clause, Fielding insinuates that Sir Thomas's living or dying is of merely secondary importance to his own wife, who considers his departure from this life only in terms of its effects on her, since it compels her to stay indoors for a period of ritual mourning. Thus, the reader understands "disconsolate" in a sarcastic sense even before learning that Lady Booby's visitors consoled the bereaved widow with card games and before witnessing the ease with which she rebounds and attempts to acquire a new bed-mate.

Mrs. Slipslop takes after her mistress both in her passion for Joseph and in her attempts to appear other than she is. In a helpfully literal moment in Chapter III, Fielding shows the simple and trusting Mr. Adams unable to understand the pretentious Slipslop, that "mighty Affecter of hard Words"; in a parallel moment in Chapter V, Joseph fails to understand the sexual suggestions of Lady Booby. Both Mr. Adams and Joseph are too trusting and deferential to react properly to the tortured relationships between appearance and reality: the learned Adams recognizes Slipslop's coinages as solecisms, but his ingenuous respect for her gentility abashes him into complicity with her pretensions; similarly, Joseph has seen enough of the world (or at least of London) that the evidences of Lady Booby's libido are not totally baffling to him, and yet his reverence for her exalted status causes him to lose the thread: "if it had not been so great a Lady, I should have thought she had had a mind to me." Both Lady Booby and Slipslop have a mind to him, of course, and Fielding clearly intends their rivalry to be the source of much humor: the incongruity of so much sexual vigour animating Slipslop's homely postmenopausal body is, in Fielding's view, not only funny in itself but funny in relation to the passion of Lady Booby. The fact is that Lady Booby, though possessing so many seeming advantages (of status, comparative youth, and presumably beauty) over her waiting-gentlewoman, in fact has no better chance with the footman.

The character of Joseph has been a stumbling-block to many modern readers for whom sexual purity may not seem intrinsically valuable, and the extent to which Fielding intended even eighteenth-century readers to take his title character seriously is a matter for debate. The character of Joseph has a serious precedent in the Book of Genesis, in which his namesake is sold as a slave to the house of Potiphar and rebuffs heroically the sexual advances of Potiphar's wife; Joseph also, however, has a precedent in contemporary English literature, namely Samuel Richardson's Pamela Andrews, whom Fielding has made into Joseph's sister and idol. Fielding detested Richardson's novel and its heroine, so that insofar as Joseph functions as a stand-in for Richardson's Pamela, Fielding almost certainly intended him and his virtue to be

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risible. As Maurice Johnson comments, there is undeniably something absurd about "a squeamish male Pamela, strong, handsome, and twenty-one," and yet the actual humour value of Joseph's defense of his virtue tends to arise mostly from the miscalculations and psychological turmoil of Lady Booby and the low comedy of the vulgar Slipslop. As the story moves away from the voracious London ladies to follow Joseph on his quest for home, Joseph's virtue will seem less absurd, in part because Joseph will have less cause to be squeamish. Crucially, however, what will become apparent is that Joseph's virtue, unlike that of Lady Booby, is in no way affected: he is motivated not by a desire to appear virtuous to others but by a determination to remain loyal to his beloved Fanny Goodwill.

Book I, Chapters VII through XII.

Summary

Chapter VII

Fielding presents "the different Operations of this Passion of Love in the gentle and cultivated Mind of the Lady Booby, from those which it effected in the less polished and coarser Disposition of Mrs. Slipslop." Lady Booby, ashamed of her passion for Joseph Andrews and detesting Joseph for having aroused it, determines to dismiss him from her service. She rings for Slipslop and confers with her regarding Joseph's character. They both agree that he is "a wild young Fellow," with Slipslop accusing him of all the usual vices, including that of having impregnated the chambermaid. Lady Booby sends Slipslop out of the room with an order to dismiss Joseph; she quickly calls Slipslop back, however, and reverses the order, then changes her mind a couple more times before finally resolving "to see the Boy, and examine him herself" and then send him away for good. While Lady Booby prepares for "this last View of Joseph (for that she was most certainly resolved it should be)," Fielding apostrophizes Love, complaining of its power to make people deceive themselves.

Chapter VIII

Fielding requests the reader's sympathy on behalf of Lady Booby, pleading as an extenuating circumstance the great physical beauty of Joseph Andrews, which Fielding now describes in some detail. Joseph is now twenty-one years old and possessed of "an Air, which to those who have not seen many Noblemen, would give an Idea of Nobility."

Joseph appears in all his splendour before Lady Booby, who accuses him of all the vices Mrs. Slipslop attributed to him. Joseph is taken aback

and insists that he has "never offended more than Kissing." Lady Booby, having observed that kissing often leads to other activities, asks him: "[I]f I should admit you to such Freedom, what would you think of me?" When Joseph resists all her insinuations, she demands to know what standing he has, as her social inferior, to insist upon his own virtue when she has cast aside her own. Joseph replies that he cannot see "why, because I am a Man, or because I am poor, my Virtue should be subservient to [a lady's] Pleasure." Lady Booby finally loses all patience when Joseph makes reference to the virtuous example of his sister, Pamela Andrews, who has endured the lascivious attentions of Sir Thomas's nephew while a maid-servant in his household. She dismisses Joseph in a rage and then rings for Mrs. Slipslop.

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Chapter IX

Lady Booby orders Slipslop, who was listening at the door, to have the steward pay Joseph his wages and send him away. Slipslop opines that if she had known how Lady Booby would react, she would never have reported Joseph's behaviour. After sending Slipslop out of the room and then calling her back again, Lady Booby censures her for impertinence, whereupon Slipslop says darkly, "I know what I know." Lady Booby promptly fires her, and Slipslop departs the room, slamming the door behind her. Lady Booby then begins to worry about her reputation, which she perceives is in the hands of Slipslop, who no longer has any incentive to be discreet; after a time she calls Slipslop back again and reinstates her. She still regrets, however, that "her dear Reputation was in the power of her Servants," both Slipslop and Joseph; worse still is the fact that "in reality she had not so entirely conquered her Passion," so that she still vacillates regarding whether or not to reinstate Joseph.

Chapter X

Joseph, who now understands "the Drift of his Mistress," composes a letter to his sister Pamela. In it he reflects on a lesson of Mr. Abraham Adams, "that Chastity is as great a Virtue in a Man as in a Woman," and attributes his own dedication to virtue to Mr. Adams's guidance and Pamela's letters. He marvels, "What fine things are good Advice and good Examples!"

Before he has finished his letter, Lady Booby's steward, Mr. Peter Pounce, summons him to receive his wages. Pounce has made a lucrative racket out of holding back the servants' wages, advancing them the wages he has held back, and charging outrageous interest on the money he has advanced. Joseph, in order to acquire musical instruments, has had to ask Pounce for advances, and his wages are much diminished

as a result. He borrows some clothes from another servant, since he must leave his livery behind, and sets out at seven o'clock in the evening.

Chapter XI

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Joseph heads not to his parents' home, nor even to his sister Pamela's, but back to Lady Booby's country seat, where he will reunite with his sweetheart, Fanny Goodwill. Joseph and Fanny have known each other since early life and have long desired to marry, though they have taken Mr. Adams's advice in putting off the day until "a few Years Service and Thrift" will have augmented both their experience and their finances. In the past year they have not corresponded with each other, for the very good reason that Fanny is illiterate.

A hailstorm forces Joseph to take shelter at an inn with a lion on its sign-post and a master named Timotheus. While Joseph is waiting for the storm to pass, another traveller enters the inn, and Joseph recognizes him as the servant of a neighbour of Sir Thomas. Once the storm has abated, Joseph and this traveller set out together.

Chapter XII

Joseph and his companion reach another inn at about two o'clock in the morning; the other man stays at the inn for the night, while Joseph proceeds on foot. Before long Two Ruffians confront him in a narrow lane and demand his money. When Joseph asks to be able to keep a few shillings, they demand his clothes as well; when he objects that the clothes belong to a friend of his, they attack him with pistol and stick. Joseph takes care of the stick handily but receives a blow on the head from the pistol. The Ruffians go on beating the senseless Joseph, strip him naked, and leave him for dead.

Joseph regains consciousness just as a stage-coach approaches. The postillion hears Joseph's groans, and the coach stops, whereupon the passengers begin to debate whether or not to aid the injured man. A young lawyer advises to help him in order that none of the passengers should be liable for negligence. Other passengers resist this advice, but the lawyer eventually prevails. Joseph, however, perceives that there are ladies in the coach and refuses to approach unless someone gives him "sufficient Covering, to prevent giving the least Offense to Decency." No one wants to lend a garment to Joseph, until the Postilion finally volunteers his great-coat. The Two Ruffians stop the coach and demand the passengers' money, which they promptly receive. As the coach moves on, one of the gentlemen lightens the mood by telling dirty jokes that offend no one but Joseph. They arrive at an inn, where Betty the servant-maid prepares a bed for him. The coachman fetches a Surgeon who, upon learning that Joseph is "a poor foot Passenger" and not a gentleman, goes back to bed.

In the morning the master of the inn, Mr. Tow-wouse, orders Betty to give Joseph one of Mr. Tow-wouse's own shirts. Mrs. Tow-wouse objects to this proceeding, however, and upbraids both her husband and the servant-girl. While Mr. and Mrs. Tow-wouse are arguing, Betty give Joseph a shirt belonging to the Hostler, who is one of her sweethearts. The Surgeon also visits Joseph and pronounces his wounds likely mortal.

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Analysis

If Fielding's universe is a providential one, the society that he depicts is incongruously violent. Joseph's journey out of London soon brings him into contact with two savage highwaymen, but ferocity exists even in the household of Lady Booby. Fielding suggests an element of violence in Lady Booby's feelings for Joseph: she flies "into a violent Passion" when ordering him to leave her room, then wonders aloud, "Whither does this violent Passion hurry us?," then rings the bell for Slipslop "with infinite more Violence than was necessary." She swerves between extremes of emotion, and this emotional volatility arises, like other manifestations of violence, from her high social status. As Hamilton Macallister observes, Lady Booby may do almost anything she wants — except marrying Joseph, because to do so would be beneath her. Unable, therefore, to reconcile what she wants with what she is, she experiences desire as degradation, with a consequent impulse to punish both herself and the object of her desire. Thus follows, in Macallister's words, "the whole gamut of the passions: pride followed by contempt, disdain, hatred of Joseph, revenge." Lady Booby indeed endures more intense and protracted emotional pain than any other character in the book, and Fielding presents her pain in detail; yet the novel does not encourage sympathy for Lady Booby, and indeed virtually no readers feel any. She is a personality spoiled by privilege: as her status is unconditional, her power is irresponsible; her inability (or refusal) to control her emotions results from her exemption from accountability and, being a function of her selfishness, does not call forth sympathy. Mrs. Slipslop has violent hankering as well, and they emerge most obviously in the famous mock-epic simile in which Fielding compares her to "a hungry Tygress" craving the "Lamb" Joseph. Fielding thus makes Slipslop's violent tendencies more explicit than Lady Booby's, but interestingly, one of the effects of this explicitness is to make Slipslop seem less threatening than her mistress. The mock-epic simile is inherently belittling, as the burlesque diction measures the distance between the heroic subjects of true epic and the ignoble subjects of the present comedy. This mockery is consistent with Fielding's whole presentation of Slipslop, which is entirely trivializing. His physical description of her sets the tone: she is a forty-five-year-old virgin,

short and corpulent, florid and pimply, with small eyes, a large nose, bovine breasts, and legs of uneven length. Many readers have detected something cruel in the zest with which Fielding enumerates the physical disadvantages of this middle-aged spinster, but such sympathy is perhaps misplaced: in Fielding's scheme of character, Mrs. Slipslop is simply not a feeling subject. She is a character type rather than a naturalistic personality; she does not exist in everyday life, rather she represents a category of women who do. With characters such as Slipslop — and the majority of Fielding's characters exist on this plane of typicality — Fielding imposes a distance between the reader on the one hand and the characters and their actions on the other. Many modern readers, accustomed to considering psychological realism one of the great virtues of the novel, will regret Fielding's objectification of his characters, but as Macallister observes, "if we lose by this, we also gain. We see the characters in their context; not only their social context but their moral context." By fixing characters by their eternal qualities in this way, Fielding's distant, omniscient, and judgmental narrator offers "a picture of society that is wider, more comprehensive," than that of the novelist who treats characters as realistic, developing, and morally ambiguous subjects.

Two characters Joseph encounters on his journey appear to be types of the pursuit of violence for its own sake. They are of course the Two Ruffians who beat and strip Joseph and steal his money. In rendering this episode, Fielding again does not encourage the reader to identify with any of its participants, not even with the victimized hero Joseph. The matter-of-fact way in which he describes the violations does not focus our attention on Joseph's experience of pain; rather, its effect is much different: "[B]oth [Ruffians] together fell to be-labouring poor Joseph with their Sticks, till they were convinced they had put an end to his miserable Being: They then stript him entirely naked, threw him into a Ditch, and departed with their Booty." By leaving subjective experience entirely out of his account, Fielding heightens the absurdity of the incident until the violence feels gratuitous: these violent acts are not motivated, they have no emotional context or significance, they simply are. As Simon Varey comments, the scene depicts "mindless, antisocial hostility": the thieves' "primary and ostensible purpose is to take money and property," but in their assault on Joseph they "display a level of violence that their situation does not require or justify." As Varey goes on to argue, Fielding sees violence is pervading every level of society and existence, manifesting itself with varying degrees of explicitness: an erratic Lady, a lecherous old maid, a pair of armed robbers. The Two Ruffians represent only one of the most egregious outbreaks of a prevalent dynamic: "[a] violent Storm of Hail forced Joseph to take Shelter in [an] Inn" in Chapter XI, and this same meteorological situation will recur throughout the novel because in Fielding's world, even the weather is violent.

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If violence exists on many levels and in many degrees, crime does as well: when Fielding reveals that the Postilion who has given Joseph his coat "hath since been transported for robbing a Hen-roost," the less-than-subtle message is that what is truly criminal in this scene is the indifference displayed by the other, more genteel stage-coach passengers toward their fellow-man. The stage-coach scene is one of the most famous in the novel because it presents the complex interactions of hypocrites: a Lady begins to take pity on Joseph but, on learning that he is naked, finds propriety the more urgent principle, and a lawyer finally convinces the group to tend to Joseph by appealing not to their humanity but to their self-interest. When Joseph refuses to approach in a condition that would offend the ladies, none of the well-to-do passengers will risk soiling their garments with his blood. In striving to isolate themselves from the wretched and the criminal, then, the passengers reveal themselves to be the real malefactors.

Following Joseph's encounters with the Ruffians and the hypocritical stage-coach passengers, and indeed completing the experience, is the introduction of Mrs. Tow-wouse, wife of the keeper of the inn where the coach eventually stops. As she rebukes her husband for having offered a shirt to the naked Joseph, demanding, "[W]hat the devil have we to do with naked wretches?," she becomes, in the words of Richard J. Dircks, "a spokesman for the purely pragmatic, unsympathetic, and uncharitable view of life" that is an attribute of all of the least appealing characters in the novel. Fielding insinuates her basic affinity with the Ruffians, and her essential difference from Joseph, through his representation of her voice: her aggressive use of such epithets as "Slut" and "scabby Rascals," her recourse to such threats as "I will throw the Chamber-pot at your Head," and, in a later chapter, her "loud and hoarse" voice, all are aural manifestations of her harsh nature. As Varey notes, Fielding often uses voice quality to reflect character, and Mrs. Tow-wouse contrasts strongly with Joseph, who once failed to frighten birds and dogs because the animals heard only the sweetness that was in him both a vocal tone and a moral one.

Book I, Chapters XIII through XVIII

Summary

Chapter XIII

Mr. Tow-wouse and the Surgeon visit Joseph Andrews, who tells them the story of his encounter with the Two Ruffians. Joseph then asks the Surgeon about the prospects for his recovery, and the Surgeon advises him to settle his worldly affairs. Mr. Tow-wouse accordingly sends for

Mr. Barnabas, the clergyman, who approaches Joseph's room only after having taken Tea with the landlady and Punch with the landlord. Mr. Barnabas then goes back for another drink and returns to find Joseph apostrophizing his sister, Pamela Andrews, and extolling the value of sexual purity. The clergyman concludes that Joseph is delirious and excuses himself from further interference.

The Surgeon returns and declares that Joseph is in fact not delirious but in command of his senses. They send for Mr. Barnabas again, and the clergyman urges Joseph to repent of all his sins and resign himself to leaving the world. Joseph is generally compliant but hedges when it comes to Fanny Goodwill, saying that he will have difficulty resigning himself to the divine will if the divine will proposes to separate him from his beloved. He agrees, however, to "divest himself of all human Passion, and fix his Heart above," if the clergyman will only help him to do it. Mr. Barnabas recommends "Prayer and Faith." He then urges Joseph to forgive the Two Ruffians "as a Christian ought," but he gives no further specifics as to what the Christian manner of forgiveness entails. Mr. Barnabas soon wraps up the visit and returns to the parlor, where the punch has been waiting for him. There he reports to Mrs. Tow-wouse that Joseph has expressed a desire for tea; Mrs. Tow-wouse does not want to spare it, however, so Betty the chambermaid goes out to buy some tea for Joseph herself.

Chapter XIV

In the evening, "a grave Person" arrives at the inn and sits down by the kitchen fire. There he hears Mrs. Tow-wouse and Betty discussing their injured guest, whom Betty now believes to be a gentleman on the basis of his fine skin. The grave person feels compassion for the injured guest and questions the Surgeon about him. The Surgeon uses medical jargon to rebuff the inquiries of the grave person, who claims to have some little expertise in surgery and whom the Surgeon seems to consider impudent.

Meanwhile, some young men from the neighbourhood arrive at the inn with one of the Ruffians. Betty informs Joseph, who asks her to look out for a token he received from Fanny, a piece of gold with a ribbon. A search of the Ruffian reveals the gold piece, which Betty conveys to an ecstatic Joseph. Some other young men recover a bundle of Joseph's clothes in a ditch, and the grave person, recognizing the livery as that of the Booby household, goes upstairs to meet the injured guest. A happy reunion thus takes place between Joseph and Mr. Abraham Adams.

Back in the kitchen, the mob that apprehended the Ruffian finds that it has no real evidence to prove his involvement in the robberies. Mr. Barnabas and the Surgeon argue over whether the recovered goods belong

to the lord of the manor or to some other party. The Ruffian nearly makes allies of Barnabas, the Surgeon, and Tow-ouse, but Betty intervenes to inform everyone of the gold piece, which would seem to prove the Ruffian's guilt. They resolve to keep the Ruffian overnight and take him to the Justice in the morning.

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Chapter XV

Betty tells Mrs. Tow-ouse that Joseph, who appears to be on familiar terms with Mr. Adams, may be "a greater Man than they took him for"; as a result, Mrs. Tow-ouse begins to feel better about having extended charity to him. Mr. Barnabas and the Surgeon approach Joseph, wanting to use his gold piece as evidence against the Ruffian, but Joseph will not give it up and Mr. Adams supports him.

Mr. Adams explains to Joseph that he is on his way to London to publish some volumes of sermons. He encourages Joseph to take a light meal, which Joseph accordingly does. In the morning Mr. Barnabas and the Surgeon come to the inn to help convey the Ruffian before the Justice. They are both quite zealous in bringing the Ruffian to justice, and in order to account for their zeal Fielding explains that these two gentlemen have long competed to perform the function of lawyer in the parish, since there is no proper lawyer in it. Fielding concludes the chapter with an apostrophe to vanity, eventually admitting that the reason for this passage is merely "to lengthen out a short Chapter."

Chapter XVI

The Ruffian turns out to have escaped during the night. The Constable who was guarding him comes under suspicion of having aided his escape, not so much because his name is Tom Suckbribe as because, "not having been concerned in the taking of the Thief, he could not have been entitled to any part of the Reward, if he had been convicted."

Joseph rises but still is not well enough to travel. Mr. Adams, having bought meals for himself and Joseph, is running low on money and attempts to borrow three guineas from Mr. Tow-ouse, leaving as a pledge a volume of his sermons. The landlord declines this plan, disappointing Mr. Adams, who has run out of ideas. Mr. Adams goes off to smoke his pipe, and meanwhile a coach and six drives up, carrying a young fellow and a coachman named Jack, who insult each other lustily as they settle themselves in the inn. Meanwhile, the footmen from the coach go to the kitchen, where they discuss having seen "Parson Adams smoking his Pipe in the Gallery." Mr. Barnabas, overhearing them, decides to sit down Mr. Adams to a bowl of punch, now that he knows him to be a fellow man of the cloth. Mr. Adams accepts the invitation, and the conversation comes around to the volumes of sermons

that he wishes to publish. Mr. Barnabas warns him that he knows from experience that no one read sermons anymore.

When the punch is gone, Mr. Adams goes upstairs to check on Joseph, who is sitting down to a loin of mutton. The Surgeon enters and attributes Joseph's recovery to the powers of a medicine that, as it happens, Joseph has not touched. Joseph takes another three days to recover from his wounds, then resolves to set off again the next day, urging Mr. Adams to continue on to London. Mr. Adams still expects great things of his sermons, so he agrees to Joseph's plan. In the evening they repair to Joseph's room and spend "a considerable time in Prayer and Thanksgiving."

Chapter XVII

Mr. Barnabas sends for Mr. Adams so that he can meet a London Bookseller who has recently arrived. Mr. Adams is delighted with the opportunity to make some cash without leaving the inn. The Bookseller does not indulge Mr. Adams for very long, explaining that most sermons do not sell well and concluding, "I had rather be excused." He offers, however, to take the manuscript to London with him and send his opinion of it to Mr. Adams shortly. They go on to discuss the publishing trade and which genres sell the best, and the Bookseller remarks that, far from objecting to the publication of sermons per se, he is happy to publish the abnormally lucrative sermons of the Methodist George Whitefield. Mr. Adams and Mr. Barnabas then argue over the merits and demerits of Whitefield: Barnabas finds Whitefield's advocacy of clerical poverty offensive, whereas Adams shares Whitefield's objection to "the Luxury and Splendour of the Clergy" but cannot accept "the detestable Doctrine of Faith against Good Works." Adams imagines a soul in Whitefield's scheme appearing before God on the last day and pleading, "Lord, it is true I never obeyed one of thy Commandments, yet punish me not, for I believe them all"; he even suggests that "a virtuous and good Turk, or Heathen, are more acceptable in the sight of their Creator, than a vicious and wicked Christian, tho' his Faith was as perfectly orthodox as St. Paul's himself." The Bookseller, suspecting that Mr. Adams's doctrines would not sit well with the bishops and thereby would suffer on the market, once again begs to be excused from the project. Mr. Adams goes on to express further low-church opinions on the nature and purpose of Sunday service, whereupon Mr. Barnabas rings for the bill, eager to flee the company of such a heterodox clergyman. A great commotion erupts somewhere else in the inn: "Mrs. Tow-wouse, Mr. Tow-wouse, and Betty, all lifting up their Voices together." The landlady is heard to accuse her husband of "abus[ing] my Bed, my own Bed, with my own Servant"; she also threatens violence against Betty and calls her a derogatory name that Fielding makes a great show of rendering, delicately, as "She Dog." Betty objects to the slur, and

Mrs. Tow-wouse brandishes the spit; Mr. Adams, however, intervenes and prevents the assault.

*Joseph Andrews—
Henry Fielding*

Chapter XVIII

Fielding enumerates Betty's personality attributes, which include "Good-nature, Generosity and Compassion," but also lasciviousness. He then summarizes her sexual history, which is less promiscuous than it might have been. She has been attracted to Joseph since his arrival, but just today she made a move, which Joseph rebuffed. Lustful and wrathful, Betty considered stabbing Joseph, "devouring him with Kisses," and committing suicide; without resolving these issues, she went to her master's room to make his bed and, finding him there, received his advances in lieu of Joseph's. Mrs. Tow-wouse walked in at the end of the encounter, and the uproar of the last chapter ensued. Mrs. Tow-wouse discharges Betty and brings her husband back under her thumb.

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Analysis

Fielding bestowed on his exemplary parson, Mr. Abraham Adams, a resoundingly biblical and paternal name: the Adam of Genesis was the father of mankind, while Abraham was the father of the people of Israel (and by extension, in the Christian tradition, of all the faithful). Nor does Parson Adams fail to live up to his namesakes: as a dedicated clergyman and the spiritual advisor of our young hero, he serves as the novel's moral touchstone, which is to say that other characters reveal their own moral quality through their responses to him. The goodness of Joseph Andrews shows through in his love and admiration of Adams, while the parson's endless tribulations at the hands of others — in the words of one critic, Adams "is laughed at, maligned, physically bruised, confined, dismissed, humiliated, and repeatedly made a butt for abuse" — are an index of society's alienation from Christian values. Mr. Adams, of course, is not without his own flaws, which include forgetfulness, naiveté, and mild vanity; all of these cause him to look foolish from time to time, and Fielding does not shrink from joining in the laughter. The novelist's leading idea, however, seems to be that anyone who exemplifies Adams's virtues of poverty and charity will inevitably appear foolish by worldly standards.

Mr. Adams is, to begin with, physically eccentric. He is tall, thin, and strong. He is proud of his athleticism but careless of his appearance, and Fielding never tires of recording his sartorial lapses. Thus, in Chapter XVI, we learn: "He had on a Night-Cap drawn over his Wig, and a short great Coat, which half covered his Cassock; a Dress which, added to something comical enough in his Countenance, composed a Figure likely to attract the Eyes of those who were not over-given to

Observation." (This is in fact one of the less ridiculous chapters in Fielding's chronicle of Mr. Adams's toilette.) Mr. Adams's sartorial incompetence is only one aspect of his inability to adapt himself to his surroundings: he is totally unworldly, constantly losing track of his money or engaging to spend money he does not have; he is perfectly humorless, with no sense of how others, such as the mocking Surgeon, perceive him; he is endlessly gullible; and he is optimistic to a fault, as in his serene faith that his sermons will find a publisher and take London by storm. All of these foibles have a common denominator, namely Mr. Adams's childlike innocence; seen in its proper context, then, Adams's physical shabbiness should only enhance our sense of his moral dignity.

All of Fielding's novels are crawling with clergyman characters, and Joseph Andrews presents several who serve as contrasts to the paragon Mr. Adams. In these chapters, Mr. Barnabas shows himself to be perfectly sociable and impeccably orthodox but not much interested in bettering the lot of his fellow-man: refreshing himself first with tea and then with punch before approaching the bedside of the injured Joseph, he is clearly one of those clergymen who looks on his vocation more as a platform for socializing than as a sacrificial commitment. Barnabas's moral inadequacy is further limned in the discussion of George Whitefield that emerges from Adams's fruitless negotiations with the Bookseller. Mr. Barnabas's objection to Methodism has to do with its emphasis on clerical poverty: Barnabas sees no reason why a clergyman in the Church of England should not be able to amass as much luxury as anyone else, whereas both Adams and Fielding consider poverty an ideal for the clergy, at least insofar as temporal concerns should not interfere with a clergyman's charitable ministrations. Mr. Adams's objection to Methodism, which is also Fielding's objection, has to do with its emphasis on faith over charity or good works: he gives his opinion "that a virtuous and good Turk, or Heathen, are more acceptable in the sight of their Creator, than a vicious and wicked Christian, tho' his Faith was as perfectly orthodox as St. Paul's himself." For Adams, a man's formal religious commitments matter far less than his active benevolence. Hearing this moral scheme, Mr. Barnabas exits the scene and the novel in a manner that confirms his moral worthlessness: ringing the bell "with all the Violence imaginable" in order to make his escape from Mr. Adams, he exiles himself from the circle of approved characters.

Fielding does not expect the clergy alone to practise charity; rather, it is a standard that practice he sets for the citizenry at large. Betty the chamber-maid is an interesting case in point because Fielding's presentation of her conduct reveals that, despite all the uproar in the novel over the virtue of chastity, he in fact prizes charity much more highly. When Joseph arrives at the inn, Betty distinguishes herself through her willingness

to assist him in his need; when Mrs. Tow-wouse refuses to supply Joseph with either a shirt or a cup of tea, Betty takes it upon herself to procure these items for him. Her other distinguishing characteristic, however, is her sexual promiscuity: she has been "not entirely constant to [her sweetheart] John, with whom she permitted Tom Whipwell the Stage-Coachman, and now and then a handsome young Traveller, to share her Favours"; she also has "a Flame in her," namely venereal disease, "which required the Care of a Surgeon to cool." This sexual voracity aligns her with *Lady Booby* and *Mrs. Slipslop*, especially insofar as it prompts her to make an attempt on Joseph's purity, and yet Fielding does not subject Betty to anything like the level of criticism that we have seen in the previous two cases. As Simon Varey notes, the scene in which Betty throws herself at Joseph perhaps makes Joseph look a bit ridiculous, as he leaps away "in great Confusion" and tells her priggishly that "he was sorry to see a young Woman cast off all Regard to Modesty"; by contrast, Betty's subsequent impulses toward recrimination, while they do not reflect well on her, nevertheless do not encourage readers to laugh at her in the manner of *Lady Booby's* mood swings or *Mrs. Slipslop's* satirical embodiment as the "hungry Tygress." In keeping with the Preface's definition of "the true Ridiculous," Betty never seems ridiculous because she has no affectation; unlike *Lady Booby* and *Mrs. Slipslop*, she never sets herself above other people or pretends to be sexually virtuous. Moreover, "[s]he had Good-nature, Generosity and Compassion," as her previous behavior toward Joseph has demonstrated. Perfect sexual continence outside marriage, then, appears in Fielding's moral scheme to be similar to doctrinal orthodoxy, laudable in a person who is otherwise benevolent but hardly the most important moral quality.

Fielding even seems to suggest that there may be a connection, psychologically speaking, between the disposition to perform acts of charity and the disposition to enjoy sex: anyone who remembers that *Mr. Tow-wouse* dispatched Betty to give one of his own shirts to Joseph before Mrs. Tow-wouse intervened should not be surprised, after the chambermaid's rejection by Joseph, to find Betty and Mr. Tow-wouse once more in league together against his wife. Mrs. Tow-wouse, too, occupies a familiar role, that of standing on the sidelines and carping at her husband and the maid. Fielding's physical description of Mrs. Tow-wouse is revealing: it reads in part, "Her Lips were two Bits of Skin, which, whenever she spoke, she drew together in a Purse. Her Chin was peeked, and at the upper end of that Skin, which composed her Cheeks, stood two Bones, that almost hid a Pair of small red Eyes." It is a withered, pinched, sour countenance, and one may conjecture that Mrs. Tow-wouse is scarcely more pleasant as a bedmate than as

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a giver of alms and succor. Fielding admires honesty, straightforwardness, and fellow-feeling, no less in sexual relations than in normal social interactions. Unlike his literary foil Richardson, he is never coy about sex, as will soon be evident in respect of Joseph and Fanny, who despite (or because of) their goodness are hardly less frank about their mutual attraction than are Betty and her many lovers.

Book II, Chapters I through V

Summary

Chapter I

At the start of Book II, Fielding addresses the authorly practice of dividing literary works into books and chapters. He compares the chapters of a book to the stages of a physical journey, with the white spaces between them standing for inns and resting-places. At the ends of chapters, Fielding suggests, the reader should pause to consider what he has read, just as a traveler considers the "curious Productions of Nature." The "Contents prefixed to every Chapter" parallel the inscriptions over the gates of inns indicating what entertainment the traveler can expect. Fielding goes on to claim Homer as a precedent in dividing a literary work into books, with Virgil and Milton following him.

Chapter II

Mr. Abraham Adams and Joseph Andrews are about to part ways, but the curate decides against London when it appears that he has in fact left his manuscript sermons at home. Mr. Adams, looking on the bright side, interprets the disappointment as a providence intended for his good. When the inn bill comes, Mr. Adams has only a shilling to spare, and he would have been even worse off if a servant belonging to the coach and six had not lent him a guinea. He and Joseph set off together for the country seat of the Booby family, planning to take turns riding the horse. While Mr. Adams starts on foot, however, the Hostler detains Joseph at the inn, demanding payment for the horse's board. Joseph refuses to pay with Fanny Goodwill's gold piece, so the dispute bogs down. Meanwhile, Mr. Adams has forgotten all about Joseph during a meditation on Æschylus. After a time he remembers his companion and gradually begins to wonder what is keeping him. He sits down to read some Æschylus, and when Joseph still does not appear, he enters a nearby alehouse.

Chapter III

In the alehouse, Mr. Adams overhears two travellers discussing Joseph's quandary; he resolves to return to the inn, though he has no real plan

for making the payment. A rainstorm prevents him, however, and he stays for a beer with the two travelers, who give him their separate opinions about a neighboring gentleman landowner: one considers the gentleman a cruel tyrant and an arbitrary Justice of the Peace, and the other considers him reasonable and just. Confused, Adams applies to the Host, who explains to him that the two travelers were opposing parties in the only cause the Justice has decided recently; the Host then gives his opinion that "neither of them spoke a Syllable of Truth." Mr. Adams expresses to the cynical Host his religious horror of lying. A stage coach arrives carrying Mrs. Slipslop, who has paid for Adams's horse during a stopover at the inn. Joseph then arrives on the horse, and he and Mr. Adams settle between them that the curate should continue the journey in the stage coach while Joseph continues on horseback. In the carriage, Mr. Adams and Mrs. Slipslop discuss the recent developments in the Booby family. Slipslop reports that Lady Booby has acted "like a Madwoman" since the departure of Joseph, and when Mr. Adams expresses his regret over her decline, Slipslop suggests that he knows less about the family than he thinks: Lady Booby, she says, was the stingy one, and Sir Thomas would have been more generous to the poor in the parish if his wife had let him. Mr. Adams remarks that Mrs. Slipslop once took the opposite view of the Boobys. Soon another lady in the carriage informs her fellow passengers that "yonder lives the unfortunate Leonora," and their entreaties soon induce her to relate the story of Leonora.

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Chapter IV

Leonora was the daughter of a wealthy gentleman and the possessor of many superficial charms. At eighteen, while she was living with an aunt in the north of England, she began a flirtation with a sardonic young lawyer named Horatio. Horatio soon conceived "the most violent Passion for Leonora" and proposed marriage to her, which proposal Leonora initially resisted but ultimately accepted. The lovers then exchanged some letters and set the date for the wedding. When the happy day was two weeks off, Horatio had to attend the sessions for their county, leaving Leonora alone to gawk at a passing coach and six and exclaim, "O, I am in love with that Equipage!" The owner of the coach and six, a Frenchified cavalier named Bellarmine, admired Leonora conspicuously at that evening's assembly. Leonora found herself the happy target of every woman's hatred: "She had before known what it was to torment a single Woman; but to be hated and secretly cursed by a whole Assembly, was a Joy reserved for this blessed Moment." Leonora danced the night away with Bellarmine, despite her earlier resolution not to dance while Horatio was away.

The next day Bellarmine proposed to Leonora, who referred him to her father and then worried, though briefly, that she had wronged Horatio. Her primary motive in changing fiancées was financial: "How vast is the difference between being the Wife of a poor Counsellor, and the Wife of one of Bellarmine's Fortune!" She further rationalized the action by reasoning that if Horatio mourned the loss of his beloved, "Bellarmine may be as miserable for me too." The next morning her Aunt advised her to accept Bellarmine, arguing that "there is not any thing worth our Regard besides Money." Leonora accepted this reasoning, and she and Bellarmine settled it between them that he would seek her father's consent soon. After supper the lovers sat chatting about French and English clothing when Horatio appeared unexpectedly, triggering "a long Silence." Horatio finally broke the ice, whereupon Leonora played dumb about their engagement. Staggered, Horatio exclaimed, "I am in a Dream; for it is impossible I should be really esteemed a common Acquaintance by Leonora, after what has passed between us!" Some sparring ensued between Horatio and Bellarmine concerning the role each occupied with respect to Leonora, but the lady's Aunt soon entered and updated Horatio about "a small Alteration in the Affections of Leonora." The lawyer would have dueled the cavalier then and there, had not the ladies prevented it. Horatio soon took his leave.

Leonora awoke the next morning to the news that "Bellarmine was run through the Body by Horatio, and the Surgeons had declared the Wound mortal." The Aunt advised Leonora to go back to Horatio, but Leonora claimed that she must have time to grieve before strategizing; she then argued that Horatio would never forgive her and that it was all the fault of the Aunt. A cheerful note from Bellarmine, however, reconciled the ladies to each other and dispelled all thoughts of returning to Horatio. Leonora's passion for Horatio revived "with greater Force after its small Relaxation than ever," and she planned, against the advice of her Aunt, to visit Bellarmine during his recovery.

Before the lady in the coach can finish her story, however, the coach arrives at an inn for dinner, "sorely to the dissatisfaction of Mr. Adams," who has been listening avidly.

Chapter V

At the inn, Mr. Adams encounters Joseph, who is in the kitchen recovering from a riding accident with the aid of the Hostess. The surly Host enters and, finding his wife tending to a mere footman, curses at her and directs her to attend the more genteel guests. Mr. Adams has sharp words with the Host, and Joseph intervenes to advise the Host to have more respect for the socially superior Mr. Adams. A brawl ensues, and when the Host goes down for the count, the Hostess dashes a pan of hog's blood in Mr. Adams's face. Mrs. Slipslop arrives and assaults the Hostess, whose

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cries bring three more guests to the kitchen. The Host, recovering, reproaches his wife for having wasted the hog's blood and says that she deserved the beating she received at the hands of Mrs. Slipslop. One of the other guests, who happens to be one of the litigious gentlemen who gave an opinion of the Justice of the Peace in Chapter III, urges the Host to bring legal action against Mr. Adams; the Host, however, has seen neighbors ruin themselves through frivolous lawsuits. The other litigious gentleman, meanwhile, urges Mr. Adams to bring legal action against the Host; Mr. Adams, however, admits to having struck the first blow, and he recoils from the suggestion that Joseph, being the only bystander, could support him in lying on this point. Mr. Adams asserts with some dignity the integrity of his character and his office, and the two litigious gentlemen cease meddling to congratulate themselves on having effected a reconciliation between the two parties.

As the coach is preparing to leave again, Mrs. Grave-airs snobbishly resists admitting Joseph, a mere footman but too injured to go on horseback, into the coach. Mrs. Slipslop advocates for Joseph, and the argument continues until Mrs. Grave-airs notices her father, who has just arrived and who invites her to ride on with him. The Coachman then reveals to Mr. Adams that Mrs. Grave-airs's father is now the steward in a prominent household and has servants himself, but that he is low-born and once worked as a postilion. Mr. Adams passes this information along to Mrs. Slipslop, expecting that it will please her, but she regrets having antagonized a family of upper servants in the neighbourhood and fears that the story might get back to Lady Booby. Once the coach has departed, all the female passengers begin to disparage Mrs. Grave-airs for trying to act above her station. Mrs. Slipslop speaks feelingly on behalf of Joseph, wondering aloud how any "Christian Woman" could object to the sight of Joseph. The other ladies grow anxious about the turn Slipslop's conversation seems to be taking, so one of them suggests that they hear the end of the story of Leonora.

Analysis

The action of Book II starts with Mr. Adams finding himself in what will become a highly characteristic predicament: he lacks the funds to pay the bill he has racked up at the inn. Mr. Adams, like Fielding himself at the time of composing the novel, is constantly in debt; fortunately, however, the same unworldliness that leads to these bouts of insolvency prevents him from despairing. Instead, he asks trustingly for help, for as he himself would never refuse a request for financial assistance, he always expects that others will lend him the money he needs. In this particular instance, the people around him reward his faith: a servant from the coach and six springs Adams and Joseph from the inn, and later Mrs. Slipslop (albeit with a less than virtuous motive) releases the parson's horse and Joseph along with it.

Adams having forgotten his manuscripts at home; the episode of his wading needlessly through a stream suggests, that is prone to these errors because he is both literally and figuratively short-sighted. The detail of his sitting down to read the works of the classical tragedian Eschylus gives a clue as to the literary influences behind Fielding's characterizing him in this way. Mr. Adams resembles Cervantes's Don Quixote in having a vision that is naïve in a peculiarly bookish way: as Homer Goldberg observes, Adams's continual horror at the wickedness of others arises not only from his own natural goodness, which he tends to project onto others, but also from his assumption that "the noble sentiments of the ancient poets and philosophers . . . delineate human nature as it is, rather than as it might or ought to be." Thus, the story moves from examples of Adams's absent-mindedness (with respect to money, manuscripts, and moving water) straight to an incident in which a couple of worldlings display a less exalted side of human nature: while stopping at the next inn, Adams is shocked to learn that two litigious gentlemen would allow self-interest to guide their moral judgments of others. Mr. Adams errs in confusing erudition with practical wisdom and insight into the minds and actions of everyday human beings; this lack of emphasis on the practical side of things manifests itself in his forgetfulness, his accumulation of debt, and his idealistic expectation of good faith in others.

The first chapter of Book II, like that of Book I, contains Fielding's commentary on his procedure as a novelist; here, he addresses his division of the novel into books and chapters that allow the reader to pause for reflection. Fielding claims once again to be taking his cues from classical writers such as Homer, and indeed the use of numbered books is an organizational technique typical of the epic. Another structural inheritance from the epic, one that Fielding does not discuss, is the interpolation of digressive tales such as that of Leonora, which begins in Chapter IV. Readers who are inclined to criticize the weakness of Fielding's plot structure, with its many improbable occurrences and flat characters popping in and out, often disapprove of these digressions as distractions from the main story. Nevertheless, the tales do serve the main narrative, as the telling of Leonora's demonstrates: not only does the characterization of Mr. Adams gather an amusing new wrinkle (as the upright clergyman turns out to be an avid consumer of gossipy stories), but Leonora's biography underscores important themes as well.

Some critics have called the digressive tales "negative analogues," meaning that they express negatively the positive moral themes of the main story. Thus, while Joseph and Fanny embody everything that young lovers ought to be and do, Leonora manages to get everything wrong. The fact that she begins with every earthly advantage makes her folly all the less

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forgivable: she is wealthy, attractive, popular, and shrewd; her only weakness is a moral one, as she brings to her selection of husbands a form of pragmatism that is really just applied selfishness. This pragmatism misfires when Leonora abandons the man she really loves for a wealthier man who, as will be seen in the conclusion of her story, is no less self-interested than she is. For being too clever by half, the novel punishes Leonora, rewarding instead the dogged loyalty of Joseph and Fanny; the contrast between her sophistication and their straightforwardness implies that Fielding's providence favors simplicity, which Fielding considers an attribute of goodness.

Fielding's classical influences manifest themselves also in the farcical battle scene of Chapter V: serious epics are full of lavishly detailed scenes of combat that substantiate the heroic qualities of the participants, but in Fielding the narrative specificity serves, of course, not to glorify the action but to underscore its ludicrousness. Naturally, Mr. Adams epitomizes this ludicrousness: the Hostess dashes the hog's blood into his face "with so good an Aim, that much the greater part first saluting his Countenance, trickled thence in so large a current down his Beard, and over his Garments, that a more horrible Spectacle was hardly to be seen or even imagined"; when the smoke has cleared, "[t]he principal Figure, and which engaged the Eyes of all, was Adams," who, as usual, looks the silliest. He does not, however, descend to the level of the guiltiest: the hog's blood battle provides a useful window into Fielding's ethics, and the fact that neither Adams nor Joseph thinks of turning the other cheek indicates that Fielding does not use violence and nonviolence as a basis on which to distinguish the wicked characters from the virtuous. Whether a particular violent act is ethical or not turns out to be a question of motive: the Host has threatened the two travelers because he is irritated with Adams and Joseph for requesting charity from his wife and because he resents Joseph's suggestion that Adams is his social superior; by contrast, the violence of Adams and Joseph is simply reactive, part self-defense and part retaliation against the Host's gratuitous aggression. In Fielding's world, where where violence is normative, even the best Christians cannot be pacifists.

Book II, Chapters VI through XII

Summary

Chapter VI

Leonora acted as Bellarmine's nurse, and her almost constant presence in his apartment became a subject for gossip among the ladies of the town. After his recovery, Bellarmine finally set out to seek the approval

of Leonora's father. The miserly old gentleman had no objection to his daughter's making such an advantageous match, but he also had no intention of providing her with a dowry. When Bellarmine clarified that he would not take Leonora without a dowry, the old gentleman expressed his regret that Leonora should lose such an eligible match. Failing to persuade his would-be father-in-law, Bellarmine left the house and the country, returning to France without seeing Leonora, and sent from Paris a note explaining to her why they could not marry after all. After receiving the bad news, Leonora returned to the house that occasioned the telling of her story, where she has "led a disconsolate Life." Horatio, meanwhile, has worked hard and acquired "a very considerable Fortune," and he has never spoken an ill word of Leonora.

Chapter VII

Mr. Abraham Adams has forgotten all about his horse and has been walking ahead of the coach all this time. When the passengers notice him and try to overtake him, he treats it as a game and outruns the coach. Once he has gotten three miles ahead, he sits down with his Æschylus to wait for the coach to catch up. A Sportsman hunting partridge soon comes upon him, and they start a conversation about the scarcity of game in the area, which the Sportsman blames on the soldiers who are quartered in the neighbourhood. When Adams remarks that shooting is a soldier's line of work, the Sportsman wishes that the soldiers were "so forward to shoot our Enemies." He expresses his admiration for men who are willing to die for their country, which sentiment favorably impresses Mr. Adams, who is eager to continue the discussion in this vein.

Chapter VIII

Mr. Adams says that though he has never made "so noble a Sacrifice" as soldiers make, nevertheless he too has suffered, in his own small way, "for the sake of [his] Conscience." He once had a nephew who kept a shop and was an Alderman of a Corporation, and he more than once missed out on opportunities of employment within the church when he refused to sell his influence over his nephew's vote. Eventually he encouraged the nephew to vote for Sir Thomas Booby, having been impressed with Sir Thomas's command of "Affairs." Sir Thomas won the election and became a classically verbose Member of Parliament, but Adams never received the living Sir Thomas had promised him, as Lady Booby preferred to bestow it elsewhere. Nor has Mr. Adams ever had much access to the Booby family, presumably because Lady Booby "did not think [his] Dress good enough for the Gentry at her Table." Adams remembers Sir Thomas fondly, however, as Sir Thomas always allowed him to take a glass of ale from his cellar on Sundays. Mr. Adams no longer has much political clout

since the death of his Alderman nephew, though he does take advantage of his pulpit to advocate certain causes during election season, hoping thereby to gain the support of the local gentry in getting an ordination for his son, who is at a disadvantage because he has not been to university. Like his father before him, the Mr. Adams the Younger strives to serve God and country.

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Chapter IX

The Sportsman expresses his opinion that any man not willing to die for his country is not willing to live in it, and he says that he disinherited a nephew who joined the army but refused to be stationed in the West Indies. Mr. Adams counsels greater patience, arguing that "if Fear had too much Ascendance in the Mind, the Man was rather to be pitied than abhorred." The Sportsman repeats his conviction of the transcendent importance of courage and country and then, upon hearing Adams mention the stage-coach, tells him that the last coach is three miles ahead of them and invites the curate to stay the night at his house. Mr. Adams accepts, and they begin the walk to the Sportsman's house, with the Sportsman "renewing his Discourse on Courage, and the Infamy of not being ready at all times to sacrifice our Lives to our Country."

While they are walking, they hear a woman's screams. Mr. Adams, armed with a stick, hastens to the spot, while "the Man of Courage made as much Expedition towards his own House, whither he escaped in a very short time without once looking behind him: where we will leave him, to contemplate his own Bravery, and to censure the Want of it in others." Mr. Adams finds the screaming woman fending off a sexual assault; he bludgeons the attacker with the stick and then endures a "drubbing" from him, playing rope-a-dope until the attacker tires himself and Mr. Adams can deliver a series of punches, including a well-placed blow to the chin, which succeeds so well that Mr. Adams fears he may have killed his opponent. He and the woman discuss the circumstances of the attack, and he learns that she is on her way to London. Mr. Adams, who believes that he has killed the attacker, then begins to consider whether the woman's testimony will be sufficient to acquit him of murder, and "whether it would be proper to make his Escape, or to deliver himself into the hands of Justice."

Chapter X

The woman Adams has rescued does not entirely trust him, worrying that he may be no better a companion than was her attacker. While Adams stands considering whether to run or turn himself in, a group of young men comes by, looking for birds to catch; Adams asks them to hold their lantern over the felled attacker to determine whether he is alive or not. He is alive, in fact, and he extemporizes a story for the young men, claiming

to be "a poor Traveller, who would otherwise have been robbed and murdered by this vile Man and Woman." The young men lay hold of Mr. Adams and the woman to carry them before the Justice. As they all walk along, Mr. Adams tries to comfort and encourage the woman he has rescued while the young men argue about how they will split their reward. When Mr. Adams mentions Joseph Andrews, the woman realizes who her rescuer is and introduces herself as Joseph's beloved, Fanny Goodwill. In the ensuing discussion, Fanny feigns a lack of interest in Joseph but then asks "a thousand Questions, which would have assured any one but Adams, who never saw farther into People than they desired to let him, of the Truth of a Passion she endeavoured to conceal." Word had reached her about the attack on Joseph by the Two Ruffians, and she immediately set out to find the man "whom, notwithstanding her Shyness to the Parson, she loved with inexpressible Violence, though with the purest and most delicate Passion."

Chapter XI

They reach the Justice's house, where the Justice does not wish to interrupt his dinner and so orders that the prisoners should be detained in the stable, where they soon attract a crowd. Eventually the Justice, "being now in the height of his Mirth and his Cups," sends for the prisoners, thinking to "have good Sport in their Examination." He makes several lewd jokes about Fanny while his clerk takes down the depositions. The assembled company also ridicule Mr. Adams's clerical dress, assuming that he has stolen it. They play along with his clergyman persona by addressing him in Latin, prompting him to criticize their pronunciation; when he disputes a quotation and agrees to bet a guinea on it, he finds he lacks the requisite funds and the retraction of his bet allows the company to award the distinction in Latin expertise to his opponent.

The Justice declines to read the clerk's depositions and skips right to the mittimus (a warrant to commit the accused to prison). When Mr. Adams objects to being sent to prison without having been able to speak in his own defense, the Justice explains that there will be time for that at his trial at the Assizes in several months. The clerk also presents to the Justice Mr. Adams's volume of *Æschylus*, which is "written, as he apprehended it, in Ciphers." The company eventually recognize the characters as Greek, and the Parson of the Parish, who is in attendance, pronounces the volume "a Greek Manuscript, a very fine piece of Antiquity," which Adams has undoubtedly stolen.

Luckily, a Squire in the crowd has recognized Mr. Adams and vouches for his being a real clergyman "and a Gentleman of a very good Character." The Justice immediately agrees not to commit Mr. Adams, though he still plans to commit Fanny Goodwill. He agrees, however, to hear Adams's version of events, which he then believes entirely on the strength of

Adams's social status. Fanny's attacker makes his escape during this tale, angering the Justice, but eventually things settle down and the Justice and Mr. Adams have a drink together while Fanny goes off in the care of a maid-servant. Soon a quarrel erupts outside among the young men, who are drunk now and still contesting who would have received the greatest share of the reward if Adams had been convicted. Mr. Adams regrets "to see so litigious a Temper in Men" and tells a story about three candidates for a clerkship in one of his parishes, the moral of which is "the Folly of growing warm in Disputes, in which neither Party is interested." The Justice then begins to "sing forth his own Praises," but a dispute arises between the Justice and the clergyman regarding the former's handling of the recent case, with Mr. Adams actually arguing that the Justice ought, "in strictness of Law, to have committed him, the said Adams," to prison. They might have quarrelled, had not Fanny interrupted with the news that a young man is about to depart for the very inn where Joseph has stopped. Mr. Adams, seeing that Fanny is eager to go, agrees to accompany her.

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Chapter XII

Mr. Adams, Fanny, and their young Guide set out for the inn in the middle of the night. A violent storm forces them to shelter in an alehouse, where Fanny impresses everyone with her appearance. Fielding gives a complimentary description of her as a type of unpretentious rural beauty, possessing "a natural Gentility, superior to the Acquisition of Art, which surprised all who beheld her." While Fanny and Adams are sitting by the fire, she hears a voice singing and recognizes it as Joseph's. Her shocked reaction alarms Mr. Adams, who throws his *Æschylus* into the fire and calls for assistance. Joseph arrives to revive Fanny from her swoon, and the lovers have an ecstatic reunion. Mr. Adams is delighted, until the sight of his smoldering *Æschylus* ruins his mood. He rescues *Æschylus* while Fanny recovers herself and becomes suddenly self-conscious. She curtsies to Mrs. Slipslop, who scornfully refuses to return the gesture and withdraws from the room.

Analysis

The conclusion of "The Unfortunate Jilt" winds up Leonora's biography in a manner consistent with Fielding's vigorous ethics. Leonora and Bellarmine are, in a sense, made for each other. The lady has a "greedy Appetite of Vanity," and the cavalier has not only a coach and six to gratify that appetite but also a wardrobe that is "as remarkably fine as his Equipage could be": "he had on a Cut-Velvet Coat of a Cinnamon Colour, lined with a Pink Satten," and so on, "all in the French Fashion." Their union cannot last, however, despite (or because of) the

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complementarity of their affectations: Leonora and Bellarmine lack the one thing needful, not love in their case but money. In this they represent the negative converse of Joseph and Fanny, but other correspondences with the main story exist as well. For instance, Leonora provides a variation on the conduct of Lady Booby, particularly in how her swerving between suitors echoes Lady Booby's mood swings. Leonora's volatility, however, is both less dramatic than Lady Booby's and more reprehensible because its outcome is preordained: her decision-making process is not genuine psychological turmoil but is itself an affectation designed to foist responsibility onto her Aunt, whom she can and does blame when eventually the scheme blows up. By contrast, Horatio shares characteristics with the virtuous characters of the main plot: like Mr. Adams and Joseph, Horatio is a straight shooter who is not averse to fighting any man who has wronged him, and accordingly Fielding's comic providence looks out for him and brings about his ultimate triumph. Not only does Horatio get the better of his duel with Bellarmine, but he goes on to prosper in his law practice (differing in this, one might add, from Fielding himself) and is, one imagines, probably better off without Leonora, notwithstanding his nostalgia for her name and memory.

The long-awaited introduction of Fanny Goodwill occurs in these chapters, and Fielding's detailed physical description of her in Chapter XII contrasts her strongly with Lady Booby by emphasizing her rural origins and unaffected simplicity. Her arms are "a little reddened by her Labour," and her figure is robust and "plump" rather than fashionably delicate: she is "not one of those slender young Women, who seem rather intended to hang up in the Hall of an Anatomist, than for any other Purpose." Fielding is careful also to note physical imperfections, such as the slight unevenness of her teeth and a pox-mark on her chin, details that paradoxically heighten her beauty by rendering it natural and credible.

The "natural Gentility, superior to the Acquisition of Art," which Fielding notes at the end of the description, is justified thematically; in his opposition to affectation, Fielding inevitably propounds a sense in which straightforwardness substitutes for the social graces of the sophisticated upper classes. In suggesting, however, that this "natural Gentility" is Fanny's most striking attribute, such that it "surprised all who beheld her," Fielding betrays the basic gist of the whole description and indeed of his presentation of Fanny throughout the novel. Again and again he will draw the attention of his both his characters and his readers not to any abstract quality of "Gentility" in Fanny's bearing but rather, as here, to her luscious physical presence. The fact that he does so, moreover, seems important to his presentation of the relation between sex and virtue. As Richard J. Dircks observes, Joseph and Fanny complement each other because both are vibrant natural creatures who embody the

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reality of sex "without the suggestion of the lustful extravagance of Slipslop and Lady Booby, who appear in marked contrast to" Fanny. The mutual attraction of Joseph and Fanny is full of "attractive innocence" rather than "pretense and hypocrisy"; the novelist's frank acknowledgment of Fanny's sexual appeal, which does not require the certification of gentility in order to be legitimately attractive, is crucial to the presentation of a love that is both virtuous and robustly physical.

The scene of Adams and Fanny's trial before the negligent Justice is an excellent and sinister example of those minor vices, "the accidental Consequences of some human Frailty, or Foible," which the Preface indicated would be the main object of Fielding's satire. As Hamilton Macallister observes, Fielding's "satire is usually directed against some form of the arrogant abuse of power: the petty power of innkeepers, or the greater power of squires and justices." Here, the Justice who very nearly sends Adams and Fanny to prison for the very crime of which they themselves were nearly victims (namely assault and robbery) is *not actively and deliberately malevolent; he merely wants to finish his dinner and afterward is in no mood to give the case careful attention.* His lack of seriousness is deplorable, but it is not malicious. Further diffusing the Justice's culpability are the young men who apprehended Adams and Fanny and presented the Justice with a skewed case. No more than the Justice are these young men actively wicked: they simply believed the convincing performance of Fanny's assailant and hoped to get a reward out of it. As a crowd gathers at the Justice's home and the bystanders begin throwing in their two cents, the situation grows increasingly confused: "chaotic as the situation is," remarks Macallister, "nobody is particularly responsible, and it is just this that gives a nightmare quality to the scene." The episode is perhaps too mundane even to merit the phrase "banality of evil," as human nature reveals itself in the psychology of the crowd and the nonchalance of the Justice.

At length, of course, providence intervenes in the form of an anonymous gentleman who recognizes Adams from across the room. The readiness and even politeness with which the Justice backs away from his resolution to send Adams and Fanny before the Assizes is both uncanny and naturalistic: once his mistake is clear to him he becomes what he has always been, namely a very average man, conscious now of his inadequacies and rather conciliatory. At this point even the lying assailant simply melts into the night as if he had never been. Fielding's world, then, is on the one hand reassuringly providential, as there is no disaster that the benign hand of the omnipotent novelist cannot avert. On the other hand, however, Fielding's world has a dimension that is quite dark, for when deliberate malice is not operative in the story, "the accidental Consequences of some human Frailty, or Foible" can always pick up its slack.

Book II, Chapters XIII through XVII**Summary**

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Chapter XIII

Fielding clarifies that Mrs. Slipslop has not forgotten her old coworker Fanny Goodwill but has merely asserted her social prerogative in cutting her. He goes on to explain, with a facetious display of logic, the social gradations separating High People from Low People, or People of Fashion from People of No Fashion. Mrs. Slipslop, being near the top of the servant class, has adopted many of the attitudes of Lady Booby, who is near the bottom of the gentry class. Those who have any kind of status in this scheme will "think the least Familiarity with the Persons below them a Condescension, and if they were to go one Step farther, a Degradation." Mr. Abraham Adams, who has no conception of these prejudices, believes that Mrs. Slipslop has actually forgotten Fanny and seeks to jog her memory, whereupon Mrs. Slipslop utters a slur on Fanny's virtue. Adams defends Fanny, expressing his wish "that all her Betters were as good," and tells the story of his rescuing her from the rape attempt. Slipslop disparages the unclerical behavior Adams displayed during that episode and then, hearing that the storm has passed, sends for Joseph Andrews, with whom she intends to proceed. He will not leave without Fanny, however, and eventually Slipslop goes on without him. She bitterly regrets the presence of Fanny, and Fielding slyly remarks that Joseph, no less than Fanny, has been in the presence of a would-be rapist this evening. Adams, Fanny, and Joseph sit all night by the fire, where Fanny finally confesses her love for Joseph, prompting him to wake the curate and ask to be married on the spot. Mr. Adams refuses, however, on the grounds that they have not published the banns, as the forms of the church require. Fanny, blushing at Joseph's haste, backs up the clergyman. When the sun has been up for several hours, they all prepare to set out but are thwarted by a seven-shilling bill that they cannot come close to paying. After a few minutes Adams comes up with the idea to seek the wealthy clergyman of the parish and borrow the funds from him.

Chapter XIV

Parson Trulliber is a parson only on Sundays and a farmer on the other six days of the week, and he is as fat as the hogs he tends. Mrs. Trulliber mistakenly introduces Mr. Adams as a prospective buyer of hogs, and Adams's "natural Complacence" forces him to go through the motions of inspecting the livestock before purchasing. One unruly hog throws him in the mire, however, whereupon Mr. Adams declares in Latin that he has no interest in pigs. Parson Trulliber blames his wife for the confusion and disparages her as a fool. While Mr.

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Adams is washing up, Trulliber insults his wife again and invites Adams into the kitchen for refreshment, telling Mrs. Trulliber under his breath to bring "a little of the worst Ale." The two clergymen sit down to eat breakfast, with Mrs. Trulliber serving and Parson Trulliber criticizing her cookery. After breakfast, Adams gets down to business, explaining his need for a loan of seven shillings for the current bill plus seven shillings more for the road. Trulliber recoils from this request, pretending to take offense at the suggestion that he has amassed any worldly wealth, as if a Christian's treasure were of this world. Mr. Adams is delighted with Trulliber's otherworldly virtue but persists in his request for the sake of his friends. Parson Trulliber then accuses him of impersonating a clergyman in order to beg for money. Mr. Adams suggests, "[S]uppose I am not a Clergyman, I am nevertheless thy Brother, and thou, as a Christian, much more as a Clergyman, art obliged to relieve my Distress." He warns that faith is nothing without good works and declares, "Whoever therefore is void of Charity, I make no scruple of pronouncing that he is no Christian." Parson Trulliber threatens him with his fist, but Mr. Adams departs with a smile.

Chapter XV

Mr. Adams returns to Joseph and Fanny, where Joseph suggests as a last resort that they ask the Hostess, a sour-faced old woman, to trust them to pay their bill later. The Hostess surprises them by complying. Fielding attributes this kindness to the Hostess's confusion over the relation between Adams and Parson Trulliber: as she believes them to be not "brothers" in the cloth but biological brothers, she does not wish to affront the fearsome Parson by insisting on an upfront payment of the bill. When a servant of hers goes to fetch the greatcoat and hat Adams has left at the Trullibers', however, the illusion is shattered and the Hostess retracts her offer of credit. Mr. Adams thus has to canvass the parish for charity, but in vain; he returns disillusioned with the lack of Christian charity in the country.

A poor Pedlar, meanwhile, has been listening to the Hostess's remarks on her unfortunate guests, and he loans Mr. Adams enough money to cover what he cannot pay. The three companions thank him profusely, tell him where he can call for repayment, and depart: "And thus these poor People, who could not engage the Compassion of Riches and Piety, were at length delivered out of their Distress by the Charity of a poor Pedlar."

Chapter XVI

After walking for about two miles, the companions reach another inn, where a courteous and gregarious Squire sits smoking by the door. This Squire, who says that he owns the large house nearby, invites the

travellers into the inn for refreshment. During the meal, he applauds Mr. Adams's affection for his two parishioners, contrasting him favorably with his own parson, who tends to view the less wealthy among his parishioners as members of another species. He then claims to have the living "in [his] Gift" (that is, to have the prerogative of conferring it), and as the incumbent is old and ailing, the gentleman promises to award the living to Adams. When Adams expresses amazement at this generosity, the Squire replies, "I esteem Riches only as they give me an opportunity of doing Good." He then invites the travelers to stay the night in his mansion, adding that he will be able to furnish them with a coach and six. Mr. Adams accepts these offers ecstatically, but while they are all preparing to leave the inn, the talkative Squire recalls that his housekeeper is abroad, so that all the rooms are locked up; he therefore recommends that the travellers stay in the inn after all. He then leaves them at the inn, promising to send the coach and horses in the morning.

In the morning, however, a servant arrives with the information that his master's horses are temporarily out of commission because the groom has administered to them a course of physic. Mr. Adams regrets that this Squire's staff should inconvenience him so frequently. Joseph raises the issue of their bill, which again they cannot pay, and suggests that Mr. Adams write to their new acquaintance requesting funds. The answer they receive, however, is that their acquaintance has departed on a long journey. Mr. Adams is shocked, but Joseph says that he had suspicions from the beginning, since there is a saying among footmen that "those Masters who promise the most perform the least." The Host then enters and chaffs the travellers for having been duped. Mr. Adams frets about their bill and says that even if the Host trusts them to pay it later, they live at such a distance that they might never find an opportunity to send the money; paradoxically, the Host says that Adams's admission that they might never pay has made him trust them more, since every failure to pay a debt has so far been preceded by an ironclad guarantee. The Host therefore waives the bill and sits down for a drink with Mr. Adams while the lovers go off into the garden.

Chapter XVII

The Host tells several stories of the false-promising Squire's promising more than he meant to deliver and gouging his victims as a result. The final story tells of the Host's own career as master of a ship and the false-promising Squire's bogus promise to procure him an elevation to the lieutenantancy of a man of war. Mr. Adams regrets these evidences of the man's bad character but holds out hope for his redemption, especially given the signs that his face bears of "that Sweetness of Disposition which furnishes out a good Christian." The Host, with his wide experience

of the world, counsels against inferring a man's character from his countenance. Mr. Adams indignantly argues for his own wide reading as a form of worldliness and invokes Socrates in behalf of his theory of moral physiognomy. This argument leads to a debate about the relative merits of trade and the learned professions, but Joseph and Fanny soon interrupt, and Adams and the Host part with less good humour than prevailed between them formerly.

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Analysis

Starting in Chapter XIII, when Joseph assents to Adams's requirement that the marriage be delayed until the formal pronouncement of the wedding banns, Fielding puts the Joseph-Fanny romance plot on hold and focuses on Adams and the comedy of his innocence; that comedy reaches a climax in the final chapters of Book II. Homer Goldberg points out how Fielding designed the events of Book II to exhibit a progression from examples Adams's everyday absent-mindedness to increasingly dramatic evidence of his benevolent naïveté regarding human nature. The ever-more-despicable behavior of those around him fails to dispel his generous illusions until finally "the display of his essential simplicity culminates in his vain defense of classical learning as the essential source of the knowledge of men." When in Chapter XVII Adams sits down with the Host and argues that the only knowledge worth having is found in books, he finally states explicitly the unworldly attitudes that have been determining his outlook all along.

Adams's run-ins with Parson Trulliber and the false-promising Squire are each exemplary instances of his innocent dealings with the world of affectation. In the case of Trulliber, Adams encounters the epitome of the type of selfish clergyman to whom he has stood in contrast since his discussion with Barnabas about the doctrines of Methodism. Trulliber would rather tend his hogs than care for souls (indeed, he is better suited to the former task), and he treats Adams to some truly wretched hospitality, gorging himself while giving Adams "a little of the worst Ale." Eventually the two parsons engage in a debate about the true nature of Christianity and the relationship between faith and works, and it emerges that Trulliber believes that his duty as a clergyman and a Christian is simply to believe certain religious tenets, not to conduct himself according to the behaviors enjoined by those tenets. In professing immaculate Christian principles but abstaining from the performance of charity toward his fellow-man, Trulliber shows himself to be the quintessential hypocrite, a devotee of self-interest masquerading as a paragon of virtue. Nor is Trulliber merely a corrupt clergyman; he is also a bully, a lover of power who is given to brutal intimidation of his wife. His authority within the parish derives in large part from his

ability to lord it over his parishioners, all of whom "lived in the utmost Fear and Apprehension of him."

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Trulliber's vices, then, are reprehensible, but what should be noted is that they are, as one may say, natural — they are extensions of the ordinary human desire to acquire things, such as money or power, for oneself. With the false-promising Squire the case is different and rather bizarre: if Trulliber responds too negatively when Adams approaches him for aid, the false-promising Squire approaches Adams on his own initiative and deceives him with a gratuitous display of sham generosity. His sadistic foible is to counterfeit that quality of spontaneous benevolence which is the substance of Adams's ethics and which Adams so constantly expects to find in those around him. The false-promising Squire is, then, as exemplary hypocrite as Trulliber, though in a stranger way. As Goldberg puts it, he engages in "motiveless mischief"; his wickedness is unconventional in that it confers no obvious benefit on him, and as a result, Adams takes a while to recognize and condemn it.

Only after the Host's lengthy account of the Squire's past wrongdoing does Adams concede that "he is indeed a wicked Man," though even then he protests that the Squire "hath in his Countenance sufficient Symptoms of . . . that Sweetness of Disposition which furnishes out a good Christian." The Host's rather worldly response, that to take people at face value in this way is to invite deception, strikes Adams as too cynical, and it is telling that when the Host invokes his world travels in support of his argument from experience, Adams counters by invoking his own wide reading. Adams insists that his knowledge of books helps him to see the world clearly, but when he cites Socrates on behalf of the false-promising Squire it becomes clear to the reader that Adams's literacy also has the potential to confirm the parson in his chosen vision of reality.

We have now reached the midpoint of the novel, and it would appear that, in a sense, Mr. Adams is incapable of learning: his adventures have not served to make him any more realistic about the world, and experience washes off him like the pig-slop from Trulliber's sty. In another sense, of course, there is nothing that Adams needs to learn, as he already embodies Fielding's definition of goodness as active charity. Perhaps, however, Mr. Adams's goodness would be more effectual if he could incorporate some of the Host's practical wisdom; after all, the Host is no covetous misanthrope in spite of his sober realism, for he has just taken a risk on Adams by extending credit to him when Adams has admitted how difficult it will be for him to pay it back. Fortunately, Joseph, as Adams's protégé, seems to be incorporating experience into his parson's Christian teaching rather effectively: he has suspected the Squire as a phony from the start, and eventually he passes judgment on him with a maxim that is the fruit of the accumulated wisdom of generations of footmen. Whereas at the beginning of the novel Joseph

could not believe that Lady Booby, being socially so superior, could ever condescend to proposition her own servant, by now he has begun to look on the upper classes and the world with an eye not cynical but definitely more experienced.

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Book III, Chapters I through III

Summary

Chapter I

Fielding again takes up issues of genre and begins by elevating biography over history. Historians are always accurate in reporting circumstantial detail, but they are careless in their evaluations of persons; thus, "Some represent[] the same Man as a Rogue, while others give him a great and honest Character, yet all agree in the Scene where the Fact is supposed to have happened; and where the Person, who is both a Rogue, and an honest Man, lived." Biographers have exactly the opposite priorities, presenting persons faithfully while occasionally mistaking the where and the when. Fielding clearly sides with the biographers in this scenario, but he reserves his highest praise for the authors of romances and novels, "who without any Assistance from Nature or History, record Persons who never were, or will be, and Facts which never did nor possibly can happen: Whose Heroes are of their own Creation, and their Brains the Chaos whence all their Materials are collected." These imaginative works are not bound to the particulars of history, and they can be "Histor[ies] of the World in general," expressing its eternal truths. Accordingly, Fielding's novel includes many instances of eternally recurring human types: the Lawyer, the Wit, the Prude; and Fielding clarifies that none of these figures corresponds to any one individual in real life. As he says, "I describe Men, not Manners; not an Individual, but a Species." Fielding's goal is "not to expose one pitiful Wretch" in real life but "to hold the Glass to thousands," criticizing the common flaws of human nature. This distinction, says Fielding, makes the difference between the libeler and the satirist.

Chapter II

The companions, who are nearing their destination, walk until nightfall and then sit down to rest. Mr. Abraham Adams notices a light, which he takes to be a ghost. When they hear voices "agree[ing] on the Murder of anyone they met," Adams brandishes his stick and advances on the menacing lights until Joseph Andrews pulls him back and convinces him that they should flee. During their flight Mr. Adams trips and rolls down a hill, luckily to no ill effect. After they have crossed a great deal of countryside they arrive at a house, where a Man and his

Wife offer shelter and refreshments. Mr. Adams tells the story of his confrontation with the "evil Spirits," but he is interrupted by a knock at the door. During a tense interval, while the Man goes to answer the door, Mr. Adams worries that an exorcism might be in order; the Man returns, however, to inform them that Mr. Adams's murderous ghosts are actually sheep-stealers, two of whom the shepherds have apprehended, and the murder victims are sheep. Everyone then settles down cheerfully before the fire, and the Man begins to probe his guests regarding their status. Mr. Adams clarifies that Joseph is not his footman but his parishioner, and the Man puts to Mr. Adams some literary questions designed to verify whether he is a real clergyman or not. Adams holds forth at length on Æschylus and Homer, finally concluding, "The Heavens open'd, and the Deities all seated on their Thrones. This is Sublime! This is Poetry!" The Man is by now more than convinced of Mr. Adams's authenticity as a clergyman and even wonders "whether he had not a Bishop in his House." Soon the women go off to bed, with the men planning to sit up all night by the fire. In response to a request by the Man, Mr. Adams tells the story of Joseph's life, then asks the Man to tell the story of his own.

Chapter III

The Man, who has introduced himself as Mr. Wilson, was born and educated as a gentleman. At sixteen, following the death of his father, he took his inheritance and went to London, "impatient to be in the World" and attain the character of "a fine Gentleman." He learned how to dress, dance, ride, fence, and so forth, before embarking on trumped-up "Intrigue[s]" with several of "the finest Women in Town." Mr. Adams condemns this "Course of Life" as "below the Life of an Animal, hardly above Vegetation." After two years, a confrontation with an Officer of the Guards led Wilson to retreat to the Temple, where he lived among people who pursued the frivolous life less convincingly than had his former companions: "the Beaus of the Temple . . . are the Affectation of Affectation." Wilson's base new pleasures eventually brought him a venereal disease, which in turn brought him a resolution of amendment. His swearing-off of prostitutes soon compelled him, however, to satisfy his passion for women by keeping a mistress, from whom however he soon parted upon discovering her inconstancy. After another round of venereal disease, he debauched the daughter of a military gentleman; the young lady soon began a moral and psychological decline that ended with her miserable death in Newgate Prison.

After another disease and a couple more mistresses, Wilson joined a club of Freethinkers but left in disgust after finding that the members' conduct belied their own rationalistic ethical code. He began instead to

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frequent playhouses, in which context he found the occasion to remark that "Vanity is the worst of Passions, and more apt to contaminate the Mind than any other." He attempted to become a playwright, seeking aristocratic patronage in vain, and his play was never performed. In need of money to pay his debts, he took a job doing translations for a bookseller and in this line of work did so much reading and writing that he nearly went blind and temporarily lost the use of his writing hand. He consequently lost this job and, after using his earnings to buy a lottery ticket, was arrested by his tailor for debt. The lottery ticket then returned £3,000, which Wilson however did not receive because he had sold the ticket to a relative who now refused to share the prize with him. One day, while in prison, he received a note from a lady named Harriet Hearty, the daughter of the man to whom he had sold the ticket; Harriet informed him that her father had died, leaving her all his fortune, and that she thought it right to send Wilson £200, which sum she had enclosed with the note. Wilson was delighted not only to receive the money but especially to receive it from Harriet Hearty, for whom he had long cherished a secret love. In their first meeting after his release from prison, he professed his love, which he found the lady reciprocated, and they married shortly thereafter. Wilson took her father's place in the wine trade but soon began losing money at it due to his refusal to adulterate his wine. Around this time he concluded that "the Pleasures of the World are chiefly Folly, and the Business of it mostly Knavery; and both, nothing better than Vanity: The Men of Pleasure tearing one another to Pieces, from the Emulation of spending Money, and the Men of Business from Envy in getting it." He then retired with his wife and their two children to the countryside, where they have lived happily, except for the abduction of their eldest son by gypsies.

Analysis

Continuing a trend that began in the episode of the false-promising Squire, the character of Joseph deepens and matures in the course of Book III. Rather than passively absorb the buffets of fortune, as he largely did throughout the first two books, Joseph now asserts himself more readily, both dissenting from Mr. Adams's plans when appropriate and springing into physical action against beatable adversaries. Thus, in the "ghost" sequence of Chapter II, the steady and sensible Joseph checks Adams's impulse to charge the sheep-stealers, carries Fanny safely down the slope that tumbled Adams, and guides his companions to a bridge when Adams would have waded through the river. Joseph, then, has emerged as a prudent foil for his dreamy and impetuous pastor.

The character of Mr. Adams likewise undergoes a shift of sorts during the transition between Books II and III, but in his case the change occurs not so much in his personality per se as in Fielding's presentation of it. Whereas previously Fielding has focused on the contrast between Adams and the world, thereby endorsing his innocence over others' affectations, now he begins to measure Adams against other men who are just as virtuous but more prudent, thereby highlighting Adams's weaknesses and vanity. The first of these other virtuous men is of course Joseph; the second is Mr. Wilson.

The story of Mr. Wilson's reformation after a misspent youth occupies the centre of the novel for good reason. As one critic has said, "the mature Wilson functions as the novel's central norm of sensible humanity," and his fitness for this role is apparent in his conduct toward the three strangers who show up on his doorstep after their encounter with the "ghosts": charitable yet wary, Wilson welcomes the trio into his home but seeks a way of verifying that they are who they say they are, and even then he only gradually warms to them as their good nature becomes increasingly evident. He has seen "too much of the World to give a hasty Belief to Professions"; unlike Mr. Adams, Mr. Wilson has learned something from his experiences of the world. As Homer Goldberg observes, Wilson's "satiric exposure of the moral state of the world as it is forcibly points up the error of Adams's persistent naïve vision of it as it ought to be."

Wilson's biography presents "the World" with a capital "W": it is a survey of the classic vices that characterize the urban lifestyle of affectation, sophistication, and sensuality. (This Hogarthian "rake's progress" may also contain an autobiographical element, as the young Fielding was himself a dissolute Londoner for several years before eloping with his beloved wife.) Physical lust would appear to be the leading vice among these cosmopolitan types, if Wilson's recurrent spells of venereal disease are any indication. Wilson's London career of course contrasts with Joseph's in this regard, and Fielding indicates that this moral degradation had its origins in Wilson's "early Introduction into Life, without a Guide," as he had no Parson Adams to mentor him. Religious heterodoxy then compounded this faulty education, with the young Wilson joining a club of freethinking deists and atheists. Like many frivolous young men, Wilson kept expecting "Fortune" to smile on him, hence his purchase of the lottery ticket; his long acquaintance with adversity, however, would teach him that redemption comes not through luck but through charity, which Harriet Hearty helpfully embodied.

Wilson's journey, like Joseph's, takes him from town to country, from the life of folly and vice to the life of chaste love and cheerful industry. The geographical symbolism is deliberate, for as Martin C. Battestin remarks, "in a book whose satiric subject is vanity, provision had to be made for

a long look at London, always for Fielding the symbol of *vanitas vanitatum*." In their rural life, it is true, the Wilsons can temper the classical ideal of detachment and solitude with the Christian ethic of active benevolence, living out of "the World" and yet not abstaining misanthropically from charitable deeds; their way of life provides Joseph and Fanny with an example of how to settle down after marriage. Nevertheless, the abduction of the Wilsons' eldest son demonstrates that vice knows no geographical boundaries: the country may be the georgic site of contented retirement, but even here sin and sadness can intrude.

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Book III, Chapters IV through VI

Summary

Chapter IV

Mr. Abraham Adams speculates about the fate and identity of Mr. Wilson's abducted son, suggesting that he might now be a German adventurer or a Duke. Wilson replies that he would know his son among ten thousand, due to the distinctive mark on the left side of his chest. Soon the sun comes up, and Adams and Wilson rouse Joseph Andrews for a walk in the garden. The garden, which Wilson tends himself, is functional rather than ornamental. Wilson explains the family's daily schedule and expresses his respect and affection for his wife and his devotion to their children. Soon they go in to breakfast, where the Wilsons admire Fanny Goodwill's beauty and the guests commend the Wilsons' charity toward their neighbors. Soon, however, a dog belonging to the Wilsons' eleven-year-old daughter comes limping in mortally wounded, having been shot by the young Squire from the nearby manor. The Squire, apparently, is a petty tyrant who routinely kills dogs, confiscates guns, and tramples crops and hedges.

Joseph and Fanny are eager to return home and have their wedding, so the travellers decline the Wilsons' dinner invitation and continue on their way. As they leave, Mr. Adams declares "that this was the Manner in which the People had lived in the Golden Age."

Chapter V

As the travellers walk along, Mr. Adams and Joseph discuss the first part of Wilson's story, which Joseph heard before falling asleep. Adams designates Wilson's public school education as the source of all his youthful unhappiness: "Public Schools are the Nurseries of all Vice and Immorality." Joseph, says Adams, may attribute the preservation of his virtue to the fact that he never attended a public school. Joseph protests, however, that Sir Thomas Booby attended a public school

and became "the finest Gentleman in all the Neighborhood." No amount or kind of training will alter a person's basic nature, argues Joseph: "[I]f a Boy be of a mischievous wicked Inclination, no School, tho' ever so private, will ever make him good; on the contrary, if he be of a righteous Temper, you may trust him to London, or wherever else you please, he will be in no danger of being corrupted." Mr. Adams continues to argue rather petulantly for the superiority of private education, and Fielding attributes his zeal in this cause to something that might be called vanity: "He thought a Schoolmaster the greatest Character in the World, and himself the greatest of all Schoolmasters."

Around noon they rest in a beautiful spot and unpack the provisions which Mrs. Wilson gave them. Among the food and wine they discover a gold piece, which Wilson evidently intended should prevent their getting trapped in any more inns along their way. Mr. Adams, however, plans to repay Mr. Wilson when the latter passes through Adams's parish within the week.

Chapter VI

Joseph discourses on the virtue of charity, which he says contributes infinitely more to a man's honour than does the acquisition of money or fine articles. In viewing an expensive painting, for example, no one bears in mind the painting's owner; when, by contrast, people discuss a good deed such as redeeming a debtor from prison, they always emphasize the author of the deed. Moreover, people often disparage others' possessions out of envy, but "I defy the wisest Man in the World to turn a true good Action into Ridicule." Eventually Joseph looks up to see Mr. Adams asleep and accordingly turns to canoodling with Fanny, albeit in a manner "consistent with the purest Innocence and Decency." Soon they hear a pack of hounds approaching, and a hare, the dogs' quarry, appears beside them. Fanny wants to catch the hare and protect it, but the hare does not recognize her as an ally and goes on its way. Soon the hounds catch it and tear it "to pieces before Fanny's face, who was unable to assist it with any Aid more powerful than Pity." The capture happens to occur within two yards of Mr. Adams, with the result that some of the dogs end up attacking the clergyman's clothes and wig. Mr. Adams awakes and flees before the dogs can taste his flesh, but the Master of the Pack sends the dogs after him. Joseph, seeing his companion in distress, takes up his cudgel, an heirloom which Fielding describes minutely in a mock-heroic passage, and hastens, "swift of foot," to Adams's assistance. Fielding declines to characterize Joseph with an epic simile because no simile could be aequate to "the Idea of Friendship, Courage, Youth, Beauty, Strength, and Swiftmess; all which blazed in the Person of Joseph Andrews." The hounds catch up with Mr. Adams, and Joseph beats them off one at

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a time until the Squire, whom Fielding calls a "Hunter of Men," finally calls them off. Fielding acknowledges the humorously elevated diction in which he has related this incident when he concludes: "Thus far the Muse hath with her usual Dignity related this prodigious Battle, a Battle we apprehend never equalled by any Poet, Romance or Life-writer whatever, and having brought it into a Conclusion she ceased; we shall therefore proceed in our ordinary Style with the Continuation of this History." The hunters, formerly amused by the spectacle of Joseph and Mr. Adams contending with the hounds, now begin to worry about the injuries the hounds have sustained in the combat. The Hunter of Men demands what Joseph meant by assaulting the dogs. Joseph defends his actions, but all arguments cease when Fanny approaches and staggers the hunters with her beauty. Soon it becomes apparent that only two dogs have sustained mortal wounds, so the hunters' anger subsides and the Hunter of Men invites the travelers to dinner.

Analysis

Wilson's biography prompts Mr. Adams and Joseph to have a nature-versus-nurture debate about how men acquire moral insight; the ensuing exchange provides further evidence both of Adams's faulty ideas about human nature and of Joseph's increasing shrewdness and confidence. Adams, it appears, has some unsound notions regarding the origins of virtue and vice: in declaring public schools "the Nurseries of all Vice and Immorality," he implies that moral character, for good or ill, derives from external conditioning, so that a proper moral education entails sheltering boys from depravity and keeping them forever "in Innocence and Ignorance." Such a theory hardly has room for the doctrine of Original Sin; one thing it can accommodate, however, is Mr. Adams's high opinion of his own skill and importance as a pedagogue: as Fielding observes, Adams's emphasis on the moral significance of education owes much to his belief in the schoolmaster as "the greatest Character in the World, and himself as the greatest of Schoolmasters." As if this reference to the parson's vanity were not enough to render his arguments suspect, Homer Goldberg points out a discrepancy between Adams's theory and his practice: whereas Adams here professes to consider the world at large to be corrupt in the main, when he himself is abroad in the world he demonstrably expects that its inhabitants will be as innocent and ignorant as the most sheltered private-school boy or as Adams himself.

Joseph propounds a more cogent theory of moral education and in the process shows himself to have a better command than his mentor of some of the most important themes of the novel. Fundamentally, Joseph rejects Adams's premise of the universality of original innocence, suggesting instead that while some boys are born with basically virtuous natures,

others are naturally vicious. External factors, including education, exert only limited influence on the development of moral character, for "if a Boy be of a mischievous wicked inclination, no School, tho' ever so private, will ever make him good; on the contrary, if he be of a righteous Temper, you may trust him to London, or wherever else you please, he will be in no danger of being corrupted." Joseph himself, having emerged immaculate from the cesspool of London, is Exhibit A in support of this argument; nor does the case of Wilson, who eventually transcended his corrupt environment (and after all had left his public school early), at all disprove it. Thus, having previously excelled only in commonsensical matters, Joseph suddenly evinces superior insight into human nature; his ability to overshadow the parson in the parson's own specialty, namely education and moral philosophy, suggests that Fielding may be priming him to retake center stage, which Adams has occupied since his entrance late in Book I.

Joseph is not infallible, however, and ensuing events belie his assertion that a good action defies ridicule: the bizarre Squire whose hunting dogs harass Adams so relishes "everything ridiculous, odious, and absurd in his own Species" that he does not hesitate to "turn even Virtue and Wisdom themselves to Ridicule." Readers have often criticized the scene in which the pack of hounds dismantles the "poor innocent" hare and then turns its attentions to the poor innocent parson, on the grounds that the slapstick action goes beyond comedy to cruelty. Certainly the Hunter of Men is barbaric in his valuation of dogs above humans and, later, in his pleasure in subjecting Adams to a series of nasty practical jokes, and it may be tempting to conclude that Fielding, insofar as he expects the reader to laugh along with the Hunter of Men, has descended to barbarism as well. What seems more likely, however, is that Fielding did not in fact intend for the dogs' attack on Adams to be humorous in itself (though whether it is humorous in the manner of its telling is a separate issue, on which see more below); rather, the episode allows Adams to recover some of the sympathy that he forfeited during the recent exposures of his vanity and naïveté. If Adams's characteristic foible, usually endearing but recently exasperating, has been his willingness to become a dupe and victim of the vicious world, here the vicious world victimizes him so cruelly that the reader's sympathies cannot help but return to him. As Goldberg puts it, "Here the world's baiting of Adams, which began with his entrance into the Dragon Inn, is carried to its savage extreme." The Hunter of Men exemplifies the vices of the world because, unlike most of the people who have victimized Adams and his companions, he is not self-interested in the ordinary way; his pleasure, like that of the false-promising Squire (only more darkly and violently), is to perpetrate mischief for its own sake.

Fielding tempers the unpleasantness of the incident, however, by rendering it in humorous or burlesque diction. The battle with the hounds, in fact,

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constitutes the lengthiest application of mock-epic diction in the entire novel; it spoofs elaborately a number of conventions of epic combat, including the invocation of the Muse ("who presidest over Biography"), the Homeric epithet ("the Plain, the young, the gay, the brave Joseph Andrews"), the minute description of the hero's weapon ("It was a Cudgel of mighty Strength and wonderful Art," etc.), the brief biographies of fallen warriors ("Ringwood the best Hound that ever pursued a Hare, . . . Fairmaid, a Bitch which Mr. John Temple had bred up in his House," etc.), and, almost, the epic simile ("Reader, we would make a Simile on this Occasion, but for two Reasons . . ."). All of this ironical classicism exemplifies the Preface's definition of "burlesque" as "appropriating the Manners of the highest to the lowest," and it does so more dramatically than does any other burlesque passage in the novel. Whereas a more conventional burlesque passage would describe a lowly human brawl in terms appropriate to heroic combatants (the hog's-blood battle is a good example of this approach), the battle with the hounds takes burlesque to another level by using the same heroic terms to describe sub-human combatants, a pack of dogs.

One of the effects of this verbal humour is to impart a sense of narratorial oversight: the counterintuitively funny presentation of violent actions calls attention to Fielding's ability to frame his tale, modulating his own and the reader's reactions to it, and thereby reminds us that all events are under the novelist's control. In turn, the use of mock-epic diction implies the presence of a benevolent designer, with Fielding functioning as a substitute deity who watches over his characters even when they seem to be in the most danger. Aside from being funny, then, Fielding's burlesque diction fits violent events into a comic frame and reassures the reader that, notwithstanding the shocking depravity on display in this scene, providence has not ceased to operate.

Book III, Chapters VII through XIII

Summary

Chapter VII

Mr. Abraham Adams sits down to dinner with the Hunter of Men while Joseph Andrews and Fanny Goodwill dine in the kitchen. The Hunter's plan is to get both Adams and Joseph drunk so that he can have his way with Fanny. Fielding summarizes the Hunter's biography. He received his education at home, where his tutor "had Orders never to correct him nor to compel him to learn more than he liked"; at twenty he embarked on his grand tour of Europe, which he treated less as an educational trip than as an opportunity to acquire French manners, clothes, and servants. As an adult he has been distinguished

by "a strange Delight which he took in every thing which is ridiculous, odious, and absurd" in human beings, and he has collected around him an entourage of misfits; visiting him now are "an old Half-pay Officer, a Player, a dull Poet, a Quack-Doctor, a Scraping-Fiddler, and a lame German Dancing-Master."

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The Hunter's odd guests perpetrate a number of cruel jests against Mr. Adams, until the clergyman scolds the Hunter for violating the laws of hospitality in failing to protect his guest. The Quack-Doctor is the last to take a shot at Adams, and he does so by giving pompous speeches in mock-appraisal of everything that Mr. Adams has said in defense of civility and the clerical state. He then describes what he claims was "a favourite Diversion of Socrates," a ceremony in which Socrates would approach a throne that was flanked by a King and Queen, deliver "a grave Speech, full of Virtue and Goodness, and Morality, and such like," and seat himself on the throne to enjoy a royal entertainment. The assembled company agrees to duplicate the ceremony, with Mr. Adams playing the role of Socrates. The "throne" turns out to be a tub of water covered by a blanket, and Adams gets soaked. Adams manages to dunk the Hunter of Men several times by way of revenge before finding Joseph and Fanny and exiting the house.

Chapter VIII

The Hunter of Men sends his entourage in pursuit of the three travellers, primarily because of his plans for Fanny, which he has so far failed to enact. The travelers reach an inn, where they meet a Catholic Priest who discourses on the vanity of riches, concluding, "I have a Contempt for nothing so much as for Gold." The Priest then asks Mr. Adams for eighteen pence to pay his reckoning; Adams is happy to oblige, but upon searching his pockets he finds that the Hunter and his friends have stolen Wilson's gold piece. The Priest, seeing that he will be unable to pay his bill, decides not to stay the night; Adams and his companions, though no more able than the Priest to pay their bill, decide to stay the night anyway.

Chapter IX

The next morning Joseph awakes to hear the servants of the Hunter of Men knocking on the door of the inn and inquiring after "two Men and a young Woman." Joseph suspects what is going on and denies that anyone answering that description is in the building. The Host, however, answers in the affirmative, prompting the three travelers to throw on their clothes and prepare to flee. In the standoff between the travelers and the servants, Joseph empties the chamber-pot in the face of the Half-pay Captain, and the battle seems to be turning in the travelers'

favor; the Host intervenes, however, and distracts Joseph while one of the servants strikes him unconscious. The servants take advantage of this development to abduct Fanny and tie Joseph and Mr. Adams to the bedposts.

Chapter X

While conveying Fanny back to the Hunter of Men, the Poet and the Player each lavish compliments on each other. The Poet says to the Player, among other things, "[E]very time I have seen you lately, you have constantly acquired some new Excellence, like a Snowball." Each derogates his own profession, gallantly taking the blame for the mediocrity of the contemporary theatre, prompting the other to object that present company is a rare exception. The cooperative flattery ends when the Player confesses that he cannot recite from memory one of his own speeches from one of the Poet's plays. The Player defends himself by noting that the play was such a failure with the audience that its run only lasted one night.

Chapter XI

Joseph despairs over the loss of Fanny, prompting Mr. Adams to lecture him on the reasonable response to grief, which involves patience and submission. In order to demonstrate that he sympathizes with Joseph, Adams enumerates Fanny's good qualities and sketches a vision of their happy life together, then observes, "You have not only lost her, but have reason to fear the utmost Violence which Lust and Power can inflict upon her." Joseph must bear in mind, Adams continues, that "no Accident happens to us without the Divine Permission, and that it is the Duty of a Man and a Christian to submit." Understandably, Joseph protests that Adams has failed to comfort him.

Chapter XII

On the way back to the Hunter's house, the Captain and Fanny argue about whether the corrupted luxury that awaits her is a superior or inferior fate to her prospective life with Joseph. The Captain then advises Fanny to cooperate with the Hunter, who will treat her better if he does not have to deflower her by force. When a horseman approaches, Fanny begs for assistance but the Captain convinces her that she is not a victim but an adulterous wife. Soon two more horsemen, armed with pistols, approach, and one of them recognizes Fanny. The horsemen stop to confront the servants, and while they are arguing the carriage arrives that the horsemen are escorting. The gentleman in the carriage, who turns out to be Peter Pounce on his way back to the Booby country seat, takes Fanny into the carriage and officiously orders the Captain

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to be conveyed as a prisoner behind. The carriage continues to the inn, where Fanny has a joyful reunion with Joseph. Peter Pounce greets Mr. Adams, who naively holds the hypocrite in high esteem, and thus has occasion to observe the clergyman's spectacularly disordered appearance: not only is he half-dressed, but he is showing the effects of having been in the line of fire when Joseph threw the chamber-pot.

Upon seeing the Captain a prisoner, the Player and the Poet make their exit, fleeing on the Poet's horse. Joseph gives the Captain "a most severe drubbing," after which the servants allow the Captain to go free, thwarting Peter Pounce's intention of conveying the prisoner imperiously to the local Justice of the Peace. The servants have brought with them the horse that Mr. Adams left behind him at the inn, and Adams insists that Joseph and Fanny ride the horse for the rest of the journey. Joseph, however, insists that Adams ride the horse, and they reach a stalemate that Peter Pounce breaks by inviting Adams into the carriage. Joseph and Fanny find Adams's horse too refractory, so they switch horses with someone else, whereupon the group departs.

Chapter XIII

Mr. Adams and Peter Pounce observe the landscape, with Adams valuing it for its natural beauty and Pounce calculating its monetary value. They then move on to the subject of charity, which Pounce considers "a mean and Parson-like Quality"; "the Distresses of Mankind," he claims, "are mostly imaginary." He claims that he is not as wealthy as people take him to be, that he is barely solvent, because "I have been too liberal of my Money." He then asks Mr. Adams what other people have said that he his worth, and Adams replies, "I have heard some aver you are not worth less than twenty thousand Pounds." Without confirming or denying this estimate, Pounce declares that he does not care what the world thinks of him and his fortune. He boasts that he has acquired all his wealth on his own, inheriting none of it, and remarks that many heirs of estates fail to manage their money properly and might end up in situations as pitiful as that of Mr. Adams, "glad to accept of a pitiful Curacy for what I know." When Pounce congratulates himself for his generosity in sharing a carriage with "as shabby Fellows as yourself," Mr. Adams exits the carriage with as much dignity as he can muster, though he forgets his hat, and walks beside Joseph and Fanny for the final mile to Booby Hall.

Analysis

The Quack-Doctor turns out to be devilishly insightful when he designs his Socratic prank to appeal to Adams's moral gravity, his devotion to Greek literature and philosophy, and of course his vanity; as critic Homer

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Goldberg remarks, "An invitation to present one of his treasured sermons would be welcome in any circumstance; to do so in the role of Socrates before an imaginary royal court . . . is irresistible." Much as the prank exposes the parson's familiar foibles, however, it is one part of a long episode, the general effect of which is surely to increase the reader's protective sympathy for Adams and indignation for his tormentors.

Following the scene of Adams's "roasting," however, Joseph continues his return to the spotlight. The abduction of Fanny is the first time the young couple have been menaced since they reunited in Book II, and it is a more serious and frightening attack than was the attempted rape that heralded Fanny's entrance into the story. In the earlier incident, the danger to Fanny (still unnamed at that point) came to the reader's attention only as Mr. Adams and his crabstick were about to spring into action; here we learn of the Hunter's criminal designs long before he enacts them and long before Joseph and Adams have caught on, and we are aware of the great importance of Fanny's welfare to Joseph's strand of the plot. The shift toward greater suspense regarding the fate of Fanny is consistent with the general raising of the stakes in regard to the lovers' plot and with the refocusing of the narrative onto the lovers.

In terms of characterization, though, more remains to be said about Fanny as a magnet for attempted sexual assaults, of which the current episode is the second of three. Unlike Joseph when he is under assault from Lady Booby and Mrs. Slipslop, Fanny never even attempts to extricate herself from these encounters on her own; instead, she awaits the intervention of various male protectors, at least one of whom will always be providentially on hand. The thematic point of these episodes of near-rape would seem to involve the distinction Fielding would like to draw between lust on the one hand and virtuous physical love on the other. Only the violent characters ever try to force Fanny to gratify their desires, and forcible gratification appears to be the only kind of sexual gratification these characters can imagine.

Many readers have considered Fanny a less than satisfactory character; her passivity and attractiveness to sexual predators may appear to serve the plot rather too conveniently. At best, her psychology must be said to be uncomplicated. Fielding seems to have designed her to be a perpetual victim, for she not only outdoes Mr. Adams in naïveté but adds an element of chronic passivity as well. To the former point, she made herself vulnerable to the first assault when she accepted a strange man's offer to accompany her on a country road at night; it was a rather stunning error that emphasized her compliant nature. She is, as Fielding said in Book II, Chapter XII, "extremely bashful." Individual readers may decide whether her thoroughgoing docility makes

Fanny too simply—a damsel in distress or whether, on the contrary, the flatness of her characterization arises realistically from the simplicity that Fielding suggests is an attribute of true goodness.

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Peter Pounce, whose welcoming Adams into his coach leads to a comical exchange between innocence and hypocrisy, is more sharply characterized, and he provides a vital contrast to Mr. Adams. Peter has a dilemma: fearing the schemes and envy of others, he feels compelled to downplay his own fortune; simultaneously, however, he is proud of his success as a part-time finance capitalist and likes to hear people marvel at how well he has done for himself. His default pretense, in which he begins the scene, is a show of contentment with his “little” fortune. As the discussion proceeds, however, Adams’s mention of charity triggers Peter’s defensive mode, and he begins to rail against charity and wonder aloud where people imagine he can have gotten all the money they seem to think he has. Adams, characteristically, assumes that Peter is complaining in good faith and, thinking to commiserate with him, confides that he never found the reports of the steward’s wealth credible, given that “your Wealth is your own Acquisition.” The parson has blundered into a sore spot by reminding Peter that his wealth is new rather than inherited, deriving from business rather than from land, and thereby not especially prestigious. It only gets worse from there, as Adams sees Peter frown over the estimate of his fortune at £20,000, construes Peter’s unhappiness as arising from modesty (in fact, Peter is worth well over £20,000), and assures him that he personally never thought him worth half that much. The exasperated hypocrite then casts off his pretense of contented poverty and derides both Mr. Adams and the decadent gentry class, revealing his true nature in the process. Peter’s attitude to money is dehumanizing: it causes him to be savage toward the poor and prompts him to speak in such locutions as “how much I am worth,” as if the value of a man’s life could be measured in monetary units. Mr. Adams, by contrast, shows that he has no clue of the value of money; it is a form of ignorance that he has displayed on many previous occasions but perhaps never so appealingly as here. In the presence of his polar opposite, a hypocritical miser, Adams stands out in his most essential qualities and we are reminded that, for all its drawbacks, his unworldliness remains a positive value and a moral touchstone.

Book IV, Chapters I through VIII

Summary

Chapter I

Lady Booby returns to Booby Hall, to the relief of the parish poor who

depend on her charity. Mr. Abraham Adams receives a more heartfelt welcome, however, and Joseph Andrews and Fanny Goodwill enjoy a similarly kind reception. Adams takes his two companions to his home, where Mrs. Adams provides for them.

*Joseph Andrews—
Henry Fielding.*

Fielding gives a record of the emotional turbulence Lady Booby has endured since the departure of Joseph from London. She eventually resolved to retire to the country, on the theory that this change of scene would help her to conquer her passion for Joseph. On her first Sunday in the country, however, she goes to church and spends more time leering at Joseph than attending to Parson Adams. During the service, Adams announces the wedding banns of Joseph and Fanny, and later in the day Lady Booby summons the clergyman for a chat.

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Chapter II

Lady Booby criticizes Mr. Adams for associating with a footman whom Lady Booby dismissed from her service and for "run[ning] "about the Country with an idle Fellow and Wench." She rebukes him for "endeavouring to procure a Match between these two People, which will be to the Ruin of them both." Mr. Adams defends the couple, but Lady Booby takes offense at his emphasize on Fanny's beauty and orders Adams to cease publishing their banns. (A couple's wedding banns must be published three times before a marriage can take place.) When Adams demands a reason for this action, Lady Booby denounces Joseph as a "Vagabond" whom she will not allow to "settle" in her parish and "bring a Nest of Beggars" into it. Adams advises her, however, of what he has learned from Lawyer Scout, "that any Person who serves a Year, gains a Settlement [i.e. legal residence] in the Parish where he serves." The clergyman indicates that he will marry the hopeful couple, in spite of Lady Booby's threat to have him dismissed from his curacy, and that their "being poor is no Reason against their marrying." Lady Booby tells him that she will never allow him in her house again, which punishment Mr. Adams accepts with relative calm.

Chapter III

Lady Booby summons Lawyer Scout and demands that he will supply the legal justification for her resolution "to have no discarded Servants of mine settled here." In order to oblige her, Scout makes a hair-splitting distinction between settlement in law and settlement in fact, saying that if they can demonstrate that Joseph is not settled in fact, then Mr. Adams will have no standing to publish Joseph's wedding banns. If, however, Joseph manages to get married, the situation would change: "When a Man is married, he is settled in fact; and then he is not removable." Scout promises to persuade Mr. Adams not to publish the banns, so that Lady Booby will,

with the help of the obliging Justice Frolick, be able to remove both Joseph and Fanny from the parish. Fielding then reveals that Scout acts as a lawyer without having the proper qualifications.

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Chapter IV

Lady Booby endures further emotional turbulence, and on Tuesday she goes to church and hears Mr. Adams publishing the second of Joseph and Fanny's wedding banns. Upon returning home she learns from Mrs. Slipslop that Joseph and Fanny have been brought before the Justice. Lady Booby is not entirely pleased with this news, because "tho' she wished Fanny far enough, she did not desire the Removal of Joseph, especially with her." While Lady Booby is considering how to act, a coach and six drives up containing her nephew, Mr. Booby, and his wife, Pamela. Lady Booby is hearing of Mr. Booby's marriage for the first time. The new-minted Mrs. Pamela Booby is, of course, the former Pamela Andrews.

Chapter V

Mr. Booby's servants soon begin to ask after Joseph, who has not corresponded with Pamela since his dismissal from Lady Booby's. The servants soon apprise Mr. Booby of Joseph's situation, and Mr. Booby resolves to intervene and liberate Joseph before Pamela finds out what has happened. He arrives on the scene just as Justice Frolick, an acquaintance of his, is about to send Joseph and Fanny to Bridewell Prison. Mr. Booby demands to know what crime they have committed; he reads the deposition and finds that Joseph and Fanny stand accused of having stolen a twig from Lawyer Scout's property. When Mr. Booby objects, Justice Frolick takes him aside and explains that the Constable will probably let the prisoners escape but that the accusation of theft is the only way that Lady Booby can "prevent their bringing an Incumbrance on her own Parish." Mr. Booby gives his word that Joseph and Fanny will never encumber the parish, and the Justice delivers the couple into Mr. Booby's custody, burning the mittimus. While Joseph gets dressed in a suit of Mr. Booby's clothes, the Justice invites Fanny to settle with Joseph in the Justice's own parish. Mr. Booby then takes Joseph and Fanny in his own coach, and they drive back to Lady Booby's; on the way they pick up Mr. Adams when they meet him walking in a field. Mr. Booby reveals that he has married Pamela, and everyone rejoices. Upon their arrival back at Booby Hall, Mr. Booby reintroduces Joseph to Lady Booby, explaining that he expects her to receive Joseph and treat him with respect as a member of the family. Lady Booby complies delightedly, but she refuses to receive Fanny. Joseph prepares to meet Pamela and Lady Booby, and Fanny goes with Mr. Adams to the latter's home.

Chapter VI

*Joseph Andrews—
Henry Fielding*

Joseph and Pamela have a tearful reunion, and Joseph recounts all the adventures he had after leaving London. In the evening he reluctantly agrees to stay the night in Booby Hall rather than joining Fanny and Mr. Adams. Lady Booby retires to her room and, with help from Mrs. Slipslop, defames both Pamela and Fanny. They then discuss Joseph and whether Lady Booby degrades herself in being attracted to him. Slipslop defends Joseph passionately against the charge of being "coarse" and avers that she wishes she herself were a great lady so that she could make a gentleman of him and marry him. Lady Booby tells Mrs. Slipslop that she is "a comical Creature" and bids her good-night. In the morning Joseph visits Fanny at the Adams household, and they settle on Monday as their wedding date.

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Chapter VII

Fielding explains why it is that women often discover in love "a small Inclination to Deceit": from childhood, women are taught to fear and avoid the opposite sex, so that when as adults they begin to find him agreeable, they compensate by "counterfeit[ing] the Antipathy," as Lady Booby has done with respect to Joseph. She "love[s] him much more than she suspect[s]," especially now that she has seen him "in the Dress and Character of a Gentleman," and she has formed a plan to separate him from Fanny. She convinces Mr. Booby to dissuade Joseph from marrying Fanny on the grounds that the alliance would make it impossible for the Boobys to gentrify the Andrews family. Mr. Booby assents to this plan and approaches Joseph, who resists his brother-in-law's suggestions even when Pamela joins the argument.

Fanny walks in an avenue near Booby Hall and meets a Gentleman with his servants. The Gentleman attempts to force himself on Fanny and, when he fails, continues on to Booby Hall while leaving a Servant behind to persuade Fanny to go home with the Gentleman. This Pimp, failing in his office, makes an attempt on Fanny himself. Fortunately, Joseph intervenes before the Pimp can get very far and eventually beats him off. During the scuffle the Pimp tore at Fanny's clothing, uncovering her "snowy" bosom, which entrances Joseph once he has time to notice it. He averts his eyes, however, once he perceives her embarrassment, and together they proceed to the Adams household.

Chapter VIII

Just before the arrival of Joseph and Fanny, Mr. and Mrs. Adams conclude an argument about whether Mr. Adams should, for the sake of the family, have avoided offending Lady Booby. In Mrs. Adams's opinion, the clergyman should oblige the Lady by ceasing to publish the banns; Adams, however, "persist[s] in doing his Duty without regarding

the Consequence it might have on his worldly Interest." Joseph and Fanny enter and sit down to breakfast. Joseph expresses his eagerness to be married, and Adams warns him to keep his intentions in marriage pure and not value Fanny above the divine will: "[N]o Christian ought so to set his Heart on any Person or Thing in this World, but that whenever it shall be required or taken from him in any manner by Divine Providence, he may be able, peaceably, quietly, and contentedly to resign it." Just as Adams has finished saying this, someone enters and tells him that his youngest son has drowned. Joseph attempts to comfort Adams by employing many of the clergyman's own arguments about the conquering of the passions by reason and grace, but Adams is in no mood to listen. Before long, however, the weeping Mr. Adams meets his young son running up to the house, not drowned after all. As it turns out, the child was rescued from the river by the same Pedlar who delivered the travellers from one of the inns where they could not pay their bill. Mr. Adams rejoices to have his son again and greets the Pedlar with genuine gratitude. Once things have calmed down, Adams takes Joseph aside to repeat his advice not to "give too much way to thy Passions, if thou dost expect Happiness," but after all this Joseph has lost patience and objects that "it was easier to give Advice than to take it." An argument ensues as to whether Joseph's love for Fanny is of the same pure and elevating sort as Mr. Adams's parental love for his son, or whether intense marital love "savours too much of the Flesh." Mrs. Adams interrupts this conversation, objecting that Mr. Adams does not enact his own disparagement of marital love: not only has he been a loving husband, but "I declare if I had not been convinced you had loved me as well as you could, I can answer for myself I should have hated and despised you." She concludes, "Don't hearken to him, Mr. Joseph, be as good a Husband as you are able, and love your Wife with all your Body and Soul too."

Analysis

The opening chapters of Book IV lay the groundwork for the novel's final conflict and eventual resolution: the principal "good" characters have returned to the place of their origin, and their primary adversary, Lady Booby, arrives back on the scene as well (along with Slipslop, her subaltern and imitator). Book IV will turn out to be a more unified book than the preceding three, in terms of both the place and the time of the action, as Fielding confines the events to the Boobys' parish and specifies the passage of a discrete number of days. The overall effect gives a sense of coherent dramatic conflict, rather different from the diffuse picaresque plotting of Books I through III.

A burgeoning cast of secondary characters also lends heft to the building action: the family of Mr. Adams enters the story for the first time, as do the newly married Mr. Booby and Pamela. The Pedlar turns up again, a

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Lawyer and Justice materialize, and an embodiment of the vacuous fashionable world appears in the person of a would-be Bellarmine (whose name will turn out to be Beau Didapper). These secondary characters, whose ranks will swell in succeeding chapters, do more than fill out the stage; they also increase the tension between Lady Booby and the lovers, as Lady Booby schemes to get all of these originally neutral players on her side: Mr. Booby's amiability, Pamela's snobbery, Lawyer Scout's unscrupulousness, and Mrs. Adams's fear of poverty all present her with opportunities for driving apart the lovers and neutralizing their advocate, Mr. Adams; she even has plans for the selfish lust of Didapper. The Pedlar, of course, remains an instrument of providence, and he will continue to perform this role in the coming chapters.

The episode in which Mr. Adams again counsels Joseph against passionate attachments and then, hearing of his own son's supposed drowning, fails to practice what he has preached reveals another dimension of Adams's fallibility, though whether his weakness makes him more or less sympathetic will be up to the eye of the beholder. This scene has had a precursor in Book III, Chapter XI, when Adams, bound with Joseph to a bedpost, "comforted" his young friend by urging him to give up the "Folly of Grief" and resign himself contentedly to the cosmic plan that is about to subject "the prettiest, kindest, loveliest, sweetest" Fanny to "the utmost Violence which Lust and Power can inflict"; the parson even construed the impending rape of Fanny as an act of divine justice, a punishment of Joseph for the sin of repining. The scene at the bedpost, then, revealed Adams as an inhuman sermonizer, failing to enact the spontaneous, sympathetic good nature that has generally distinguished him. He has a rationalistic side to his personality; it is the part of him that responds to the literature of classical stoicism with its injunction to transcend all human feelings and attachments.

In the opposition between the sternly sententious clergyman and the warm and disconsolate lover, the former surely forfeits a great deal of the reader's sympathy. In Book IV, Chapter VIII, however, Fielding revisits this opposition and may qualify it somewhat, depending on one's interpretation. Here, Adams again admonishes his parishioner to "divest himself of all human Passion"; this time he is concerned that Joseph is too eager to get married, and he warns that if sexual avidity is the motivation then Joseph is sinning, while if anxiety for Fanny's welfare is the motivation then Joseph ought to be putting his trust in providence. Adams instructs Joseph to prepare himself to accept even the loss of his beloved Fanny "peaceably, quietly, and contentedly," "[a]t which Words one came hastily in, and acquainted Mr. Adams that his youngest Son was drowned." Suddenly, the preacher who insisted that anyone who indulges in exorbitant grief is "not worthy the Name of a Christian" begins lamenting his own personal loss. Like the biblical

Abraham, Mr. Abraham Adams has to confront the idea that the divine will has demanded the death of his beloved son; in both cases, the apparent necessity of the son's death is a test of the father's faith and resignation. Joseph urges the parson to follow his own advice, resign himself, and look forward to a reunion in heaven; Adams, with unconscious irony, refuses this counsel, so it is doubly fortunate that Dick eventually turns out not to have drowned at all. As usual, however, Adams fails to see when his weaknesses have been exposed, and he quickly snaps back to his formal sermonizing mode.

Mr. Adams's conspicuous failure by the lights of his own code has emboldened Joseph: the young man points out his mentor's inconsistency and observes that it is "easier to give Advice than to take it." Adams's rather petulant response to this challenge of his authority sharpens the issue for the reader, who must decide whether the parson has revealed that all his supposed virtue is in fact just a hypocritical penchant for arrogating a position of moral authority. Despite how neatly this scene seems to fit into Fielding's dominant theme of the exposure of pretense, however, few readers are likely to take the condemnation of Adams as far as this; Homer Goldberg articulates a sensible position when he observes that "[a]lthough the incident is similar in structure to Fielding's unmaskings of hypocrisy, the paradox of Adams's behaviour is not that he is worse than he pretends to be but that he is better than he knows." Indeed, the passive-resignation brand of Christianity that Adams has recommended in his stoical sermonizing is by no means identical with the active charitable love of neighbor that he elsewhere advocates and consistently enacts; his extraordinary goodness takes its distinctive character not from his erudition or from his reason but rather from his natural and spontaneous affections, of the sort that he keeps censuring in Joseph. The proper attitude toward Mr. Adams is probably the one that Mrs. Adams espouses near the end of the scene when, after expressing at length her affection for the husband who is more generous than he will admit, she undercuts his teaching authority by saying, "Don't hearken to him, Mr. Joseph." As Maurice Johnson suggests, Fielding likely means for readers to follow Mrs. Adams in regarding the parson as thoroughly lovable but not always a reliable moral philosopher.

Book IV, Chapters IX through XVI

Summary

Chapter IX

Lady Booby meets the Gentleman who assaulted Fanny Goodwill and immediately conceives plans of using him to get Joseph Andrews away from Fanny. In order to give this Gentleman, Beau Didapper, access to

his intended victim, Lady Booby takes her guests to see the Adams household, promising the amusing spectacle of a large family subsisting on a meager income. Mrs. Adams is embarrassed to receive her upper-class visitors without having tidied up the house for them. The Beau flirts with Fanny, and Lady Booby compliments the young son, Dick Adams, on his appearance. When she asks to hear him read, Mr. Abraham Adams issues the command in Latin, confusing Dick, but eventually they understand each other and Dick consents to read.

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Chapter X

Dick reads the story of Leonard, a married man, and Paul, his unmarried friend. Paul pays a lengthy visit to Leonard and his wife and discovers that the couple are prone to have vigorous disputes, often concerning the most trivial matters. Paul always maintains neutrality during these disputes, but one day in private talks he tells each spouse that he or she may be right on the merits of the argument but ought to yield the point anyway, "for can any thing be a greater Object of our Compassion than a Person we love, in the wrong?" This Doctrine of Submission has such good effects on the couple that they begin separately to appeal to Paul for advice during every disagreement. One day, however, they have an argument in his absence and begin to compare notes regarding the counsel he has given each of them; soon they discover numberless "Instances, in all which Paul had, on Vows of Secrecy, given his Opinion on both sides." The couple are now united in their anger toward the two-faced Paul, who returns to find both husband and wife suddenly cold toward him. Paul figures out quickly what has happened, and he and Leonard have a confrontation, the conclusion of which is preempted by an event that interrupts Dick's reading of the story.

Chapter XI

Beau Didapper makes a move on Fanny, prompting Joseph to box him on the ear. A melee ensues, which Mr. Booby finally breaks up. In the aftermath, Lady Booby, Mr. Booby, and Pamela Andrews Booby all suggest that Fanny's virtue was hardly worth defending and that Joseph's marriage to her would shame the family. Joseph leaves with Fanny, "swearing he would own no Relation to any one who was an Enemy to her he loved more than all the World." After all the visitors have left, Mrs. Adams and their eldest daughter scold the clergyman for advocating for the young couple. Suddenly Joseph and Fanny return with the Pedlar to invite the Adamses to dine at a nearby alehouse.

Chapter XII

The Pedlar has been researching the Booby family and has discovered that Sir Thomas bought Fanny from a traveling woman when Fanny

was three or four. After the dinner at the alehouse, he offers to reveal to Fanny who her parents are. He tells a story of having been a drummer with an Irish regiment and coming upon a woman who thereafter lived with him as his mistress. Eventually she died of a fever, but on her deathbed she confessed having stolen and sold a child during a time when she was traveling with a band of gypsies. The buyer was Sir Thomas, and the original parents were a couple named Andrews who lived about thirty miles from the Squire. Everyone reacts strongly to this information; Mr. Adams falls on his knees and gives thanks "that this Discovery had been made before the dreadful Sin of Incest was committed."

Chapter XIII

Lady Booby retires to her room early, throws herself on her bed, and endures "Agonies of Love, Rage, and Despair." Mrs. Slipslop arrives and commiserates her, informing her of Beau Didapper's plan to abduct Fanny. Lady Booby dismisses Slipslop with an order to report back when the abduction of Fanny has been executed. Alone, Lady Booby goes back to talking to herself about her degrading passion for Joseph and the absurdity of his preference for Fanny. Soon, however, Slipslop returns with the news that Joseph and Fanny have been revealed to be siblings. Lady Booby rushes off to tell Pamela, who disbelieves the report because she has never heard that her parents had any children other than herself and Joseph. Lady Booby summons Joseph, Fanny, and the Pedlar to the Hall, where the Pedlar repeats his tale. Mr. Booby persuades everyone to withhold judgment on the story until the next day, when Mr. and Mrs. Andrews will arrive to meet their daughter and son-in-law.

Chapter XIV

Late at night, Beau Didapper goes off in search of the sleeping Fanny and accidentally jumps into bed with Slipslop, who takes the Beau to be Joseph. Once the participants discover their mistakes, Slipslop decides to pretend that Didapper has scandalized her by making this attempt, hoping thereby to "restore her Lady's Opinion of her impregnable Chastity." Her cry of "Murther! Murther! Rape! Robbery! Ruin!" brings the barely clad Adams to the rescue, but in the dark he takes the soft-skinned Didapper to be the woman and the bearded Slipslop to be the man, so he attacks Slipslop and allows Didapper to make his escape. He scuffles with Slipslop, and when Lady Booby arrives to find them together in bed and in states of undress, she naturally misinterprets the situation. She soon spots Didapper's laced shirt and diamond buttons, however, and together they sort out what has happened. Lady Booby laughs and departs, and Mr. Adams soon follows suit, but instead of returning to his own bed, he accidentally enters Fanny's room. Fanny is sleeping so deeply

that she does not wake up, so she and the clergymen share the bed innocently until morning. Joseph enters the chamber at dawn, whereupon the two bedfellows awake and are surprised to see each other. Joseph is briefly angry at the clergyman, but Adams explains the events of the night before, and Joseph concludes that Adams simply "turned right instead of left." He then leads Mr. Adams back to his room.

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Chapter XV

Joseph returns to Fanny's room after she has dressed, and they vow that in case they should turn out really to be siblings, they will both remain perpetually celibate. Mr. and Mrs. Andrews arrive after breakfast, and when Mr. Booby broaches the topic of the stolen child, Mr. Andrews denies that he and his wife ever lost a child in that manner. Lady Booby calls the Pedlar to repeat his story, however, and it prompts Mrs. Andrews to claim Fanny as her child. Mrs. Andrews then explains to her husband that she bore him a daughter when he was a soldier away in Gibraltar and that the gypsies stole the child and replaced it with a sickly boy, whom she soon named Joseph. The Pedlar asks Mrs. Andrews whether the boy had a distinctive mark on his chest; she answers in the affirmative, and Joseph unbuttons his coat to show the evidence. At the mention of the birthmark Mr. Adams begins to remember his conversation with Wilson, but the Pedlar makes the crucial connection, assuring Joseph "that his Parents were Persons of much greater Circumstances than those he had hitherto mistaken for such." It so happens that Wilson has just arrived at the gates of Booby Hall for his promised visit to the parish. A servant apprises him of the connection that has just been discovered, and Wilson hastens to the room to embrace Joseph as his long-lost son. Joseph, after things have been explained to him, falls at the feet of his new father and begs his blessing.

Chapter XVI

Mr. Booby invites everyone to accompany him and Pamela to their country home, since Lady Booby is now too bitter over the loss of Joseph to entertain any company. They all comply, and during the ride Joseph arranges with Wilson that he and Fanny will marry after Mrs. Wilson is with them. Everyone arrives safely, and Saturday night brings Mrs. Wilson. Soon the happy day arrives, and Fielding describes the wardrobe and wedding arrangements in some detail. The events of the wedding night he leaves to the reader's imagination, though he makes clear in general terms that it is a rousing success.

Soon the Wilsons return home with the newlyweds in tow. Mr. Booby awards Fanny a fortune of £2,000, with which Joseph purchases a small estate near his father's; Fanny manages the dairy and is soon on

her way to producing their first child. Mr. Booby also awards Mr. Adams a living of £130 per year and makes the Pedlar an excise-man. Lady Booby soon returns to London, where card games and a young soldier allow her to forget Joseph.

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Analysis

Fielding's great theme of appearance versus reality dominates the last chapters of the novel, obtruding itself in a couple of spectacular plot developments. The climactic sequence in which both Joseph and Fanny turn out to have been involved in separate but linked gypsy-changeling incidents is of course the most consequential deployment of the theme in the entire novel; by far the funniest, however, is the episode in which a number of the overnight guests at Booby Hall find themselves in the wrong beds.

In addition to being good screwball comedy, the nocturnal confusion sequence epitomizes the entire story and culminates the novel's pervasive sexual comedy. As Hamilton Macallister remarks, "Each character re-enacts the role he plays in the novel. It is Didapper's fate not to get his woman, Mrs. Slipslop's to lust unsatisfied. . . . It is the fate of Lady Booby to come too late and misunderstand, Adams to rush to the help of a woman in distress and cause worse confusion, Fanny to see her virtue in apparent extreme danger. The humour is not mere slapstick, as it is sometimes elsewhere in the novel; always it is true to character." One may add that it is Adams's fate to endure humiliations: as with his fall into Trulliber's sty and his run-ins with hog's blood and a chamber pot, the parson here endures severe humiliations but, as ever, he successfully washes off the sordidness of the ordeal. Detected in the beds of two women who are not his wife, Adams earns the condemnation of Mrs. Slipslop (of all people), who hypocritically calls him "the wickedest of all Men," and the laughter of Lady Booby; he even endures the suspicions of Joseph and Fanny, whose virtue he has cultivated and defended but who in the harsh light of morning wonder whether he has not finally joined the long line of Fanny's would-be debauchers. Through it all Parson Adams remains, in the words of Homer Goldberg, "transcendentally comic," though as Goldberg further observes, the scene of Joseph momentarily sitting in judgment of his mentor and then "mellow[ing] into indulgent superiority" continues the process of the younger man's asserting himself against Adams and supplanting him as protagonist.

Beau Didapper, whose mistaking of Slipslop's chamber for Fanny's initiates the hi-jinx, plays an interesting role in dramatizing the theme of pretense. In his repulsive effeminacy he exemplifies the vanity of fashionable society, its essential hollowness and enervation: like Bellarmine but with less success,

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he attempts to lure a woman with the enticements of wealth and social elevation. In his physical person he is dandyish and diminutive, so little threatening that when he attempts to force himself on Fanny she manages, for once, to fight off her attacker on her own. Her resistance forces him to assign the work of her seduction to a servant — an abject admission of weakness, not at all the same thing as the Hunter of Men's sending his servants to bring Fanny where he himself plans to assault her. Only Didapper's extreme conceit allows him to believe that he could successfully impersonate Joseph and seduce Fanny; to the reader, who appreciates the gulf between Joseph's masculinity and Didapper's effeminacy, the notion is risible. For all the Beau's ludicrousness and corruption, however, he is consummately acceptable to polite society. Simon Varey points out the euphemistic delicacy with which Didapper leaves his servant to "make [Fanny] any Offers whatever"; whatever else he is, Didapper is Lady Booby's "polite Friend," an emissary from fashionable or "polite" society.

The comedy of appearance and reality reaches its climax with the revelations of the respective origins of Joseph and Fanny; not only do the two lovers turn out to be other than they were thought to be, but in plot terms the main structure is a reversal of perceptions and expectations. To the former point, it is interesting to re-read the novel in the knowledge of Joseph's real parentage: such details as the precise wording of Fielding's introduction of the hero ("Joseph Andrews . . . was esteemed to be the only son of Gaffar and Gammer Andrews") show the novelist keeping up the fiction but being careful to say nothing he will have to contradict later. For readers who have some familiarity with romance conventions, of course, Fielding may effectively have given the game away when Wilson mentions (with Joseph conveniently asleep) the kidnapping of his eldest son and the son's convenient identifying birthmark. Other markers have been present all along; as in fairy tales, a fair complexion is an index of gentility, and Betty the chambermaid once argued for Joseph's high birth on the basis of his white skin. If Joseph is a gentleman in disguise, then, he has certainly been hiding in plain sight.

With respect to the final movement of the plot, the revelation of Fanny's having been born to Mr. and Mrs. Andrews initially makes it seem that, in addition to battling Lady Booby, the lovers have lost the support of providence and their friends; as Goldberg points out, "even Adams rejoices at the prevention of their marriage." Their predicament, which seems to be growing more dire, is in truth progressively ameliorating, as the discovery of Fanny's parentage leads to the discovery of Joseph's parentage, and both these discoveries ultimately contribute to the happiness and prosperity of the lovers. This drastic reversal, which owes much to the plots of such classical dramatists as Mr. Adams's beloved Æschylus,

enhances the impact of the lovers' eventual bliss by making it seem fortuitous despite the fact that most readers will have been confident of the happy outcome from the first news of Joseph's marital aspirations.

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2.9 SUMMARY

The mock-heroic description of the amorous Mrs. Slipslop as a "hungry tigress" is an excellent example of Fielding's use of the burlesque in his diction. The larger context of the pursuit of Joseph, however, offers ample illustration of the "only source of the true Ridiculous" affectation. The affectation of Lady Booby is more dangerous than Slipslop's because it involves deceit and hypocrisy. The hint to this is given by her casual though outwardly correct behavior after the death of Sir Thomas. Resting on the seventh day from her mourning or from her cards she calls for Joseph, and falsely attributes his lack of forwardness to secrecy and designing modesty; she judges Joseph's actions by her own. In a series of leading questions, Lady Booby sounds out Joseph, but just as the simple Parson Adams failed to understand the affected language of Slipslop, so the straightforward Joseph fails to understand the innuendoes of Lady Booby, who characteristically interprets his innocence as pretense.

The danger of Lady Booby's behaviour lies in the turbulence of the conflict between passion and reason; she knows neither herself nor the true nature of Joseph, nor can she put into practice the principle of self-control. Joseph's tempting virginity still festers in her and we are thus prepared for her even more extravagant vacillations in Book IV. Her jealousy of Betty, the chambermaid, also suggests the jealousy she is to feel when she learns about Fanny. The mortification which Lady Booby feels at the revelation of Joseph's unshakable virtue is a result of her vanity. Above all, she is concerned for her reputation; she desperately wants Joseph but only if their affair can be kept secret. Her tremendous hypocrisy is exactly what Fielding most scorns. To illustrate this, he has mockingly inverted the situation of Richardson's Pamela; here it is the women who are sexually rampant.

If there is danger in Lady Booby's deceit, there is nothing more than ostentation in the open pursuit of Joseph by Mrs. Slipslop. Her vanity complements the hypocrisy of Lady Booby and, between the two of them; we have a perfect spectacle of affectation, the source of the true ridiculous. It is ludicrous that such a grotesque cripple as Slipslop should be casting eyes of affection on Joseph. The comedy is emphasized by Slipslop's manner of speaking; just as she thinks herself eminently suited for the handsome Joseph, so she considers her language

2.10. KEY WORDS

1. The History of the Adventures of Joseph Andrews and of his Friend Mr. Abraham Adams

The History of the Adventures of Joseph Andrews and of his Friend Mr. Abraham Adams, was the first published full-length novel of the English author and magistrate Henry Fielding

2. Henry Fielding

Henry Fielding (Sharpham, 22 April 1707 – near Lisbon, 8 October 1754) was an English novelist and dramatist known for his rich earthy humour and satirical prowess

3. The Female Husband of 1746

The Female Husband of 1746 is a fictionalized account of a notorious case in which a female transvestite was tried for duping another woman into marriage.

4. 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.

5. 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.

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2.11 REVIEW QUESTIONS

1. Write down the summary of the novel, "Joseph Andrews".
2. Explain the significance of Racism in Joseph Andrews.
3. Describe the different themes used in the novel.
4. Sketch the character of Joseph in the novel, "Joseph Andrews".
5. Explain the following Quotations:
 - "The only Source of the true Ridiculous (as it appears to me) is Affectation." – Discuss.
 - "It is a trite but true Observation, that Examples work more forcibly on the Mind than Precepts." – Examine the statement.
 - "Mr. Joseph Andrews, the Hero of our ensuing History, was esteemed to be the only Son of Gaffar and Gammer Andrews,

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and Brother to the illustrious Pamela, whose Virtue is at present so famous." – Explain.

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6. Which Act is alleged to be a direct response to Fielding's activities?
7. List out some of the works of Henry Fielding.
8. Who did cultivate Joseph's moral and intellectual potential in this novel?
9. Describe the revealing scene of parentage of Joseph and Fanny.

2.12 FURTHER READINGS

1. The Oxford Companion to English Literature - Margaret Drabble
2. Books and writers - Henry Fielding

CHAPTER 3 TESS OF THE D'URBERVILLES—THOMAS HARDY

*Tess of the D'urbervilles—
Thomas Hardy*

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★ STRUCTURE ★

- 3.0 Learning Objectives
- 3.1 Introduction
- 3.2 About the Author
- 3.3 Tess of the D'urbervilles – Plot
- 3.4 Important Characters
- 3.5 Analysis of Major Characters
- 3.6 Themes, Motifs and Symbols
- 3.7 Summary and Analysis
- 3.8 Important Quotations
- 3.9 Summary
- 3.10 Key Words
- 3.11 Review Questions
- 3.12 Further Readings

3.0 LEARNING OBJECTIVES

After reading this chapter, you will be able to:

- know about the English Novelist, “Thomas Hardy”.
- describe the literary career of Hardy
- narrate the story of the novel, “Tess of the d'Urbervilles”
- write about the important characters of the novel

3.1 INTRODUCTION

Tess of the d'Urbervilles: A Pure Woman Faithfully Presented, also known as **Tess of the d'Urbervilles: A Pure Woman**, **Tess of the d'Urbervilles** or just **Tess**, is a novel by Thomas Hardy, first published in 1891. It initially appeared in a censored and serialised version, published by the British illustrated newspaper, **The Graphic**. It is Hardy's penultimate

novel, followed by *Jude the Obscure*. Though now considered a great classic of English literature, the book received mixed reviews when it first appeared, in part because it challenged the sexual mores of Hardy's day. The original manuscript is on display at the British Library, showing that it was originally titled "Daughter of the d'Urbervilles."

3.2 ABOUT THE AUTHOR

Thomas Hardy, OM (2 June 1840 – 11 January 1928) was an English novelist and poet. While his works typically belong to the Naturalism movement, several poems display elements of the previous Romantic and Enlightenment periods of literature, such as his fascination with the supernatural.

While he regarded himself primarily as a poet who composed novels mainly for financial gain, during his lifetime he was much better known for his novels, such as *Tess of the d'Urbervilles* and *Far from the Madding Crowd*, which earned him a reputation as a great novelist. The bulk of his fictional works, initially published as serials in magazines, were set in the semi-fictional land of Wessex (based on the Dorchester region where he grew up) and explored tragic characters struggling against their passions and social circumstances.

Hardy's poetry, first published in his fifties, has come to be as well regarded as his novels and has had a significant influence over modern English poetry, especially after The Movement poets of the 1950s and 1960s cited Hardy as a major figure.

Life

Thomas Hardy was born at Higher Bockhampton, a hamlet in the parish of Stinsford to the east of Dorchester in Dorset, England. His father (Thomas) worked as a stonemason and local builder. His mother Jemima was well-read, and educated Thomas until he went to his first school at Bockhampton at age eight. For several years he attended a school run by a Mr Last. Here he learned Latin and demonstrated academic potential. However, a family of Hardy's social position lacked the means for a university education, and his formal education ended at the age of 16 when he became apprenticed to John Hicks, a local architect. Hardy trained as an architect in Dorchester before moving to London in 1862; there he enrolled as a student at King's College, London. He won prizes from the Royal Institute of British Architects and the Architectural Association. Hardy never felt at home in London. He was acutely conscious of class divisions and his social inferiority. However, he was interested in social reform and was familiar with the works of John Stuart Mill. He was also

introduced to the works of Charles Fourier and Auguste Comte during this period by his Dorset friend Horace Moule. Five years later, concerned about his health, he returned to Dorset and decided to dedicate himself to writing.

In 1870, while on an architectural mission to restore the parish church of St Juliot in Cornwall, Hardy met and fell in love with Emma Lavinia Gifford, whom he married in 1874. Although he later became estranged from his wife, who died in 1912, her death had a traumatic effect on him. After her death, Hardy made a trip to Cornwall to revisit places linked with their courtship, and his Poems 1912-13 reflect upon her passing. In 1914, Hardy married his secretary Florence Emily Dugdale, who was 39 years his junior. However, he remained preoccupied with his first wife's death and tried to overcome his remorse by writing poetry.

Hardy became ill with pleurisy in December 1927 and died at Max Gate just after 9 p.m. on 11 January 1928, having dictated his final poem to his wife on his deathbed; the cause of death was cited, on his death certificate, as "cardiac syncope", with "old age" given as a contributory factor. His funeral was on 16 January at Westminster Abbey, and it proved a controversial occasion because Hardy and his family and friends had wished for his body to be interred at Stinsford in the same grave as his first wife, Emma. However, his executor, Sir Sydney Carlyle Cockerell, insisted that he be placed in the abbey's famous Poets' Corner. A compromise was reached whereby his heart was buried at Stinsford with Emma, and his ashes in Poets' Corner.

Shortly after Hardy's death, the executors of his estate burnt his letters and notebooks. Twelve records survived, one of them containing notes and extracts of newspaper stories from the 1820s. Research into these provided insight into how Hardy kept track of them and how he used them in his later work. In the year of his death Mrs Hardy published *The Early Life of Thomas Hardy, 1841-1891*: compiled largely from contemporary notes, letters, diaries, and biographical memoranda, as well as from oral information in conversations extending over many years.

Hardy's work was admired by many writers of a younger generation including D. H. Lawrence and Virginia Woolf. In his autobiography *Goodbye to All That*, Robert Graves recalls meeting Hardy in Dorset in the early 1920s. Hardy received him and his new wife warmly, and was encouraging about his work. In 1910, Hardy was awarded the Order of Merit.

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Religious beliefs

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Hardy's family was Anglican, but not especially devout. He was baptised at the age of five weeks and attended church, where his father and uncle contributed to music. However, he did not attend the local Church of England school, instead being sent to Mr Last's school, three miles away. As a young adult, he befriended Henry R. Bastow (a Plymouth Brethren man), who also worked as a pupil architect, and who was preparing for adult baptism in the Baptist Church. Hardy flirted with conversion, but decided against it. Bastow went to Australia and maintained a long correspondence with Hardy, but eventually Hardy tired of these exchanges and the correspondence ceased. This concluded Hardy's links with the Baptists.

Hardy's idea of fate in life gave way to his philosophical struggle with God. Although Hardy's faith remained intact, the irony and struggles of life led him to question the traditional Christian view of God:

"The Christian god — the external personality — has been replaced by the intelligence of the First Cause...the replacement of the old concept of God as all-powerful by a new concept of universal consciousness. The 'tribal god, man-shaped, fiery-faced and tyrannous' is replaced by the 'unconscious will of the Universe' which progressively grows aware of itself and 'ultimately, it is to be hoped, sympathetic'".

Hardy's religious life seems to have mixed agnosticism, deism, and spiritism. Once, when asked in correspondence by a clergyman about the question of reconciling the horrors of pain with the goodness of a loving God, Hardy replied,

"Mr. Hardy regrets that he is unable to offer any hypothesis which would reconcile the existence of such evils as Dr. Grosart describes with the idea of omnipotent goodness. Perhaps Dr. Grosart might be helped to a provisional view of the universe by the recently published Life of Darwin, and the works of Herbert Spencer, and other agnostics."

Nevertheless, Hardy frequently conceived of and wrote about supernatural forces that control the universe, more through indifference or caprice than any firm will. Also, Hardy showed in his writing some degree of fascination with ghosts and spirits. Despite these sentiments, Hardy retained a strong emotional attachment to the Christian liturgy and church rituals, particularly as manifested in rural communities, that had been such a formative influence in his early years, and Biblical references can be found woven throughout many of Hardy's novels.

Novels

Hardy's first novel, *The Poor Man and the Lady*, finished by 1867, failed to find a publisher and Hardy destroyed the manuscript so only parts of the novel remain. He was encouraged to try again by his mentor and friend, Victorian poet and novelist George Meredith. *Desperate Remedies*

(1871) and *Under the Greenwood Tree* (1872) were published anonymously. In 1873 *A Pair of Blue Eyes*, a novel drawing on Hardy's courtship of his first wife, was published under his own name. The term "cliffhanger" is considered to have originated with the serialized version of this story (which was published in *Tinsley's Magazine* between September 1872 and July 1873) in which Henry Knight, one of the protagonists, is left literally hanging off a cliff.

Hardy said that he first introduced Wessex in *Far from the Madding Crowd* (1874), his next novel. It was successful enough for Hardy to give up architectural work and pursue a literary career. Over the next twenty-five years Hardy produced ten more novels.

The Hardy moved from London to Yeovil and then to Sturminster Newton, where he wrote *The Return of the Native* (1878). In 1885, they moved for a last time, to Max Gate, a house outside Dorchester designed by Hardy and built by his brother. There he wrote *The Mayor of Casterbridge* (1886), *The Woodlanders* (1887); and *Tess of the d'Urbervilles* (1891), the last of which attracted criticism for its sympathetic portrayal of a "fallen woman" and was initially refused publication. Its subtitle, *A Pure Woman: Faithfully Presented* was intended to raise the eyebrows of the Victorian middle-classes.

Jude the Obscure, published in 1895, met with even stronger negative outcries from the Victorian public for its frank treatment of sex, and was often referred to as "Jude the Obscene". Heavily criticized for its apparent attack on the institution of marriage through the presentation of such concepts as erotolepsy, the book caused further strain on Hardy's already difficult marriage because Emma Hardy was concerned that *Jude the Obscure* would be read as autobiographical. Some booksellers sold the novel in brown paper bags, and the Bishop of Wakefield is reputed to have burnt his copy. In his postscript of 1912, Hardy humorously referred to this incident as part of the career of the book: "After these [hostile] verdicts from the press its next misfortune was to be burnt by a bishop — probably in his despair at not being able to burn me".

Despite this criticism, Hardy had become a celebrity in English literature by the 1900s, with several highly successful novels behind him, yet he felt disgust at the public reception of two of his greatest works and gave up writing fiction altogether. Other novels written by Hardy include two on a Tower, a romance story set in the world of Astronomy.

Literary themes

Hardy critiques certain social constraints that hindered the lives of those living in the 19th century. Considered a Victorian Realist writer, Hardy examines the social constraints that are part of the Victorian status quo, suggesting these rules hinder the lives of all involved and

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ultimately lead to unhappiness. In *Two on a Tower*, Hardy seeks to take a stand against these rules and sets up a story against the backdrop of social structure by creating a story of love that crosses the boundaries of class. The reader is forced to consider disposing of the conventions set up for love. Nineteenth-century society enforces these conventions, and societal pressure ensures conformity. Swithin St Cleve's idealism pits him against contemporary social constraints. He is a self-willed individual set up against the coercive strictures of social rules and mores.

"In a novel structured around contrasts, the main opposition is between Swithin St Cleve and Lady Viviette Constantine, who are presented as binary figures in a series of ways: aristocratic and lower class, youthful and mature, single and married, fair and dark, religious and agnostic...she [Lady Viviette Constantine] is also deeply conventional, absurdly wishing to conceal their marriage until Swithin has achieved social status through his scientific work, which gives rise to uncontrolled ironies and tragic-comic misunderstandings (Harvey 108)."

Hardy's stories take into consideration the events of life and their effects. Fate plays a significant role as the thematic basis for many of his novels. Characters are constantly encountering crossroads, which are symbolic of a point of opportunity and transition. *Far From the Madding Crowd* tells a tale of lives that are constructed by chance. "Had Bathsheba not sent the valentine, had Fanny not missed her wedding, for example, the story would have taken an entirely different path." Once things have been put into motion, they will play out. Hardy's characters are in the grips of an overwhelming fate.

Poetry

In 1898 Hardy published his first volume of poetry, *Wessex Poems*, a collection of poems written over 30 years. Hardy claimed poetry as his first love and after a great amount of negative criticism erupted after the publication of his novel *Jude the Obscure*, Hardy decided to give up writing novels permanently and to focus his literary efforts on writing poetry. After giving up the novel form, Hardy continued to publish poetry collections until his death in 1928. Although he did publish one last novel in 1897, that novel, *The Well-Beloved*, had actually been written prior to *Jude the Obscure*.

Although his poems were not initially as well received by his contemporaries as his novels were, Hardy is now recognized as one of the greatest poets of the twentieth century. His verse had a profound influence on later writers, notably Philip Larkin, who included many of Hardy's poems in the edition of the *Oxford Book of Twentieth Century English Verse* that Larkin edited in 1973.

In a recent biography on Hardy, Claire Tomalin argues that Hardy became a truly great English poet after the death of his first wife, Emma, beginning with the elegies he wrote in her memory, calling these poems, "one of the finest and strangest celebrations of the dead in English poetry."

Most of his poems such as "Neutral Tones" and "A Broken Appointment" deal with themes of disappointment in love and life (which were also prominent themes in his novels), and mankind's long struggle against indifference to human suffering. Using stylistic patterns similar to those that he used in his novels, Hardy sometimes wrote ironic poems, like "Ah, Are You Digging On My Grave," in which he employed twist endings in the last few lines or in the last stanza to convey that irony. Some, like "The Darkling Thrush" and "An August Midnight", appear as poems about writing poetry, because the nature mentioned in them gives Hardy the inspiration to write. His compositions range in style from the three-volume epic closet drama *The Dynasts* to shorter poems such as "A Broken Appointment." A particularly strong theme in the *Wessex Poems* is the long shadow that the Napoleonic Wars cast over the nineteenth century, for example, in "The Sergeant's Song" and "Leipzig".

A few of Hardy's poems, such as "The Blinded Bird" (a melancholy polemic against the sport of vinkenzetting), display his love of the natural world and his firm stance against animal cruelty, exhibited in his antivivisectionist views and his membership in the RSPCA. A number of notable composers, including Gerald Finzi, Benjamin Britten, and Gustav Holst, have set poems by Hardy to music.

Locations in novels

Bere Regis is King's-Bere of *Tess*, Bincombe Down cross roads is the scene of the military execution in *A Melancholy Hussar*. It is a true story, the deserters from the German Legion were shot in 1801 and are recorded in the parish register. Bindon Abbey is where Clare carried her. Bournemouth is Sandbourne of *Hand of Ethelberta* and *Tess of the d'Urbervilles*, Bridport is Port Bredy, Charborough House and its folly tower is the model for Welland House in the novel *Two on a Tower*. Corfe Castle is the Corvsgate-Castle of *Hand of Ethelberta*. Cranborne Chase is *The Chase* scene of *Tess's* seduction. Milborne St Andrew is "Millpond St Judes" in *Far From the Madding Crowd*. Charborough House is located between Sturminster Marshall and Bere Regis. Charborough House and its folly tower is the model for Welland House in the novel *Two on a Tower* by Thomas Hardy. Little England Cottage, Milborne St Andrew being the location of Swithin St Cleaves home and remains as described to this day. Dorchester, Dorset is

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Casterbridge, the scene of Mayor of Casterbridge. Dunster Castle in Somerset is Castle De Stancy of *A Laodicean*. Fordington moor is Durnover moor and fields. Greenhill Fair near Bere Regis is Woodbury Hill Fair, Lulworth Cove is Lulstead Cove, Marnhull is Marlott of *Tess of the d'Urbervilles*, Melbury House near Evershot is Great Hintock Court in *A Group of Noble Dames*. Minterne is Little Hintock, Owermoigne is Nether Moynton in *Wessex Tales*.

Influence

Hardy provides the springboard for D. H. Lawrence's *Study of Thomas Hardy* (1936). Though this work became a platform for Lawrence's own developing philosophy rather than a more standard literary study, the influence of Hardy's treatment of character and Lawrence's own response to the central metaphysic behind many of Hardy's novels helped significantly in the development of *The Rainbow* (1915, suppressed) and *Women in Love* (1920, private publication). Hardy was clearly the starting point for the character of the novelist Edward Driffield in W Somerset Maugham's novel *Cakes and Ale*. Thomas Hardy's works feature prominently in the narrative in Christopher Durang's *The Marriage of Bette and Boo*, in which a graduate thesis analysing *Tess of the d'Urbervilles* is interspersed with analysis of Matt's family's neuroses.

Works

Prose

Hardy divided his novels and collected short stories into three classes:

Novels of Character and Environment

- *The Poor Man and the Lady* (1867, unpublished and lost)
- *Under the Greenwood Tree* (1872)
- *Far from the Madding Crowd* (1874)
- *The Return of the Native* (1878)
- *The Mayor of Casterbridge* (1886)
- *The Woodlanders* (1887)
- *Wessex Tales* (1888, a collection of short stories)
- *Tess of the d'Urbervilles* (1891)
- *Life's Little Ironies* (1894, a collection of short stories)
- *Jude the Obscure* (1895)

Romances and Fantasies

- A Pair of Blue Eyes (1873)
- The Trumpet-Major (1880)
- Two on a Tower (1882)
- A Group of Noble Dames (1891, a collection of short stories)
- The Well-Beloved (1897) (first published as a serial from 1892)

Novels of Ingenuity

- Desperate Remedies (1871)
- The Hand of Ethelberta (1876)
- A Laodicean (1881)

Hardy also produced a number of minor tales and a collaborative novel, *The Spectre of the Real* (1894). An additional short-story collection, beyond the ones mentioned above, is *A Changed Man and Other Tales* (1913). His works have been collected as the 24-volume *Wessex Edition* (1912–13) and the 37-volume *Mellstock Edition* (1919–20). His largely self-written biography appears under his second wife's name in two volumes from 1928–30, as *The Early Life of Thomas Hardy, 1840–91* and *The Later Years of Thomas Hardy, 1892–1928*, now published in a critical one-volume edition as *The Life and Work of Thomas Hardy*, edited by Michael Millgate (1984).

Short Story Collections

Life's Little Ironies

Short stories (with date of first publication)

- "How I Built Myself A House" (1865)
- "Destiny and a Blue Cloak" (1874)
- "The Thieves Who Couldn't Stop Sneezing" (1877)
- "The Duchess of Hamptonshire" (1878)
- "The Distracted Preacher" (1879)
- "Fellow-Townsmen" (1880)
- "The Honourable Laura" (1881)
- "What The Shepherd Saw" (1881)
- "A Tradition of Eighteen Hundred and Four" (1882)

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- "The Three Strangers" (1883)
- "The Romantic Adventures Of A Milkmaid" (1883)
- "Interlopers At The Knap" (1884)

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- "A Mere Interlude" (1885) (republished in Penguin Great Loves series)
- "A Tryst At An Ancient Earthwork" (1885)
- "Alicia's Diary" (1887)
- "The Waiting Supper" (1887-88)
- "The Withered Arm" (1888)
- "A Tragedy Of Two Ambitions" (1888)
- "The First Countess of Wessex" (1889)
- "Anna, Lady Baxby" (1890)
- "The Lady Icenway" (1890)
- "Lady Mottisfont" (1890)
- "The Lady Penelope" (1890)

Poetry collections

- The Photograph (1890)
- Wessex Poems and Other Verses (1898)
- Poems of the Past and Present (1901)
- The Man He Killed (1902)
- Time's Laughingstocks and Other Verses (1909)
- The Voice (1912)
- Satires of Circumstance (1914)
- Moments of Vision (1917)
- Collected Poems (1919)
- Late Lyrics and Earlier with Many Other Verses (1923)
- Human Shows, Far Phantasies, Songs and Trifles (1925)
- Winter Words in Various Moods and Metres (1928)
- The Complete Poems (Macmillan, 1976)
- Selected Poems (Edited by Harry Thomas, Penguin, 1993)
- Hardy: Poems (Everyman's Library Pocket Poets, 1995)
- Thomas Hardy: Selected Poetry and Nonfictional Prose (St. Martin's Press, 1996)

- Selected Poems (Edited by Robert Mezey, Penguin, 1998)
- Thomas Hardy: The Complete Poems (Edited by James Gibson, Palgrave, 2001)

Drama

- The Dynasts (verse drama)
 - The Dynasts, Part 1 (1904)
 - The Dynasts, Part 2 (1906)
 - The Dynasts, Part 3 (1908)
- The Famous Tragedy of the Queen of Cornwall at Tintagel in Lyonesse (1923) (one-act play)

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3.3 TESS OF THE D'URBERVILLE - PLOT

Thomas Hardy's *Tess of the d'Urbervilles* begins with the chance meeting between Parson Tringham and John Durbeyfield. The parson addresses the impoverished Durbeyfield as "Sir John," and remarks that he has just learned that the Durbeyfields are descended from the d'Urbervilles, a family once renowned in England. Although Parson Tringham mentions this only to note how the mighty have fallen, John Durbeyfield rejoices over the news. *Durbeyfield arrives at home during the May Day dance, in which his daughter Tess dances. During this celebration, Tess happens to meet three brothers: Felix, Cuthbert and Angel Clare. Angel does not dance with Tess, but takes note of her as the most striking of the girls. When Tess arrives at home, she learns that her father is at the tavern celebrating the news of his esteemed family connections. Since John must awake early to deliver bees, Tess sends her mother to get her father, then her brother Abraham, and finally goes to the tavern herself when none of them return.*

At the tavern, John Durbeyfield reveals ~~that~~ he has a grand plan to send his daughter to claim kinship with the remaining d'Urbervilles, and thus make her eligible to marry a gentleman. The next morning, John Durbeyfield is too ill to undertake his journey, thus Tess and Abraham deliver the bees. During their travels, the carriage wrecks and their horse is killed. Since the family has no source of income without their horse, Tess agrees to go to the home of the Stoke-d'Urbervilles to claim kinship. There she meets Alec d'Urberville, who shows her the estate and prepares to kiss her. Tess returns home and later receives a letter from Mrs. Stoke-d'Urberville, who offers Tess employment tending to her chickens. When Alec comes to take Tess to the d'Urberville estate, Joan thinks that he may marry Tess. On the way to the d'Urberville

estate at Trantridge, Alec drives the carriage recklessly and tells Tess to grasp him around the waist. He persists, and when Tess refuses him she calls her an artful hussy and rather sensitive for a cottage girl.

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When Tess meets Mrs. Stoke-d'Urberville, she learns that the blind woman has no knowledge that Tess is a relative. Tess becomes more accustomed to Alec, despite his continual propositions to her. She finds Alec hiding behind the curtains while Tess whistles to the bullfinches in his mother's bedroom.

During a weekend visit to Chaseborough, Tess travels with several other girls. Among these girls are Car and Nancy Darch, nicknamed the Queen of Spades and the Queen of Diamonds. Car carries a wicker basket with groceries on her head, and finds that a stream of treacle drips from this basket down her back. While all of the girls laugh at Car, she only notices that Tess is laughing and confronts her. Car appears ready to fight Tess when Alec d'Urberville arrives and takes her away. As Alec whisks Tess off, Car's mother remarks that Tess has "gotten out of the frying pan and into the fire."

On the journey home, Alec asks Tess why she dislikes when he kisses her, and she replies that she does not love him and in fact is sometimes angered by him. When Tess learns that Alec has prolonged the ride home, she decides to walk home herself. Alec asks her to wait while he ascertains their precise location, and returns to find Tess, who has fallen asleep. Alec has sex with Tess.

Several weeks later, Tess returns home. Tess tells Alec that she hates herself for her weakness and will never love him. While at home, Tess admits to her mother what happened and asks her why she did not warn Tess about the danger that men pose. Rumours abound concerning Tess's return to the village of Marlott. In fact Tess is pregnant and has bears the child months later. However, the child becomes gravely ill before she has had it baptized. Without the opportunity to call a minister, Tess baptizes the baby herself with the name Sorrow before it dies. When Tess meets the parson the next day, he agrees that the baby had been properly baptized, but refuses to give Sorrow a Christian burial until she convinces him otherwise.

Tess leaves Marlott once again to work at Talbothays dairy, where she works for Richard Crick and finds that Angel Clare, whom she vaguely remembers, now works at the dairy. The other milkmaids (Izz Huett, Retty Priddle, Marian) tell Tess that Angel is there to learn milking and that, since he is a parson's son, rarely notices the girls. Although his brothers are each clergymen and he was expected to be as well, Angel did not attend college because of philosophical and religious differences with his father and established church doctrine. He works at Talbothays to study the workings of a dairy in preparation for owning a farm himself one day.

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Angel grows fond of Tess, and begins arranging the cows so that she may milk the ones that are her favorites. However, Tess learns from Dairyman Crick that Angel has scorn for members of noble families, even those whose families have fallen from prominence. Tess realizes that the three other milkmaids are attracted to Tess, but they know that Angel prefers Tess. When Tess overhears the three milkmaids discussing this, she feels jealousy at the others' attraction for Angel, and begins to believe that, as a working woman, she is more suited to be a farmer's wife than a woman of equal rank as Angel. Still, Tess retreats from Angel's affections until he finally declares his love for her.

Angel visits his home in Emminster, where he discusses the possibility of marriage with his parents. While visiting his family, Angel realizes how life at Talbothays had changed him. Although his parents suggest that Angel will marry a local girl, Mercy Chant, Angel suggests that he should marry a woman with practical talents. His parents only consent when they feel certain that the woman is an unimpeachable Christian. When Angel returns from Emminster, he proposes to Tess, who rejects him without giving him a reason. Although he persists, she finally admits that she is a d'Urberville, thus a member of the type of family that he despises. When Angel remains unfazed by this news, she agrees to marry him.

Tess writes to her mother to ask whether she should admit the entirety of her past to Angel, but her mother assures her that she should not. Tess remains nervous concerning her impending marriage, attempting to postpone the date and forgetting to make important wedding plans. While in town with Angel, Tess sees a man who recognizes her from Trantridge and remarks on her questionable reputation. Angel defends her honour, but Tess realizes that she must tell him about her past with Alec d'Urberville. Tess writes Angel a letter and slips it under his doorway. The next morning Angel behaves normally. It is only on the day of her wedding that Tess finds that the letter slid under the carpet and Angel thus never found it.

After Angel and Tess marry, they go to Wellbridge for their honeymoon and remain at a home once owned by the d'Urbervilles. Tess learns from Jonathan Kail, who delivers a wedding gift from the Cricks, that the girls at Talbothays have suffered greatly since Angel and Tess left. On their wedding night, Angel and Tess vow to tell one another their faults. Angel admits that he had a short affair with a stranger in London, while Tess admits about Alec d'Urberville.

After telling Angel her story, Tess begs for forgiveness, but he claims that forgiveness is irrelevant, for she was one person and is now another woman in the same shape. She vows to do anything he asks and to die

if he would so desire, but he claims that there is discordance between her current self-sacrifice and past self-preservation. Although he claims to forgive her, Angel still questions whether or not he still loves her. Angel's obstinate nature blocks his acceptance of Tess's faults on principle, and he remains with Tess only to avoid scandal until he tells her that they should separate.

That night, Angel begins sleepwalking and carries Tess out of their home and across the nearby river to the local cemetery, where he places her in a coffin. She leads him back to bed without waking him, and the next morning he seems to remember nothing of the event. Angel tells Tess that he will go away from her and she should not come to him, but may write if she is ill or needs anything.

Tess returns home, where her family remains impoverished and Tess has no place to stay. When Tess receives a letter from Angel telling her that he has gone to the north of England to look for a farm, Tess uses this as an excuse to leave Marlott. Angel visits his parents and tells them nothing about his separation, but they sense that some difficulty has occurred in his marriage. Angel decides to go to Brazil to look for a farm, although he realizes that he has treated Tess poorly. Before leaving for Brazil, Angel sees Izz Huett and proposes that she accompany him to Brazil. When he asks her whether she loves him as much as Tess does, Izz replies that nobody could love him more than Tess does, because Tess would give up her life for Angel. Angel realizes his foolishness and tells Izz that her answer saved him from great folly.

Tess journeys to Flintcomb-Ash, where she will join Marian at a different farm. On her way to the farm, Tess finds the man from Trantridge who identified her when she was with Angel, and he demands an apology for allowing Angel to wrongfully defend her honour. Tess hides from him, and after she is propositioned by young men in a nearby inn the next morning, she clips off her eyebrows to make herself less unattractive.

Tess works as a swede-hacker at Flintcomb-Ash, a barren and rough place. Marian believes that Tess has been abused and thinks Angel may be to blame, but Tess refuses to allow Marian to mention Angel's name in such a derogatory manner. Izz Huett and Retty Priddle join Marian and Tess at Flintcomb-Ash, and Tess learns that the man who insulted her is the owner of the farm where she works. Car and Nancy Darch work at this farm as well, although neither recognize Tess. Since the conditions at Flintcomb-Ash are so arduous, Tess visits Emminster to ask the Clares for assistance, but does not approach them when she overhears Felix and Cuthbert Clare discussing how disreputable Angel's new wife must be. While returning to Flintcomb-Ash, Tess learns that a noted preacher is nearby: Alec d'Urberville.

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When Tess confronts Alec, he claims that he has a newfound duty to save others and feels that he must save Tess. Still, he seems to blame Tess for her tempting Alec to sin, and makes her swear never to tempt him again. Alec begins to visit Tess frequently, despite her overt suspicion and dislike for him, and even asks her to marry him and accompany him to Africa where he plans to be a missionary. Tess refuses and admits to Alec that she is already married, but Alec derides the idea that her marriage is secure and attempts to refute Tess's (and Angel's) religious views. Alec accuses Tess once more of tempting him, and blames her for his backsliding from Christianity. Alec soon disavows his faith and loses the adornments of it, returning to his more fashionable ways and giving up preaching. When Alec tells Tess that she should leave her husband, she slaps him and then refuses to back down when Alec appears ready to return her blow. She tells Alec that she will not cry if he hits her, because she will always be his victim.

Alec soon tries a different tactic to get Tess to submit to him; he attempts to dominate her by exerting financial superiority. Alec offers to support her family, but only as a means to make Tess and her family dependent. Tess returns home to Marlott when she learns that her mother may be dying and her father is quite ill, but soon after her return her father dies instead, while her mother recovers. After the death of John Durbeyfield, the family loses their home and must find accommodations elsewhere. They move to Kingsbere, where the d'Urberville family tomb is located. Although Alec offers to support the Durbeyfields, Tess refuses, even when he offers a guarantee in writing that he would continue to support them no matter the relationship between Tess and himself. When the Durbeyfields reach Kingsbere, they find no room at the inn where they were scheduled to stay, and thus must remain in the church near the d'Urberville family vault.

Angel Clare returns home from Brazil, weak and sickly, and finds the letter from Tess in which she claims that she will try to forget him. Angel writes to her home at Marlott to search for her, but only later finds out that the Durbeyfields are no longer at Marlott and that Joan does not know where her daughter is. Angel decides to search for Tess, and eventually finds her mother, who reluctantly admits to Angel that Tess is at Sandbourne, a thriving village nearby.

Angel finds Tess at an inn at Sandbourne, where she has been living a comfortable life with Alec d'Urberville. Tess tells Angel that it is too late, and that Alec convinced her that he would never return. Tess admits that she hates Alec now, for he lied to her about Angel. After Angel leaves, Tess returns to her room and begins to sob. Alec finds her, and after a heated argument Tess stabs Alec in the heart, killing him.

As the dejected Angel leaves the town, he finds Tess following him. She admits that she has killed Alec, and the two continue along together to escape. They remain at a deserted mansion before continuing northward to find a boat out of England. They rest at Stonehenge; there Tess, who realizes that she will inevitably be captured, asks Angel to marry her sister, Liza-Lu, after she is gone. As Tess sleeps a party of men surround Angel and Tess to capture her and arrest her for Alec's murder. Tess is executed for her crime, while Angel does her bidding and presumably marries Liza-Lu.

3.4 IMPORTANT CHARACTERS

Tess Durbeyfield

The novel's protagonist, Tess is a beautiful, loyal young woman living with her impoverished family in the village of Marlott. Tess has a keen sense of responsibility and is committed to doing the best she can for her family, although her inexperience and lack of wise parenting leave her extremely vulnerable. Her life is complicated when her father discovers a link to the noble line of the d'Urbervilles, and, as a result, Tess is sent to work at the d'Urberville mansion. Unfortunately, her ideals cannot prevent her from sliding further and further into misfortune after she becomes pregnant by Alec d'Urberville. The terrible irony is that Tess and her family are not really related to this branch of the d'Urbervilles at all: Alec's father, a merchant named Simon Stokes, simply assumed the name after he retired.

Angel Clare

An intelligent young man who has decided to become a farmer to preserve his intellectual freedom from the pressures of city life. Angel's father and his two brothers are respected clergymen, but Angel's religious doubts have kept him from joining the ministry. He meets Tess when she is a milkmaid at the Talbothays Dairy and quickly falls in love with her.

Alec d'Urberville

The handsome, amoral son of a wealthy merchant named Simon Stokes. Alec is not really a d'Urberville—his father simply took on the name of the ancient noble family after he built his mansion and retired. Alec is a manipulative, sinister young man who does everything he can to seduce the inexperienced Tess when she comes to work for his family. When he finally has his way with her, out in the woods, he subsequently tries to help her but is unable to make her love him.

Mr. John Durbeyfield

Mr. John Durbeyfield is Tess's father, a lazy peddler in Marlott. John is naturally quick, but he hates work. When he learns that he descends from the noble line of the d'Urbervilles, he is quick to make an attempt to profit from the connection.

Mrs. Joan Durbeyfield

Tess's mother, Joan has a strong sense of propriety and very particular hopes for Tess's life. She is continually disappointed and hurt by the way in which her daughter's life actually proceeds. But she is also somewhat simpleminded and naturally forgiving, and she is unable to remain angry with Tess—particularly once Tess becomes her primary means of support.

Mrs. d'Urberville

Mrs. d'Urberville is Alec's mother, and the widow of Simon Stokes. Mrs. d'Urberville is blind and often ill. She cares deeply for her animals, but not for her maid Elizabeth, her son Alec, nor Tess when she comes to work for her. In fact, she never sees Tess as anything more than an impoverished girl.

Marian, Izz Huett, and Retty Priddle

Marian, Izz Huett, and Retty Priddle are Milkmaids whom Tess befriends at the Talbothays Dairy. Marian, Izz, and Retty remain close to Tess throughout the rest of her life. They are all in love with Angel and are devastated when he chooses Tess over them: Marian turns to drink, Retty attempts suicide, and Izz nearly runs off to Brazil with Angel when he leaves Tess. Nevertheless, they remain helpful to Tess. Marian helps her find a job at a farm called Flintcomb-Ash, and Marian and Izz write Angel a plaintive letter encouraging him to give Tess another chance.

Reverend Clare

Reverend Clare is Angel's father, a somewhat intractable but principled clergyman in the town of Emminster. Mr. Clare considers it his duty to convert the populace. One of his most difficult cases proves to be none other than Alec d'Urberville.

Mrs. Clare

Mrs. Clare is Angel's mother, a loving but snobbish woman who places great stock in social class. Mrs. Clare wants Angel to marry a suitable woman, meaning a woman with the proper social, financial, and religious

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background. Mrs. Clare initially looks down on Tess as a "simple" and impoverished girl, but later grows to appreciate her.

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Reverend Felix Clare

Reverend Felix Clare is Angel's brother, a village curate.

Reverend Cuthbert

Reverend Cuthbert is Clare Angel's brother, a classical scholar and dean at Cambridge. Cuthbert, who can concentrate only on university matters, marries Mercy Chant.

Eliza Louisa Durbeyfield

Eliza Louisa Durbeyfield is Tess's younger sister. Tess believes Liza-Lu has all of Tess's own good qualities and none of her bad ones, and she encourages Angel to look after and even marry Liza-Lu after Tess dies.

Sorrow

Sorrow is Tess's son with Alec d'Urberville. Sorrow dies in his early infancy, after Tess christens him herself. She later buries him herself as well, and decorates his grave.

Mercy Chant

Mercy Chant is the daughter of a friend of the Reverend Clare. Mr. Clare hopes Angel will marry Mercy, but after Angel marries Tess, Mercy becomes engaged to his brother Cuthbert instead.

3.5 ANALYSIS OF MAJOR CHARACTERS

Tess Durbeyfield

Tess Durbeyfield is intelligent, strikingly attractive, and distinguished by her deep moral sensitivity and passionate intensity. Tess is indisputably the central character of the novel that bears her name. But she is also more than a distinctive individual: Hardy makes her into somewhat of a mythic heroine. Her name, formally Theresa, recalls St. Teresa of Avila, another martyr whose vision of a higher reality cost her her life. Other characters often refer to Tess in mythical terms, as when Angel calls her a "Daughter of Nature" in Chapter XVIII, or refers to her by the Greek mythological names "Artemis" and "Demeter" in Chapter XX. The narrator himself sometimes describes Tess as more than an individual woman, but as something closer to a mythical incarnation of womanhood. In

Chapter XIV, he says that her eyes are “neither black nor blue nor grey nor violet; rather all these shades together,” like “an almost standard woman.” Tess’s story may thus be a “standard” story, representing a deeper and larger experience than that of a single individual.

In part, Tess represents the changing role of the agricultural workers in England in the late nineteenth century. Possessing an education that her unschooled parents lack, since she has passed the Sixth Standard of the National Schools, Tess does not quite fit into the folk culture of her predecessors, but financial constraints keep her from rising to a higher station in life. She belongs in that higher world, however, as we discover on the first page of the novel with the news that the Durbeyfields are the surviving members of the noble and ancient family of the d’Urbervilles. There is aristocracy in Tess’s blood, visible in her graceful beauty—yet she is forced to work as a farmhand and milkmaid. When she tries to express her joy by singing lower-class folk ballads at the beginning of the third part of the novel, they do not satisfy her—she seems not quite comfortable with those popular songs. But, on the other hand, her diction, while more polished than her mother’s, is not quite up to the level of Alec’s or Angel’s. She is in between, both society and culture. Thus, Tess is a symbol of unclear and unstable notions of class in nineteenth-century Britain, where old family lines retained their earlier glamour, but where cold economic realities made sheer wealth more important than inner nobility.

Beyond her social symbolism, Tess represents fallen humanity in a religious sense, as the frequent biblical allusions in the novel remind us. Just as Tess’s clan was once glorious and powerful but is now sadly diminished, so too did the early glory of the first humans, Adam and Eve, fade with their expulsion from Eden, making humans sad shadows of what they once were. Tess thus represents what is known in Christian theology as original sin, the degraded state in which all humans live, even when—like Tess herself after killing Prince or succumbing to Alec—they are not wholly or directly responsible for the sins for which they are punished. This torment represents the most universal side of Tess: she is the myth of the human who suffers for crimes that are not her own and lives a life more degraded than she deserves.

Alec d’Urberville

Alec d’Urberville is an insouciant twenty-four-year-old man, heir to a fortune, and bearer of a name that his father purchased, Alec is the nemesis and downfall of Tess’s life. His first name, Alexander, suggests the conqueror—as in Alexander the Great—who seizes what he wants regardless of moral propriety. Yet he is more slippery than a grand conqueror. His full last name, Stoke-d’Urberville, symbolizes the split

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character of his family, whose origins are simpler than their pretensions to grandeur. After all, Stokes is a blunt and inelegant name. Indeed, the divided and duplicitous character of Alec is evident to the very end of the novel, when he quickly abandons his newfound Christian faith upon remeeting Tess. It is hard to believe Alec holds his religion, or anything else, sincerely. His supposed conversion may only be a new role he is playing.

This duplicity of character is so intense in Alec, and its consequences for Tess so severe, that he becomes diabolical. The first part of his surname conjures associations with fiery energies, as in the stoking of a furnace or the flames of hell. His devilish associations are evident when he wields a pitchfork while addressing Tess early in the novel, and when he seduces her as the serpent in Genesis seduced Eve. Additionally, like the famous depiction of Satan in Milton's *Paradise Lost*, Alec does not try to hide his bad qualities. In fact, like Satan, he revels in them. In Chapter XII, he bluntly tells Tess, "I suppose I am a bad fellow—a damn bad fellow. I was born bad, and I have lived bad, and I shall die bad, in all probability." There is frank acceptance in this admission and no shame. Some readers feel Alec is too wicked to be believable, but, like Tess herself, he represents a larger moral principle rather than a real individual man. Like Satan, Alec symbolizes the base forces of life that drive a person away from moral perfection and greatness.

Angel Clare

Angel Clare is a freethinking son born into the family of a provincial parson and determined to set himself up as a farmer instead of going to Cambridge like his conformist brothers, Angel represents a rebellious striving toward a personal vision of goodness. He is a secularist who yearns to work for the "honour and glory of man," as he tells his father in Chapter XVIII, rather than for the honor and glory of God in a more distant world. A typical young nineteenth-century progressive, Angel sees human society as a thing to be remolded and improved, and he fervently believes in the nobility of man. He rejects the values handed to him, and sets off in search of his own. His love for Tess, a mere milkmaid and his social inferior, is one expression of his disdain for tradition. This independent spirit contributes to his aura of charisma and general attractiveness that makes him the love object of all the milkmaids with whom he works at Talbothays.

As his name—in French, close to "Bright Angel"—suggests, Angel is not quite of this world, but floats above it in a transcendent sphere of his own. The narrator says that Angel shines rather than burns and that he is closer to the intellectually aloof poet Shelley than to the fleshly and passionate poet Byron. His love for Tess may be abstract, as we guess

when he calls her “Daughter of Nature” or “Demeter.” Tess may be more an archetype or ideal to him than a flesh and blood woman with a complicated life. Angel’s ideals of human purity are too elevated to be applied to actual people: Mrs. Durbeyfield’s easygoing moral beliefs are much more easily accommodated to real lives such as Tess’s. Angel awakens to the actual complexities of real-world morality after his failure in Brazil, and only then he realizes he has been unfair to Tess. His moral system is readjusted as he is brought down to Earth. Ironically, it is not the angel who guides the human in this novel, but the human who instructs the angel, although at the cost of her own life.

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3.6 THEMES, MOTIFS AND SYMBOLS

Themes

Themes are the fundamental and often universal ideas explored in a literary work.

The Injustice of Existence

Unfairness dominates the lives of Tess and her family to such an extent that it begins to seem like a general aspect of human existence in Tess of the d’Urbervilles. Tess does not mean to kill Prince, but she is punished anyway, just as she is unfairly punished for her own rape by Alec. Nor is there justice waiting in heaven. Christianity teaches that there is compensation in the afterlife for unhappiness suffered in this life, but the only devout Christian encountered in the novel may be the reverend, Mr. Clare, who seems more or less content in his life anyway. For others in their misery, Christianity offers little solace of heavenly justice. Mrs. Durbeyfield never mentions otherworldly rewards. The converted Alec preaches heavenly justice for earthly sinners, but his faith seems shallow and insincere. Generally, the moral atmosphere of the novel is not Christian justice at all, but pagan injustice. The forces that rule human life are absolutely unpredictable and not necessarily well-disposed to us. The pre-Christian rituals practised by the farm workers at the opening of the novel, and Tess’s final rest at Stonehenge at the end, remind us of a world where the gods are not just and fair, but whimsical and uncaring. When the narrator concludes the novel with the statement that “Justice’ was done, and the President of the Immortals (in the Aeschylean phrase) had ended his sport with Tess,” we are reminded that justice must be put in ironic quotation marks, since it is not really just at all. What passes for “Justice” is in fact one of the pagan gods enjoying a bit of “sport,” or a frivolous game.

Changing Ideas of Social Class in Victorian England

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Tess of the d'Urbervilles presents complex pictures of both the importance of social class in nineteenth-century England and the difficulty of defining class in any simple way. Certainly the Durbeyfields are a powerful emblem of the way in which class is no longer evaluated in Victorian times as it would have been in the Middle Ages—that is, by blood alone, with no attention paid to fortune or worldly success. Indubitably the Durbeyfields have purity of blood, yet for the parson and nearly everyone else in the novel, this fact amounts to nothing more than a piece of genealogical trivia. In the Victorian context, cash matters more than lineage, which explains how Simon Stokes, Alec's father, was smoothly able to use his large fortune to purchase a lustrous family name and transform his clan into the Stoke-d'Urbervilles. The d'Urbervilles pass for what the Durbeyfields truly are—authentic nobility—simply because definitions of class have changed. The issue of class confusion even affects the Clare clan, whose most promising son, Angel, is intent on becoming a farmer and marrying a milkmaid, thus bypassing the traditional privileges of a Cambridge education and a parsonage. His willingness to work side by side with the farm laborers helps endear him to Tess, and their acquaintance would not have been possible if he were a more traditional and elitist aristocrat. Thus, the three main characters in the Angel-Tess-Alec triangle are all strongly marked by confusion regarding their respective social classes, an issue that is one of the main concerns of the novel.

Men Dominating Women

One of the recurrent themes of the novel is the way in which men can dominate women, exerting a power over them linked primarily to their maleness. Sometimes this command is purposeful, in the man's full knowledge of his exploitation, as when Alec acknowledges how bad he is for seducing Tess for his own momentary pleasure. Alec's act of abuse, the most life-altering event that Tess experiences in the novel, is clearly the most serious instance of male domination over a female. But there are other, less blatant examples of women's passivity toward dominant men. When, after Angel reveals that he prefers Tess, Tess's friend Retty attempts suicide and her friend Marian becomes an alcoholic, which makes their earlier schoolgirl-type crushes on Angel seem disturbing. This devotion is not merely fanciful love, but unhealthy obsession. These girls appear utterly dominated by a desire for a man who, we are told explicitly, does not even realize that they are interested in him. This sort of unconscious male domination of women is perhaps even more unsettling than Alec's outward and self-conscious cruelty.

Even Angel's love for Tess, as pure and gentle as it seems, dominates her in an unhealthy way. Angel substitutes an idealized picture of Tess's

country purity for the real-life woman that he continually refuses to get to know. When Angel calls Tess names like "Daughter of Nature" and "Artemis," we feel that he may be denying her true self in favor of a mental image that he prefers. Thus, her identity and experiences are suppressed, albeit unknowingly. This pattern of male domination is finally reversed with Tess's murder of Alec, in which, for the first time in the novel, a woman takes active steps against a man. Of course, this act only leads to even greater suppression of a woman by men, when the crowd of male police officers arrest Tess at Stonehenge. Nevertheless, for just a moment, the accepted pattern of submissive women bowing to dominant men is interrupted, and Tess's act seems heroic.

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Motifs

Motifs are recurring structures, contrasts, or literary devices that can help to develop and inform the text's major themes.

Birds

Images of birds recur throughout the novel, evoking or contradicting their traditional spiritual association with a higher realm of transcendence. Both the Christian dove of peace and the Romantic songbirds of Keats and Shelley, which symbolize sublime heights, lead us to expect that birds will have positive meaning in this novel. Tess occasionally hears birdcalls on her frequent hikes across the countryside; their free expressiveness stands in stark contrast to Tess's silent and constrained existence as a wronged and disgraced girl. When Tess goes to work for Mrs. d'Urberville, she is surprised to find that the old woman's pet finches are frequently released to fly free throughout the room. These birds offer images of hope and liberation. Yet there is irony attached to birds as well, making us doubt whether these images of hope and freedom are illusory. Mrs. d'Urberville's birds leave little white spots on the upholstery, which presumably some servant—perhaps Tess herself—will have to clean. It may be that freedom for one creature entails hardship for another, just as Alec's free enjoyment of Tess's body leads her to a lifetime of suffering. In the end, when Tess encounters the pheasants maimed by hunters and lying in agony, birds no longer seem free, but rather oppressed and submissive. These pheasants are no Romantic songbirds hovering far above the Earth—they are victims of earthly violence, condemned to suffer down below and never fly again.

The Book of Genesis

The Genesis story of Adam and Eve in the Garden of Eden is evoked repeatedly throughout *Tess of the d'Urbervilles*, giving the novel a

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broader metaphysical and philosophical dimension. The roles of Eve and the serpent in paradise are clearly delineated: Angel is the noble Adam newly born, while Tess is the indecisive and troubled Eve. When Tess gazes upon Angel in Chapter XXVII, “she regarded him as Eve at her second waking might have regarded Adam.” Alec, with his open avowal that he is bad to the bone, is the conniving Satan. He seduces Tess under a tree, giving her sexual knowledge in return for her lost innocence. The very name of the forest where this seduction occurs, the Chase, suggests how Eve will be chased from Eden for her sins. This guilt, which will never be erased, is known in Christian theology as the original sin that all humans have inherited. Just as John Durbeyfield is told in Chapter I that “you don’t live anywhere,” and his family is evicted after his death at the end of the novel, their homelessness evokes the human exile from Eden. Original sin suggests that humans have fallen from their once great status to a lower station in life, just as the d’Urbervilles have devolved into the modern Durbeyfields. This Story of the Fall—or of the “Pure Drop,” to recall the name of a pub in Tess’s home village—is much more than a social fall. It is an explanation of how all of us humans—not only Tess—never quite seem to live up to our expectations, and are never able to inhabit the places of grandeur we feel we deserve.

Variant Names

The transformation of the d’Urbervilles into the Durbeyfields is one example of the common phenomenon of renaming, or variant naming, in the novel. Names matter in this novel. Tess knows and accepts that she is a lowly Durbeyfield, but part of her still believes, as her parents also believe, that her aristocratic original name should be restored. John Durbeyfield goes a step further than Tess, and actually renames himself Sir John, as his tombstone epitaph shows. Another character who renames himself is Simon Stokes, Angel’s father, who purchased a family tree and made himself Simon Stoke-d’Urberville. The question raised by all these cases of name changing, whether successful or merely imagined, is the extent to which an altered name brings with it an altered identity. Alec acts notoriously ungentlemanly throughout the novel, but by the end, when he appears at the d’Urberville family vault, his lordly and commanding bearing make him seem almost deserving of the name his father has bought, like a spoiled medieval nobleman. Hardy’s interest in name changes makes reality itself seem changeable according to whims of human perspective. The village of Blakemore, as we are reminded twice in Chapters I and II, is also known as Blackmoor, and indeed Hardy famously renames the southern English countryside as “Wessex.” He imposes a fictional map on a real place, with names altered correspondingly. Reality may not be as solid as the names people confer upon it.

Symbols

*Tess of the D'urbervilles—
Thomas Hardy*

Symbols are objects, characters, figures, or colours used to represent abstract ideas or concepts.

Prince

When Tess dozes off in the wagon and loses control, the resulting death of the Durbeyfield horse, Prince, spurs Tess to seek aid from the d'Urbervilles, setting the events of the novel in motion. The horse's demise is thus a powerful plot motivator, and its name a potent symbol of Tess's own claims to aristocracy. Like the horse, Tess herself bears a high-class name, but is doomed to a lowly life of physical labour. Interestingly, Prince's death occurs right after Tess dreams of ancient knights, having just heard the news that her family is aristocratic. Moreover, the horse is pierced by the forward-jutting piece of metal on a mail coach, which is reminiscent of a wound one might receive in a medieval joust. In an odd way, Tess's dream of medieval glory comes true, and her horse dies a heroic death. Yet her dream of meeting a prince while she kills her own Prince, and with him her family's only means of financial sustenance, is a tragic foreshadowing of her own story. The death of the horse symbolizes the sacrifice of real-world goods, such as a useful animal or even her own honor, through excessive fantasizing about a better world.

The d'Urberville Family Vault

The d'Urberville family vault represents both the glory of life and the end of life. Since Tess herself moves from passivity to active murder by the end of the novel, attaining a kind of personal grandeur even as she brings death to others and to herself, the double symbolism of the vault makes it a powerful site for the culminating meeting between Alec and Tess. Alec brings Tess both his lofty name and, indirectly, her own death later; it is natural that he meets her in the vault in d'Urberville Aisle, where she reads her own name inscribed in stone and feels the presence of death. Yet the vault that sounds so glamorous when rhapsodized over by John Durbeyfield in Chapter I seems, by the end, strangely hollow and meaningless. When Alec stomps on the floor of the vault, it produces only a hollow echo, as if its basic emptiness is a complement to its visual grandeur. When Tess is executed, her ancestors are said to snooze on in their crypts, as if uncaring even about the fate of a member of their own majestic family. Perhaps the secret of the family crypt is that its grandiosity is ultimately meaningless.

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Brazil

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Though the novel that seems set so solidly in rural England, the narration shifts very briefly to Brazil when Angel takes leave of Tess and heads off to establish a career in farming. Even more exotic for a Victorian English reader than America or Australia, Brazil is the country in which Robinson Crusoe made his fortune and it seems to promise a better life far from the humdrum familiar world. Brazil is thus more than a geographical entity on the map in this novel: it symbolizes a fantasyland, a place where dreams come true. As Angel's name suggests, he is a lofty visionary who lacks some experience with the real world, despite all his mechanical know-how in farm management. He may be able to milk cows, but he does not yet know how to tell the difference between an exotic dream and an everyday reality, so inevitably his experience in the imagined dream world of Brazil is a disaster that he barely survives. His fiasco teaches him that ideals do not exist in life, and this lesson helps him reevaluate his disappointment with Tess's imperfections, her failure to incarnate the ideal he expected her to be. For Angel, Brazil symbolizes the impossibility of ideals, but also forgiveness and acceptance of life in spite of those disappointed ideals.

3.7 SUMMARY AND ANALYSIS

Phase the First: The Maiden, Chapters I-III

Summary: Chapter I

On his way home to the village of Marlott, a middle-aged peddler named John Durbeyfield encounters an old parson who surprises him by addressing him as "Sir John." The old man, Parson Tringham, claims to be a student of history and says that he recently came across a record indicating that Durbeyfield descends from a noble family, the d'Urbervilles. Tringham says that Durbeyfield's noble roots come from so far back in history that they are meaningless, but Durbeyfield becomes quite self-important following the discovery and sends for a horse and carriage to carry him home.

Summary: Chapter II

At the same moment, Durbeyfield's daughter Tess enjoys the May Day festivities with the other women from her village. Durbeyfield rides by in the carriage, and though Tess is embarrassed at the spectacle, she defends her father from the mockery of the other girls. The group goes to the village green for dancing, where they meet three highborn brothers. Tess notices one of the brothers in particular, a young man named Angel

Clare. While his two brothers want to keep traveling, Angel cannot pass up the opportunity to dance with these women. The girls ask him to choose his partner, and he chooses a girl other than Tess. They dance for a short time, and then Angel leaves, realizing he must catch up with his determined brothers. Upon leaving, Angel notices Tess and regrets his decision to dance with someone else.

NOTES

Summary: Chapter III

When Tess returns home, she receives a twofold alarm from her mother, Joan, who tells her that her father comes from noble lineage and also that he has been diagnosed with a serious heart condition. Mrs. Durbeyfield has consulted the *Compleat Fortune-Teller*, a large, old book, for guidance. A believer in such astrology, she keeps the book hidden in the outhouse out of an irrational fear of keeping it indoors.

Mr. Durbeyfield is not at home, but is at Rolliver's, the local inn and drinking establishment, probably taking the opportunity to celebrate his newly discovered heritage. Tess and the family are not surprised to hear of his whereabouts. Tess's mother goes to fetch her husband from the inn but does not return. The narrator explains that her failure to return may result from Mrs. Durbeyfield's enjoyment in sitting at Rolliver's with her husband, since it is time that they can share alone. Tess becomes worried and asks her little brother Abraham to go to Rolliver's and see what is taking their mother and father so long to return. Sometime later, when still no one has returned home, Tess goes after them herself.

Analysis: Chapters I-III

Tess of the d'Urbervilles begins with a rich, lavish description of the landscape that provides the setting of the novel. This description helps to establish the context and feel of the story that is to follow. The novel is set in Wessex, a rustic and historical part of southwestern England that relies heavily on farming. This area, as we see it, has its own distinct customs, rituals, beliefs, and culture, and its inhabitants speak with a noticeable rural accent. Hardy became well known for the richly detailed description in his novels, which serves an important function: as Hardy documents and includes many realistic details to present the area more fully, he enables us to enter into the story ourselves in a more concrete and richly imagined way.

We are introduced to the Durbeyfield family on the day in which the legend of their distant, defunct, yet still marvelous aristocratic heritage is revealed. When told of this legacy, Mr. Durbeyfield feels immediately liberated from his poverty and low social stature, even though his

situation does not change. Mr. Durbeyfield has already become enraptured in a dream that takes him from rags to riches. Similarly, we first meet Tess at an event that marks a holiday from her everyday life. At the May Day dance, all the young women dress in white, carry white willow branches and white flowers, and dance with each other. This local custom is, at its root, a symbolic ritual of purity and springtime. These women seem to enjoy the custom, perhaps because it allows them the chance to play a symbolic function beyond their insignificant social roles. The arrival of the three young brothers excites the women, heightening the specialness of the affair. When Angel stops to dance with one of them, it is as if he is a prince who has come in search of a princess, even if only for a dance. Most of the women, including Tess, are anxious to be chosen, and somewhat jealous when they are not. Acceptance from a handsome man from a higher social class would mean a lot to them. Like Mr. Durbeyfield, these young local women yearn to escape poverty and the low social stature that their rural setting allots to them.

Mrs. Durbeyfield's belief in superstitions and her trust in her fortune-telling book also demonstrate a strong, perhaps irrational hope in what the future holds. She believes that something good is meant to happen to her and her family and that it is only a matter of time until it does. Through all of these characters and actions we are introduced to the concept of fate, or a belief in a predetermined, unavoidable future. Ironically, Tess's parents' blind faith in their ability to climb the social hierarchy leads them to make costly decisions later in the novel. The news about their ancestry seems to augur a hopeful change in their fortunes, but it is really just an instrument in the catastrophe that fate brings about.

Chapters IV - VII

Summary: Chapter IV

At the inn, Tess's young brother Abraham overhears Mr. and Mrs. Durbeyfield are discussing their plans for Tess to take the news of her ancestry to the wealthy Mrs. d'Urberville in the hopes that she will make Tess's fortune. When Tess arrives, she realizes her father will probably be too tired and drunk to take his load of beehives to the market in a few hours. Her prediction comes true, so she and her brother Abraham deliver them instead. On the way, Abraham tells Tess of their parents' plans, and then the conversation veers onto the topic of astronomy. Knowing that stars contain clusters of worlds like their own, Abraham asks Tess if those worlds are better or worse than the world in which they live. Tess boldly answers that other stars are better and that their star is a "blighted one." Tess explains that this shortcoming is the reason for all of her and her family's misfortunes.

Abraham falls asleep, leaving Tess to contemplate. She too eventually falls asleep and dreams about a "gentlemanly suitor" who grimaces and laughs at her. Suddenly, Tess and Abraham are awakened by a calamity. Their carriage has collided with the local mail cart, and the collision has killed Prince, their old horse. Realizing that the loss of their horse will be economically devastating for her family, Tess is overcome with guilt. The surrounding foliage seems to turn pale and white as Tess does. The carriage is hitched up to the wagon of a local farmer, who helps them bring the beehives toward the market in Casterbridge.

Later, Tess returns home ashamed, but no one blames Tess more than she does herself. Tess remains the only one who recognizes the impact that the loss of the horse will have. The farmer helps them return Prince's body back to the Durbeyfield's home. Refusing to scrap or sell the body, Mr. Durbeyfield labors harder than he has in an entire month to bury his beloved horse.

Summary: Chapter V

In part because of her guilt over the horse, Tess agrees with her mother's plan to send her to Mrs. d'Urberville. When she arrives, she does not find the crumbling old mansion she expects, but rather a new and fashionable home. She meets Mrs. d'Urberville's son Alec, who, captivated by Tess's beauty, agrees to try to help her. Alec says that his mother is unwell, but he says he will see what he can do for Tess.

Summary: Chapter VI

When Tess returns home, she finds a letter. It is from Mrs. d'Urberville, offering her a job tending the d'Urbervilles' fowls. Tess looks for other jobs closer to home, but she cannot find anything. Hoping to earn enough money to buy a new horse for her family, Tess accepts the d'Urbervilles' job and decides to go back to Trantridge.

Summary: Chapter VII

On the day Tess is scheduled to leave for the d'Urbervilles' home, Mrs. Durbeyfield cajoles her into wearing her best clothes. Mrs. Durbeyfield dresses Tess up and is pleased by her own efforts, as is Mr. Durbeyfield, who begins speculating about a price at which he will sell their family title. When Alec arrives to retrieve Tess, they become uncertain that she is doing the right thing. The children cry, as does Mrs. Durbeyfield, who worries that Alec might try to take advantage of her daughter.

NOTES

Analysis: Chapters IV–VII**NOTES**

Tess of the d'Urbervilles is rich in symbolism, which becomes noticeable in as Tess drives the wagon in Chapter IV. Tess has a dream about a man of nobility who stands laughing at her and looking down on her plight. Tess wakes up to realize that she has literally killed her Prince, the family's horse, and along with it the family's means of support. Symbolically, the inability of the Durbeyfields to deliver the load of beehives mirrors their inability to transcend their social class. Even with the knowledge of their supposed noble heritage, without physical productivity, the calamities that befall them in the present stunt the Durbeyfields' dreams of future social mobilization and other lofty goals. The novel thus prioritizes work and contribution over nobility and entitlement. As Prince's death immobilizes their only marketable good, the Durbeyfields must suffer the tragedy that lies ahead.

Tess of the d'Urbervilles follows a simple but carefully constructed pattern. Hardy establishes a set of basic plot mechanisms that govern the structure of his story and employs them without drastic variation. The novel is divided into seven phases, each of which tells a concise and particular story within the larger story of Tess's life, and accomplishes some specific goals in moving Tess from her simple country life to her tragic circumstances at the end of her life. These chapters successively show Tess's development into a responsible young adult. The responsibility she feels for the death of Prince compels her to pay her family back. This guilt leads her to visit the d'Urbervilles and puts her into an uncertain and potentially dangerous situation. These chapters also mark the beginning of her downfall, as she blindly offers to work at Trantridge for the sake of her family.

Though it is early in the novel, distinct pictures of each of the characters already start to emerge. We can see Tess's highly developed sense of responsibility as she answers her brother Abraham's questions and completes the work neglected by her parents. Tess's beauty and nobility of character are also emphasized, as are her strong conscience and sense of familial duty. Mr. and Mrs. Durbeyfield's weaknesses—his laziness and her simplemindedness—add a degree of urgency to Tess's family responsibilities. If not for Tess, the Durbeyfields might be very badly off indeed. Alec is obviously lascivious and opportunistic, an impression reinforced in every scene in which he appears. He is repeatedly associated with darkness and dark colors, reflecting the shadiness of his own character. From his first meeting with Tess, he behaves awkwardly and inappropriately, addressing her with intimate nicknames like "my pretty coz." Alec's unappealing traits are easily recognizable. To an extent, at this point in the novel the characters seem somewhat one-dimensional. Even Angel Clare, who appears

only briefly in this section, is portrayed as graceful, kind, and life-loving, presaging what we see of him later. But at the same time, by giving us a strong sense of these characters and what kinds of things they are likely to do, Hardy is able to generate a great deal of suspense, drawing us into his plots of seduction, betrayal, and loyalty. Moreover, the changes that we see later in the novel seem momentous, surprising, and important after this vivid beginning.

NOTES

Chapters VIII - XI

Summary: Chapter VIII

On the way to the d'Urberville estate, Alec drives recklessly, and Tess pleads with him to stop. He continues at a fast pace and tells her to hold on to his waist. She complies only out of fear for her safety. When travelling down the next steep hill, he urges her to hold on to him again, but she refuses and pleads with him to slow down. He agrees to drive more slowly, but only if she will allow him to kiss her. Tess allows him to kiss her on the cheek, but when she unthinkingly wipes the kiss off with her handkerchief, he becomes angry and outraged at her unwillingness to submit to his advances. They argue, and Tess finishes the journey on foot.

Summary: Chapter IX

The next morning Tess meets Mrs. d'Urberville for the first time and discovers that the old woman is blind. Tess is surprised by Mrs. d'Urberville's lack of appreciation for Tess's coming to work for her. Mrs. d'Urberville asks Tess to place each of the fowls on her lap so she can examine and pet them. She tells Tess to whistle to her bullfinches every morning. Tess agrees and leaves. Tess is later unable to blow any whistles, and Alec agrees to help her remember how.

Summary: Chapter X

After several weeks at the d'Urbervilles', Tess goes to the market. Tess has not frequented this market very often, but realizes that she likes it and plans to make future returns. Several months later, she goes to the market and discovers that her visit has coincided with a local fair. That evening, she waits for some friends to walk her home and declines Alec's offer to take her himself. When her friends are ready to leave, Tess finds that some of them are drunk, and they express their irritation that she has Alec's attention all to herself. The scene grows unpleasant. Suddenly Alec arrives on his horse, and Tess finally agrees to let him carry her away.

Summary: Chapter XI

Alec lets the horse wander off the path and deep into the woods, where he tries to convince Tess to take him as a lover. Tess is reticent, and Alec realizes that they have become lost in the fog. He gives Tess his coat and goes to look for a landmark. Still trying to win her favour as a lover, he tells Tess that he has bought her father a new horse. When he returns, Tess is asleep, and Alec uses the opportunity to take advantage of her sexually.

Analysis: Chapters VIII-XI

These chapters mark the second half of Phase the First, which is subtitled "The Maiden," and establishes several of the major characters. Structurally, the main plot follows a linear progression, depicting the direct progress of Tess's life from the time her father learns of their noble heritage to her falling prey to Alec d'Urberville's advances. This event is truly a catastrophe for her, because in Victorian England any kind of sexual encounter would earn a young woman moral rebuke and social condemnation, regardless of how the man involved conducted himself. In a way, Tess's fall can be seen as a direct result of her father's discovery of their noble descent. Tess is sent to take advantage of the familial connection, but instead, Alec takes advantage of her.

The plot hinges on a great many unfortunate coincidences, including Simon Stokes's fortuitous decision to call himself "d'Urberville," the accidental death of old Prince, and Tess's bad luck in being held up with her drunken friends after the fair. Throughout the novel, many events actually hinge on improbable coincidences. Hardy uses this technique to convey the sense that the universe itself, in the guise of fate, opposes Tess and foreordains her tragedy. Some critics, however, have accused these coincidences of straining the bounds of credulity, making the novel less believable.

With the plot mechanics so neatly worked out, Hardy is able to spend a great deal of time creating his world; indeed, one of the novel's strongest characteristics is its evocation of landscape and scenery. The Vale of Blackmoor, where the novel is set, is presented as a kind of lovely rustic ideal, where the atmosphere "is so-tinged with azure that what artists call the middle distance partakes also of that hue, while the horizon beyond is of the deepest ultramarine." It is a place also where the weather and atmosphere tend to adapt to the action of the story, especially when the confusing, disorienting, eerie shrouds of mist cloak the forest on the night of Tess's fall.

The imagery of mist and shadows mirrors Tess's inner landscape, reflecting her own confusion and insecurity. This setting also reflects the mystery

within which Hardy cloaks what actually happens to Tess that night. Hardy never reveals the specific details that would enable us to decide for ourselves whether Tess is a willing participant or a victim of rape. Hardy's narrator does not seem to care about this distinction: the narrator describes Alec's actions as ruthless, unjust, and coarse, whatever the details, but he does not judge Tess at all. This portrayal of Tess's fall may have struck Hardy's original readers as scandalous, since Victorian society would have tended toward the opposite perspective, judging the woman more harshly than the man, regardless of the circumstances. But the narrator avoids commenting on Tess's behaviour by remarking that her disgrace is simply meant to be—it is fated, and is part of the way of the world. If Tess's misfortune is truly predestined, she is not responsible for it, and she cannot really be judged as good or bad. This conundrum is typical of Hardy—he makes us care deeply about Tess, inviting us to think carefully about the morality and practical wisdom of her decisions, and then shocks us by pronouncing sagely that all of these moral considerations are irrelevant. Even when Tess tries hardest to be good, her bad luck conspires to get her into trouble, as when her virtuous unwillingness to partake in the festivities makes her more susceptible to Alec's depredations.

NOTES

Phase the Second: Maiden No More, Chapters XII - XV

Summary: Chapter XII

After a few weeks of confused dalliance with Alec, Tess feels no love for him, and decides to flee from the d'Urberville mansion to her home during the early morning hours. Alec discovers her on the road, questions her early departure, and tries to convince her to return with him. When she refuses, he offers to drive her the rest of the way home, but she refuses even this offer. Alec tells Tess to let him know should she ever need help.

Tess continues on her way home, randomly passing by a sign painter who is busy in painting Bible passages onto random walls and gates throughout the countryside. He interrupts his conversation with Tess to paint a sign, which says "THY DAMNATION SLUMBERETH NOT." These words resound in Tess's mind, and she asks the painter if he believes the words he paints. He answers affirmatively. She tries to ask him for advice about her plight, but he tells her to go see a clergyman at a nearby church. She goes home, where her mother is surprised to see her. Her mother is frustrated with her for refusing to marry Alec, but she softens when Tess reminds her mother that she never warned Tess of the danger she faced.

Summary: Chapter XIII

Some of Tess's friends come to visit, and in their high-spirited company Tess feels cheered. But in the morning she lapses back into her depression: to her, the future seems endless and bleak. She tries to attend church but hears the crowd whispering about her. Shaken, she falls into the habit of only going out after dark.

NOTES

Summary: Chapter XIV

The following August, Tess decides the time has come to stop pitying herself, and she helps her village with the harvest. Her baby boy, conceived with Alec, falls ill, and Tess becomes worried that he will die without a proper christening. She decides to christen him herself and names him Sorrow. When he dies the following morning, Tess asks the parson if her christening was sufficient to earn her baby a Christian burial. Moved, the parson replies that though he cannot bury the child himself, Tess may do so. That night Tess lays Sorrow to rest in a corner of the churchyard, and makes a little cross for his grave.

Summary: Chapter XV

Tess realizes she can never be happy in Marlott and longs to begin a new life in a place where her past is unknown. The next year, the chance arises for Tess to become a milkmaid at the Talbothays Dairy. She seizes the opportunity, in part drawn by the fact that the dairy lies near the ancestral estate of the d'Urbervilles and spurred on by "the invincible instinct towards self-delight."

Analysis: Chapters XII-XV

Phase the Second, subtitled "Maiden No More," lays out the consequences of Tess's fall in Phase the First. Tess flees Trantridge, pledging violence to Alec in an uncharacteristic manner, which proves that she does not remain complicit with fate and instead promises to be proactive in changing it. At home, she incurs her mother's disappointment, fueling the need to fulfill her familial obligations. Later, she bears her doomed son Sorrow and buries him, against the precepts of the church and proper society. She is miserably unhappy throughout this period, but her unhappiness seems to stem at least as much from her fall from the grace of society and from her own troubled conscience as from her child's birth and death, which are treated almost tangentially. Tess is sad when he dies, but she seems just as upset when villagers whisper about her in church—she even begins shunning daylight to avoid prying eyes. Tess's early one-sidedness gives way to an identity crisis in which she is torn apart by her hatred of Alec, her guilt toward her family, her shame within society, and her disappointment in herself.

NOTES

However, we view Tess's struggle with what has happened to her, we are likely to consider her an innocent victim and to be sufficiently impressed with her character that we react with outrage to her unhappy fate. As she asks her mother, "How could I be expected to know? I was a child when I left this house four months ago. Why didn't you tell me there was danger in men-folk? Why didn't you warn me?" Tess sees herself as a victim of her own ignorance. She can claim that she did not know the dangers a man such as Alec d'Urberville posed and that it is not fair that she is made to suffer for succumbing to an unknown danger. When Tess refuses to marry Alec despite the social advantage the match would give her, and refuses his offers of help because she does not sincerely love him, we see her as more than an unwitting victim: her integrity and courage make her heroic.

Phase the Second is primarily a transitional period, taking Tess from the scene of her disgrace to the promise of a new life at Talbothays. But it also begins to crystallize some important themes in the novel. We see in the previous section that Tess is fated to tragedy. In this section, we learn about the human instinct that leads Tess to oppose her fate, "the invincible instinct towards self-delight." Tess's healthy desire simply to be happy is perhaps the source of her great courage and moral strength. Additionally, the novel's exploration of nobility, which begins with Mr. Durbeyfield's discovery of his aristocratic heritage, is developed further here. In the previous section, the upper-class Alec trifles shamelessly with the lower-class Tess. With Tess's moral integrity shown to its fullest extent, we begin to see Tess as truly noble through her goodness and her determination. Of course, the irony is that Tess is actually the real possessor of the d'Urberville name, while Alec is simply an imposter, the amoral son of a merchant and, hence, a commoner.

Phase the Third: The Rally, Chapters XVI - XIX

Summary: Chapter XVI

In good spirits, Tess sets out to begin work at the Talbothays Dairy, located in the Valley of the Great Dairies. On her way, the new scenery enchants her as she travels through the mists of Blackmoor. The beautiful day and the beautiful landscape put Tess in an optimistic mood. She passes the burial ground of her ancient ancestors, but decides to keep going.

Summary: Chapter XVII

Tess finally arrives at the Talbothays Dairy. Richard Crick, the master dairyman, treats her kindly and offers to let her rest, but she prefers to begin work immediately. She quickly fits in and feels very much at

home. One of the men at the dairy looks familiar to her, and she recognizes him as the highbrow man whom she noticed back at the May Day village dance in Marlott. That evening, Tess overhears the dairymaids talking about him and learns that he is Angel Clare, the son of a well-respected Wessex clergyman. Angel's two brothers have also joined the church, but Angel himself prefers a life in agriculture and, thus, has come to the dairy to learn about its work. There is much talk about Angel among the other dairymaids, and many of them seem to have a crush on him.

Summary: Chapter XVIII

The narrator shifts away from Tess's point of view to tell us Angel's background story. Angel is the most gifted of the three brothers, but, because his father looked upon a university education solely as preparation for a clerical life, Angel decided not to go to Cambridge. He has doubts about the doctrines of the church and feels that it would be dishonest to join the clergy. He has spent time in London in an attempt to find a business profession and has been involved with an older woman. Finally, he decided that the life of the soil would enable him to preserve his intellectual liberty outside the stifling conditions of city life. Now twenty-six years old, he learns firsthand about farming by visiting sites devoted to the subject. He is gentlemanly and thoughtful and is treated as a superior by most of the workers at the dairy. Angel acts aloof and a bit shy at first, but he soon befriends the other workers and spends more time with them. He swiftly finds himself drawn to Tess's beauty and thinks that she seems uncommonly virginal and pure. Tess, however, tries to stay away from him out of shame for her secret, woeful past.

Summary: Chapter XIX

After a few weeks, Tess discovers that Angel is breaking the dairy's rules by lining up her favorite cows for her. She tells him of her discovery and, later that night, walks alone in the garden, listening to him strum his harp. He comes down to join her, and they have an intimate conversation. Angel finds it compelling that a girl as young and beautiful as Tess would have such a dark view of life. She deflects his questions about her with general comments about life, and then she inquires about him. Tess is interested in Angel's education and learning, and she also wonders why such a well-bred and well-schooled man would choose to become a farmer instead of joining his father and brothers in the clergy. He offers to tutor her, but she refuses, claiming that the answers she seeks are not to be found in books.

Analysis: Chapters XVI-XIX

These chapters portray the beginning of the happiest period of Tess's life. The narrator indicates that she "had never been in her recent life

so happy as she was now, possibly never would be so happy again." This turn in tone is matched by a healthier landscape, and she is perfectly suited to her surroundings. Tess's simple, rustic beauty is matched by the country paradise of the dairy, and the ripening weather of summer matches the blossoming romance between Tess and Angel.

Tess is in control of her emotions, the setting allows her to deal with her past melancholy, and these chapters serve as development, on a number of levels, of Tess's newfound success: her return to normal life, her achievement as a worker, and her success as a more virtuous lover. This perspective is mirrored by the background of Talbothays, a quiet, slow-paced paradise where Tess can be calm and comfortable.

Tess's assertion that the answers she seeks are not to be found in books indicates that she wants to learn directly from life experiences. Tess is ready to experience the world, and, of course, she has already made some mistakes as a result. Her assertion demonstrates that she wants to become knowledgeable and self-sufficient. In other words, she does not want to rely on anyone else. This independence contrasts with the way Tess's mother used to consult the fortune-telling book for all her guidance. In the same way that Angel seeks to become independent from his family's current legacy, Tess wants to become independent of hers.

These chapters fully introduce Angel into the novel. A great deal of narrative and an entire chapter are devoted to summarizing his recent accomplishments and family background. Given that Angel is introduced immediately after the saga between Tess and the ruthless Alec d'Urberville, the contrasts between these two men emerge vividly in these chapters. For instance, Angel has soothing, elegant conversations with Tess and gives her classical, idealistic nicknames like "Artemis" and "Demeter." Alec, on the other hand, mocks her with demeaning words and low-society nicknames like "coz." Through this juxtaposition, Angel appears an angel and a savior to the troubled but coping Tess.

Chapters XX - XXIV

Summary: Chapter XX

As the months pass, Angel and Tess grow closer, and Tess finds herself in the happiest phase of her life. They wake up early, before the others, and feel as if they are the only people on Earth. Indeed, the dairy seems to be an Eden, where Angel is Adam and Tess is Eve. Tess is Angel's "visionary essence of woman," and he playfully nicknames her "Artemis" and "Demeter." Tess does not understand these nicknames and simply tells him to call her Tess. They continue to enjoy the morning, as the summer fog slowly lifts and birds swoop and play in the misty air.

NOTES

Summary: Chapter XXI

Life on the dairy begins to change. There is worry about the butter, which is not churning properly. Mrs. Crick jokes that this sort of thing happens only when someone on the farm falls in love. Indeed, there are two people who are in love, and the milkmaids often discuss Angel's noticeable love for Tess and imagine what the future will hold for them. Tess does not want to marry, though, because she is still ashamed of her past. After some further churning, the butter begins to set and everyone's fears melt away—except for Tess's.

Summary: Chapter XXII

Early in the morning, the Cricks receive a letter from a customer who complains that the butter he has bought from them "had a twang," or a sharp taste. Mr. Crick realizes that this taste must be the result of the cows eating from garlic weeds. The dairymaids go out to the pasture to search for these disastrous weeds. Tess feels faint, and Mr. Crick encourages Tess to take a moment to rest. Angel stops with her, and she makes a point of mentioning the virtues of two of her close milkmaid friends, Izz and Retty. Angel agrees that they are nice women and capable dairymaids, but indicates that he has no romantic interest in them.

Summary: Chapter XXIII

Two months after her arrival at the dairy, Tess sets out with her friends to attend the Mellstock Church. There has been a torrential downpour the day before, and the girls come to a long stretch of flooded road. Angel offers to carry them across, and they agree. All the girls notice that Angel takes the longest with Tess, and they each realize that he prefers her.

Tess begins to avoid Angel, but she notices from afar his grace and self-discipline in the company of the girls who dote on him. One night, Marian, Izz, and Retty each confess to feeling love for Angel, and Tess feels guilty, since she too loves Angel but has already decided never to marry. She wonders if she is wrong to take so much of his time.

Summary: Chapter XXIV

Later that summer, Angel and Tess are milking cows, and Angel is overcome with his feeling for Tess. He embraces her, and she gives way to her feelings for a moment before trying to pull away. Angel tells Tess he loves her and is surprised to hear the words come out of his mouth. No one has noticed their encounter, and the two return to their milking, shaken.

Analysis: Chapters XX-XXIV

*Tess of the D'urbervilles—
Thomas Hardy*

These chapters mark the end of Phase the Third, subtitled "The Rally," which concerns Tess's "invincible instinct toward self-delight" as she enjoys a happy period at the Talbothays Dairy and her new romance with Angel Clare. The harsh irony of Angel's first impression of Tess, that she is "virginal," is underplayed by Tess's self-sacrificing virtue throughout these chapters—she even avoids him intentionally when she thinks her friends deserve him more. The plot of this phase is, like that of Phase the First, essentially linear: Tess meets Angel and their relationship grows closer until it becomes clear that he loves her.

A new conflict arises in these chapters between Tess's new love for Angel and her moral reservations about acting on that love. This conflict and indecisiveness on Tess's part is mirrored by the new problems that surface at Talbothays Dairy concerning the quality of the butter. Certain agents have caused the butter to become tainted, affecting its taste and attractiveness. Tess feels a similar inner turmoil with the agents that have affected her, which leads her to think that her attractiveness may be tainted even though Angel expresses his love for her.

With Tess's virtue as uncompromisable as ever, her personal reservations about marrying Angel seem clearly designed to arouse both our sympathy and moral outrage. It seems ludicrous for poor Tess to have to refrain from acting on her passion. Surely any moral code that would force Tess to suffer for the rest of her life for a single error must be deeply flawed. This line of reasoning is Hardy's argument, but still Tess seems to be fated to suffer, the victim of "the ill-judged execution of the well-judged plan of things."

As Angel and Alec are compared and contrasted in previous chapters, Tess is compared and contrasted with the other dairymaids in these chapters. Tess views herself as equal or subordinate to her friends Marian, Izz, and Retty, but Angel sees her as his sole, perfect mate. All of the dairymaids have crushes on Angel, but Angel is interested only in Tess. The final scene in the section—in which Tess and Angel are overcome by their love—is a wonderful conclusion to these chapters, which have focused on the growing attraction between them. The conclusion satisfies the natural progression of their love in a way that is surely meant to appease us. Tess is surprised by Angel's confession, and a bit shaken by its implications. She is torn because she knows her dark past will stand in the way of her future with Angel, and even as their love continues to grow, these issues and problems do not show any signs of disappearing.

NOTES

Summary: Chapter XXV

NOTES

Angel feels that he needs time to understand the nature of his relationship with Tess, so he decides to spend a few days away from the dairy visiting his family. At his father's house in Emminster, he finds his parents breakfasting with his brothers: the Reverend Felix, a town curate, and the Reverend Cuthbert, a college dean at Cambridge. Angel's family notices that his manners have worsened somewhat during his time with common farm folk, while Angel thinks that his brothers have become mentally limited and bogged down by their comfortable situations.

Summary: Chapter XXVI

After prayers that evening, Angel and his father discuss Angel's marriage prospects. The Clares hope Angel will marry Mercy Chant, a pious neighbour girl, and they admonish their son about the importance of Christian piety in a wife. Angel contends that a wife who understands farm life would also be an asset, and he tells them about Tess, emphasizing her religious sincerity. The family agrees to meet her. Angel's father also tells Angel that he has saved the money he would have needed for his college education, and, since Angel did not go to college, he is willing to give it to Angel to buy land. Before Angel leaves, his father tells him about his efforts to convert the local populace, and mentions his failed efforts to tame a young miscreant named Alec d'Urberville. Angel's dislike for old families increases.

Summary: Chapter XXVII

Angel returns to the dairy, where he finds Tess just awakening from her afternoon nap. He takes her in his arms and asks her to marry him. Tess replies that she loves him but she cannot marry. Angel replies that he will give her time to think it over, but she replies again that the marriage is impossible. Nevertheless, in the coming days Angel continues to try to persuade her, and Tess quickly realizes that she loves him too strongly to keep up her refusal.

Summary: Chapter XXVIII

In the early fall, Angel again asks Tess to marry him. Tess hesitates, saying that one of the other girls might make a better wife than she. Tess still feels that she cannot marry Angel because of the implications of her past indiscretions. But Angel still believes that Tess is objecting only because of her low social status, and he thinks that she will accept soon enough. Tess believes that she must tell Angel about her lineage and her dark past, but hesitates and resolves to tell him later.

Summary: Chapter XXIX

The farm floods with gossip about a failed marriage. A man named Jack Dollop married a widow, expecting to partake of her substantial dowry, only to discover that her financial stability and income vanishes as a result of the marriage. Most people at the dairy think the widow was wrong to deceive Jack Dollop of this fact and that she should have been completely truthful with him before marrying. This widespread opinion makes Tess nervous again about her past. She wonders whether she should reveal this past to Angel.

Summary: Chapter XXX

As they are taking care of some chores, Angel mentions offhandedly to Tess that they are near the ancestral territory of the ancient d'Urbervilles. She takes the opportunity to tell Angel that she descends from the d'Urbervilles, and he is pleased, realizing that her descent from noble blood will make her a better match in the eyes of his family. At last Tess agrees to marry him, and she begins to weep. Tess asks if she may write to her mother, and when Angel learns she is from Marlott, he remembers where he has seen her before—on May Day, when they did not dance.

Summary: Chapter XXXI

When Mrs. Durbeyfield receives Tess's letter, she immediately writes back advising her daughter not to tell Angel about her past. Tess luxuriates throughout October, and, when Angel asks her to finalize the date of their wedding, she again appears reticent, saying she is reluctant to change things. When Angel announces their engagement to Mr. Crick in front of the dairymaids, Tess is impressed by their joyous reaction. She feels that she can finally express her happiness, but she soon feels unworthy of Angel. Tess decides that she will finally tell him about her past.

Analysis: Chapters XXV-XXXI

It is obvious that Angel has become very different from the rest of his family as a result of the time he has spent farming. His brothers have excelled in the ministry and in intellectual circles, and Angel feels that he has nothing in common with them anymore. Overall, Angel's family is somewhat snobbish. They are quite respectable in their religious observances, but they seem to lack the ability to feel and to understand people on an emotional level.

Tess represents many bad things to Mrs. Clare. Angel's mother sees in Tess the beginning of the fall of the great Victorian era of opulence

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and high society. She does not accept Tess as a suitable daughter-in-law because she believes that Tess will bring down the status of the family. The Clares hope that Angel will find a suitable bride, meaning a highborn, well-bred woman of society. For them, marriage is not about love, but rather social, financial, and religious prosperity. The difference between Angel and the rest of the Clares lies in his progressiveness. He has rejected the clerical profession because he does not believe in serving the church but, rather, working on land and supplying food.

Tess's denial of Angel shows that she is concerned about what her past may mean to her future. To Angel, her denial seems to signify that Tess is even more virtuous than he thought. By denying him not because of a lack of love but, he believes, because of her lack of social status, her convictions seem almost too pure to him. In fact, Angel believes that both his family and Tess suffer from holding onto the belief in a privileged class.

The story of Jack Dollop's wife makes Tess feel nervous again about her predicament. As Angel persistently seeks Tess's acceptance of marriage, Tess continually seeks an opportunity to share her past with him. She understands that a woman's virginity is regarded as supremely important by most of her society, and that Angel does not see her as anything but completely pure. Telling Angel of her family's d'Urberville lineage is difficult enough for her. He takes the news well, but she does not gain confidence that her other, more shameful revelation will be met with the same excitement.

Mrs. Durbeyfield advises Tess against the ethically sound choice of telling Angel about her past. Mrs. Durbeyfield's advice, however, stems from her love and concern for Tess. Like any mother, Mrs. Durbeyfield does not want anything to interfere with her daughter making an advantageous marriage. Tess is relieved to receive this advice from her mother, but she knows deep down that she cannot follow it. Although Tess's mother can advise an unethical course of action in order to preserve her daughter's happiness, Tess's conscience is too strong to live with the secret, and she must free herself of the burden so that she can live comfortably and morally.

Chapters XXXII - XXXIV

Summary: Chapter XXXII

Tess agrees to leave the dairy with Angel around Christmas, and their wedding date is set for December 31. Angel hopes to spend that time visiting a flour mill and staying in a home that belonged to the d'Urbervilles. Angel buys Tess clothes for their wedding and, to her relief, quietly takes out a marriage license rather than publicizing his intent to marry Tess.

Summary: Chapter XXXIII

*Tess of the D'Urbervilles—
Thomas Hardy*

While out shopping, Angel and Tess encounter a man from Alec d'Urberville's village, who disparages Tess and denies her virginity. Angel strikes the man, but when the man apologizes, Angel gives him some money. Tess is wracked with guilt, and that night she writes a confession and slips it under Angel's door. Strangely, in the morning, Angel's behaviour toward her has not changed, and he does not mention the letter. Tess ascertains that it slipped under the carpet and that Angel never saw it. On the morning of the wedding, Tess again tries to tell Angel about her past, but he cuts her off, saying that there will be time for such revelations after they are married. The dairyman and his wife accompany them to church, and they are married. As they are leaving for the ceremony, however, a rooster crows in the mid-afternoon.

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Summary: Chapter XXXIV

After the wedding, the couple travels to the old d'Urberville mansion, where they will have a few days to themselves before the farmer returns. Tess receives a package from Angel's father, containing some jewelry that Angel's godmother bequeathed to his future wife some years ago. The newlyweds enjoy a happy moment, which is broken when the man arrives from the dairy with their luggage, bringing bad news about Tess's friends. After the wedding, Retty attempted suicide and Marian became an alcoholic.

After this disclosure, Angel asks Tess for forgiveness, telling her of his past indiscretion with an older woman in London. Tess says that she, too, has a confession and tells him of her past with Alec.

Analysis: Chapters XXXII-XXXIV

As these chapters mark the end of Phase the Fourth, "The Consequence," they permit the phase to fit well with the seesaw scheme of the novel up to this point. Tess of the d'Urbervilles alternates sections that build up to a climax with sections that detail the result of the climax. Phase the First builds steadily toward Tess's fall from grace, and Phase the Second lays out the consequences for Tess—her child and her loss of reputation. Phase the Third builds inexorably toward Tess's union with Angel, while Phase the Fourth brings us the consequences of their love: Angel and Tess marry, and she confesses her past. Aside from the repeated instances of supernatural effect and mystical ill omen, such as the cock crowing in the afternoon and the creaky old mansion, the real conflict in this section is again moral, between Tess's desire to be happily loved by Angel and her conscious obligation to tell him about her past. Because Tess has such a strong instinct for self-

delight, she is able to delay and resist her conscience through October. Since Tess has an even stronger sense of moral duty, however, she cannot resist it forever; the section ends as she begins her story, "murmuring the words without flinching, and with her eyelids drooping down."

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The universe is still hostile to Tess, and fate still toys with her in the form of the accidental mishaps on which the plot turns. Had Angel received Tess's note before they were married, the course of the story might have gone differently. But the letter happens to slip under the carpet, and another chance for Tess's tragedy to be averted is lost. This fluke may seem like an unbelievable coincidence, except that the universe expresses its hostility toward Tess through the portentous mishaps that plague her throughout the novel. The cock crowing in the afternoon does not doom Tess to ill fortune, but simply announces her foreordained doom to the world.

Indeed, Angel's decision to seek work at Talbothays is one of the most improbable circumstances in the novel. Although we see Angel as a progressive, new-thinking young man, his decision to give up a university education and an esteemed position in the clergy seems almost too idealistic to be true. While we see Tess as the responsible, patient, and persistent character that she is, Angel may appear rather spoiled—the youngest son in a privileged family who is not satisfied with his status quo and seeks adventure in murkier waters. In a sense, Angel is much more childish and naïve than the extremely responsible Tess. Angel may be angelic not in his morality, but in the sense that he is cherubic and childlike, indicating his need to grow and develop a truer love for Tess.

Talbothays Dairy is a kind of classless haven untroubled by social difference. Even Angel, the closest thing Talbothays has to an aristocrat, fits in quite seamlessly. Nevertheless, the themes of social prejudice and noble heritage continue to arise. Angel's mother, who exhibits snobbery throughout the novel, wants Angel to marry a suitable girl—meaning highborn. Angel is pleased to discover Tess's noble background in this section because he knows it will placate his mother, who will conclude that Tess must be worthwhile if she has such a remarkable pedigree. This situation can be interpreted in various ways. On the one hand, it is superficial and reprehensible of Mrs. Clare to place such a high stock in social class. On the other, Tess is nobly born, and she does possess all the stereotypical characteristics that are supposed to distinguish nobility, such as beauty, courage, and integrity.

Phase the Fifth: The Woman Pays, Chapters XXXV - XXXIX

Summary: Chapter XXXV

Angel is distraught by Tess's confession. He begs her to deny it, but she cannot. He flees the house, and Tess follows after him. For hours, they walk the grounds of the mansion. Tess tells her husband that she will do

anything he asks and even offers to drown herself. Angel orders her to go back to the house. When he returns, Tess is asleep. After an uncomfortable moment looking at the d'Urberville ladies' portraits, Angel goes to sleep in a different room.

*Tess of the D'urbervilles—
Thomas Hardy*

Summary: Chapter XXXVI

Three miserable days go by, during which Angel spends his time at the mill or with his studies. Tess wonders if they should get a divorce, but she learns that the law does not allow divorces. Finally, Tess offers to go home, and Angel tells her she should go.

Summary: Chapter XXXVII

That night, Tess wakes up and discovers that Angel is sleepwalking. He stumbles into Tess's room and seizes her in his arms. Moaning that his wife is dead, he carries her over a narrow bridge and into the churchyard, where he lays her in a coffin. Tess carefully leads Angel back into the house, and in the morning he shows no recollection of the event.

The couple makes a brief stop at the dairy on their way to Marlott. They behave awkwardly together in public. Angel leaves Tess near her village, telling her that he will try to accept her past, but that she should not try to come to him until he comes for her.

Summary: Chapter XXXVIII

Tess returns home dolefully and confesses to her mother what has happened. Mrs. Durbeyfield calls her a fool, and Mr. Durbeyfield finds it hard to believe Tess is even married. Tess is miserable at home, and when a letter arrives from Angel informing Tess that he has begun looking for a farm in the north, Tess seizes the excuse to leave and tells her family that she is going to join her husband. She gives them half of the fifty pounds Angel gave her and leaves her home.

Summary: Chapter XXXIX

Three weeks after their marriage, Angel visits his parents and tells them he is traveling to Brazil and not taking Tess. His parents are alarmed and disappointed, but Angel tells them they will meet Tess in a year, when he returns.

Angel's parents surprise him by reading a biblical passage about how virtuous wives are loving, loyal, selfless, and "working." Mrs. Clare applies the passage directly to Tess, demonstrating her wholehearted acceptance of Angel's choice not to marry a fine lady, but Angel, overcome with emotion, leaves the room. Following him, Mrs. Clare guesses that

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Angel discovered something dishonourable in Tess's past, but he vehemently denies it.

Analysis: Chapters XXXV-XXXIX

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Atmosphere is a very important component in these chapters, and as Tess nears the culmination of her tragedy, the sense of mystical gloom intensifies. The old, abandoned, Gothic d'Urberville mansion is a perfect setting for the emotional change that takes place. The setting also mirrors Tess's feelings of emptiness and coldness toward her family legacy. In exploiting the setting for dramatic and psychological effect, Hardy draws heavily on the conventions of Gothic literature, sometimes creating very unrealistic effects.

In a similar vein, the scene in which Angel sleepwalks is Gothic almost to the point of being ridiculous. The scene represents the fact that, while Tess herself is still very much alive, Angel's vision of her is dead. The woman he married does not seem to be the same woman now, and he cannot reconcile the difference. As Alec sexually violated Tess, Tess's past has spiritually violated Angel. It seems inevitable that Angel's idealized, pure vision of Tess must shatter and, given the importance he attaches to this vision, their marriage must shatter along with it. Angel's reaction is a result of his childish decision to marry the Tess that he envisioned as opposed to Tess as she actually is.

The scene becomes even harder to believe when Angel scoops up his wife, and—still asleep—carries her to her ancestral cemetery and places her in a coffin. Hardy may have included such a scene to please a Victorian readership that loved Gothic gloom and mystery. But the scene also attests to the hostility of fate toward Tess. Hardy means for us to accept Tess's tragedy as foreordained, willed by the universe, and executed by powers beyond mortal control. By suggesting such a deterministic view of events, Hardy makes us look at the story in a new and unsettling way. For much of the novel, Hardy seems to criticize the archaic and outmoded morality that unfairly judges and condemns Tess, as well as the social hierarchies that allow aristocrats to exploit the lower classes and men to abuse women. But if Tess's tragedy is foreordained, it may not be solely the fault of outdated public moral judgment.

Angel thinks that Tess is somehow dead, and Tess herself actually wants to be dead. She loses her strength and tells Angel that she wishes to submit: "I will obey you, like your wretched slave, even if it is to lie down and die." She never complains about his feelings, and she only criticizes and blames herself. As Angel carries her over the narrow bridge, she imagines both of them falling over the side to their deaths in each other's arms. She wants to commit suicide but—as with her inability to

tell Angel about her past—she cannot summon the courage. As they say good-bye, Tess is little more than a walking corpse. Indeed, it seems that Angel has killed her soul and her desire to live. It is apparent now that Tess can never escape the wrongs of the past, either socially or personally.

*Tess of the D'urbervilles—
Thomas Hardy*

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Chapters XL - XLIV

Summary: Chapter XL

Angel puts the jewelry in the bank and arranges to have some additional money sent to Tess, then travels to the Wellbridge Farm to finish some business there. He encounters Izz and impetuously invites her to go to Brazil with him. Izz agrees, and says that she loves him. He asks if she loves him more than Tess, and Izz replies that no one could love him as much as Tess did. Angel sadly takes Izz to her home and leaves for Brazil alone a few days later.

Summary: Chapter XLI

Tess finds sporadic work at different dairies and manages to conceal from her family that she is separated from her husband. When her money begins to run low, she is forced to dip into the money Angel left for her. Her parents write to her asking for money to help repair the cottage roof, and she sends them nearly everything she has. In the meantime, Angel is ill and struggling in Brazil as part of a desperate and failing community of British farmers. Even though she is short on money, Tess is too ashamed to ask the Clares for money.

Tess has heard from Marian of a farm where she might find work, and although it is purportedly a difficult place in which to get by, Tess decides to travel there. She encounters the man from Alec d'Urberville's village who accused her of promiscuity in front of Angel and is forced to run and hide from him. She feels as if Alec is hunting her.

Continuing on her way, Tess stumbles upon a flock of pheasants, some of which have died and others that are in agony and pain. She suspects that hunters have shot them and will return to collect them. She feels an affinity for the birds in pain, and she instinctively breaks their necks to kill them and put them out of their misery. Afterward she compares her own plight with that of the pheasants and becomes angry at herself for thinking that she is the most miserable being on Earth.

Summary: Chapter XLII

Tess takes to making herself ugly to protect herself from lustful men, and she cuts off her eyebrows and dresses in old, unattractive clothing. When Tess reaches the farm near the village of Flintcomb-Ash, Marian

is curious about Angel, but Tess asks her not to inquire about him. The proprietress of the farm agrees to give Tess a job, and Tess sends her new address to her parents—though she does not acknowledge her marital or financial difficulties.

Summary: Chapter XLIII

Tess and Marian work digging up rutabagas in rocky ground. After a time, Izz Huett joins them. They are sent to work in the barn in the winter, and Tess meets the man who owns the farm—it is the same man from Alec d'Urberville's village. He accuses her of being a poor worker, and she offers to work harder to compensate. Marian tells Tess that Angel invited Izz to travel with him to Brazil, and Tess at first feels as though she should write to him. Before long, however, she is overcome by doubt as to whether she really should.

Summary: Chapter XLIV

Tess decides to visit Angel's family to discover what has happened to him and begins the long walk to the vicarage. She takes off her boots and hides them, planning to put them on again for the walk home. She overhears Angel's brothers discussing Angel's unfortunate marriage, and when they find her boots, they assume they belong to a peasant. Tess is ashamed and unhappy and decides not to meet Angel's family after all. She begins the walk home, but she stops before a barn in which a passionate sermon is being delivered. She looks inside, and sees none other than Alec d'Urberville.

Analysis: Chapters XL–XLIV

Phase the Fifth, "The Woman Pays," moves the tragic forces of the novel into high gear. When Angel leaves Tess, Tess is too proud to ask his family for help. But since she is also too dutiful toward her own family not to give them half the money he leaves her, her life begins to unravel completely. In other words, because she remains loyal to her sense of self and to other people, the situation in which Alec and Angel have placed her becomes impossible. The happiness she knows at Talbothays is completely shattered, and the contrast between jovial Talbothays and cold, hard Flintcomb-Ash hammers home Tess's new life situation.

In these chapters, Angel visits or runs into several family members and acquaintances who all try to tell him that Tess is a noble and loyal wife. When Angel visits his parents, it seems that Angel is more conventional than his parents in his definition of wifely virtue. The Bible passage that they read says nothing about premarital celibacy, but Angel seems to believe that chastity is an absolute virtue. While the Bible passage seems to describe Tess accurately, Angel cannot recognize her in it. He is blinded

by his failure to accept Tess for who she really is. In this section, Angel proves himself more judgmental and inflexible than his mother, who turns out to be surprisingly adaptable. When Angel runs into Izz, she freely admits that no one could love him more than Tess, even though she too loves him. But Angel is unable to register these testaments to Tess's worth, as he is still sleepwalking through life. He takes Tess's transgression as a personal attack on him, which makes him unable to see her clearly. Even his family, who has been preoccupied with social distinctions, can actually accept Tess as she is—and they have not even met her.

In addition, the decline of Tess's physical appearance also indicates the sharp downturn in her life: she even cuts off her eyebrows to make herself unattractive to lustful young men. Tess's reencounter with Alec d'Urberville is staged at the moment of her greatest weakness, as she has gone to ask for help from Angel's parents. While "[grieving] for the beloved man whose unyielding judgment has caused her all these later sorrows," she encounters the man who condemned her to that judgment, and the stage is set for Tess's hardest challenge: to avoid the temptation to give in to Alec d'Urberville again in order to help herself and her family. Hardy has arranged his story so that Tess's most admirable strengths, such as her loyalty to her family, tempt her toward her worst mistake. Fate manifests itself again in Tess's visit to Angel's family, in which her tragic course is once again influenced by improbable circumstance. Had Tess not happened to overhear Felix and Cuthbert criticizing Angel's marriage, she might not leave when she does and see Alec at such a despairing and vulnerable moment. Fate impinges upon Tess's life at every turn. Often, when faced with a difficult decision, the choice she selects makes her situation much worse. But her bad decision-making is not due to a lack of thought and consideration, since Tess spends entire chapters deliberating about which course to take. Instead, the consequences of her actions seem predestined. Even in her spontaneous choices, like her impromptu decision to leave the church, there is no way Tess could possibly know that she would then, in turn, run into Alec. Moreover, Alec's conversion from sexual predator to religious preacher appears the most improbable event of all. For this circumstance, Angel's own father Reverend Clare is responsible, adding the final surprising touch.

Phase the Sixth: The Convert, Chapters XLV - XLVIII

Summary: Chapter XLV

Tess has not seen Alec since she left his family's service. When she sees and hears him testifying to his religious conversion, she is struck

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dumb with a sudden terror. She withdraws, but Alec sees her and runs after her, claiming he has to save her soul. He says he has found God through the intercession of the Reverend Clare. Tess, angry and disbelieving, excoriates people like Alec, who ruin other people's lives and then try to secure a place in heaven by suddenly converting. She then asserts that she cannot put her faith in Alec's religion when a better man than he—meaning Angel—does not believe in that religion. Alec expresses fear of Tess, and as they come to a stone monument called the Cross-in-Hand, he asks Tess to swear that she will never tempt him again. She agrees and Alec leaves, reading a letter from Reverend Clare to calm himself. Tess asks a shepherd what the Cross-in-Hand signifies, and she learns that it is an object of ill omen.

Summary: Chapter XLVI

The omen proves correct a few days later, when Alec approaches Tess in the fields and asks her to marry him. He proposes that they go to Africa to be missionaries. Tess replies that she is already married, and she asks the distraught Alec to leave. She begins another letter to Angel but is unable to finish it.

At Candlemas, Alec again approaches Tess. This time, he asks her to pray for him. Tess replies that she cannot pray, and she recites Angel's reasons for doubting the validity of church doctrine. Alec appears shaken, and Tess asserts that she has a religion but no belief in the supernatural. Alec says that he has missed an opportunity to preach in order to see her, and he says that he is bothered by the fact that he has no right to help or protect her, while the man who does have that right has chosen to abandon her. Tess asks him to leave before their conversation can taint her husband's honor.

Summary: Chapter XLVII

In early spring, Tess has been assigned a stint of difficult work as a thresher on the farm. Alec appears again, saying that he is no longer a preacher and beseeching Tess to come away with him. He says his love for her has strengthened, and he is upset that her husband neglects her. Tess slaps his face with a leather glove. He becomes angry, but calms himself, asserting his desire to be her master and telling her that he is her true husband. He says he will be back in the afternoon to collect her.

Summary: Chapter XLVIII

Alec comes back that afternoon as he promised. He walks Tess home and asks her to trust him to take care of both Tess and her family. Tess again refuses his offers, and that night she writes a letter to Angel, finally

confessing her loyalty and her love and asking for his help against the temptation presented by Alec.

*Tess of the D'urbervilles—
Thomas Hardy*

Analysis: Chapters XLV-XLVIII

Though Alec d'Urberville seems at first to have undergone a remarkable transformation from a rake into a pious and religious man, he discards this posture so effortlessly and quickly that it seems to have been a superfluous charade—Alec's attempts to contain his desire for Tess seem weak at best. Indeed, we may wonder why Hardy chooses to reintroduce Alec as a convert at this point in the novel, given that he seems to be very much the same man as before. One effect of this choice is to heighten dramatically the bitter irony of Tess's predicament. Tess continues to suffer as a social outcast because of a disgrace that is much more Alec's fault than hers, yet the hypocritical Alec has the luxury to repent and even win acceptance as a preacher. Tess's plight as a woman thus appears incredibly unjust, reinforcing the message given in the subtitle of this section of the novel: "The Woman Pays."

Alec's reintroduction into the novel comes at Tess's lowest moment, but his new pitch still does not work on her. She has not seen Alec for a long time, but she has clearly thought about him and what he did to her. Tess is observant and distrusting of Alec, and she views his conversion as a plot to win her back. The converted Alec appears to her as a wolf in sheep's clothing, intending to prey on her, or like a devil in disguise, come to tempt her a final time. Indeed, we might well view the relationship between Tess and Alec as an allegory of good struggling with the temptation offered by evil.

Alec continues to tempt Tess with money and security, the two things that would help her family the most, and in doing so he tests her ability to resist evil. His promise of financial security is attractive, but not quite attractive enough. Tess has learned her lesson about risking herself and her happiness for the sake of money. She is a much stronger woman now and is more knowledgeable about conniving men, especially Alec. This strength deters Alec and makes him feel weaker and more vulnerable because his plot is not working. Alec is successful, however, in making Tess doubt herself.

As Tess struggles with Alec's temptation, her need for Angel becomes more and more desperate. If Angel were to return to her and do his duty as her husband, her problems would greatly diminish. She writes to Angel and pleads that he not judge her on her irretrievable past. Ironically, Alec asks Tess to do the same thing for him, claiming that he has changed, that Tess tempted him, and that he must not be judged based on his past mistakes. Tess's situation thus makes her very vulnerable to Alec's persuasions. She is obviously heartbroken and needs to be

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loved more than ever. She is also distraught by her family's ever-worsening financial situation. Alec's reasoning seems more valid to Tess than it has in the past. In a way, Tess and Alec are similar in that they have both fallen and ask for forgiveness for their indiscretions.

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Chapters XLIX - LII**Summary: Chapter XLIX**

Tess's letter goes to Angel's parents, who forward it to Angel in Brazil. Mrs. Clare reproaches her husband for keeping Angel from attending Cambridge, whereas Reverend Clare feels justified in his decision but regrets the misery his son has endured. For his part, Angel is ready to abandon his idea of farming in Brazil. The suffering he has endured there has softened his feelings toward Tess, and when a more experienced man tells him he was wrong to leave her, Angel feels a powerful regret. When the man dies a few days later, his words assume even more power in Angel's mind. Back at the farm, Tess encounters her sister, Liza-Lu, who comes with sorrowful news: Tess's mother is dying, and her father is also very ill and can do no work. Tess tells Izz and Marian what has happened and leaves for home the next morning.

Summary: Chapter L

Upon her arrival, Tess does what she can to make her mother comfortable and then begins working in the garden and on the family's land. One night, she looks over and sees Alec working next to her. He again offers to help Tess and her family. She is sorely tempted but declines again. Enraged, Alec leaves.

On the way home, Tess's sister tells her that their father has died, which means that Tess's family will lose their house. John Durbeyfield was the last person guaranteed a place in the terms of the lease, and the tenant farmer who owns the house wants to use it for his own workers.

Summary: Chapter LI

Tess prepares to move her family to a set of rooms in Kingsbere. Alec arrives and tells Tess the legend of the ghostly d'Urberville Coach—the message of which is that the sound of an invisible coach is a bad omen. Alec tries to persuade Tess to move her family to his family's garden home, allow him to send her brothers and sisters to school, and have Tess's mother tend the fowls. Tess is again sorely tempted, but she once more declines Alec's offer, and he rides away. As he leaves, Tess admits to herself that Angel has treated her badly, and she writes him a letter saying she will do all she can to forget him, since she will never be able

to forgive him. Joan asks what Alec said to her, but Tess refuses to divulge the story, saying she will tell her mother when they are in their rooms at Kingsbere.

Summary: Chapter LII

The next day, Tess and her family begin their journey. On the way, they meet Marian and Izz, who are moving on to new work at a new farm. When they reach Kingsbere, they learn that Joan's letter was late, and the rooms have already been rented. They cannot find more lodging and end up sleeping in the churchyard, in a plot called d'Urberville Aisle. Tess finds Alec lying on a tomb, and he tells her he can do more for her than all her noble ancestors. Tess tells him to leave, and angrily he does, promising that Tess will learn to be civil. Tess leans down toward the funeral vault and asks why she is still alive. Marian and Izz do their part for their friend by writing a note to Angel asking him to go back to Tess.

Analysis

Phase Sixth tells the story of Tess's struggle to remain free from Alec despite her family's increasingly desperate plight, which Alec has the power to alleviate if Tess agrees to love him. Though Alec overtly plays the part of a villain in this section, the real conflict is within Tess, as two of her deepest virtues, her integrity and her loyalty to her family, prompt her in opposite directions. Her integrity demands that she wants stay away from Alec, whom she does not love, but her duty to her family tempts her to go with him to save her mother and her siblings. Integrity wins out throughout the section, but we get the sense that it is only a matter of time before Tess is forced to submit. As a result, the story in this section and part of the next is propelled along by a kind of race: Angel needs to forgive Tess and return to her before she surrenders to Alec.

In fact, Angel is in the process of changing as a result of his bad experiences in Brazil. He begins to alter his attitude toward Tess, slowly realizing that his way of thinking has been faulty. He undergoes an emotional and moral conversion that is much more real than Alec's religious conversion a few chapters back. Angel is finally shedding his immaturity and growing to love Tess as a responsible adult. But the distance between Angel and Tess is still great, both physically and emotionally. Ironically, the distance may have led them closer together, as their loneliness and separation have shown Angel how much Tess means to him. Notably, Angel's transformation comes when he is at a great distance from English society and its prevailing sentiments. Even though he remains the die-hard progressive of the Clares, the pressure

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of conforming to English propriety coupled with his troubled view of his marriage stifles Angel's growth while in England.

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As Alec's courtship of Tess increases in intensity, so too does the string of misfortunes that plague Tess and her family. With her options narrowing, Tess becomes more desperate in her desire to reconcile with Angel: "Come to me!" she pleads, "Come to me and save me from what threatens me!" Throughout, Alec is portrayed as a sinister and threatening figure even when supposedly in the grip of religious conflict—at one point, the narrator notes that his face blackens "with something that was not Christianity." Even when he appears most in love with Tess, he still seems the same old Alec, thinly disguised, hoping to seduce Tess by doing a good turn for her.

The supernatural, Gothic atmosphere of the old d'Urberville mansion reappears here at the d'Urberville Aisle in the churchyard. Here, Tess, a real d'Urberville, and Alec, an imposter, have one of their most solemn moments, as Alec asserts that he can do more for Tess than all her lofty dead ancestors. Tess begins to realize the futility of claiming such an aristocratic legacy, since her ancestors truly cannot help her at all. She begins to realize that Alec may be her only hope. In the yard, Alec's legend of the d'Urberville Coach evokes the Gothic or supernatural yet again, providing an ill omen that foreshadows the deadly conclusion of their story.

Phase the Seventh: The Fulfillment, Chapters LIII - LIX

Summary: Chapter LIII

Angel returns to his parents' home, haggard and gaunt after his tribulations abroad. He reads Tess's angry letter, and he worries that she will never forgive him. His mother haughtily declares that he should not worry about the opinions of a poor commoner, and Angel reveals to her Tess's exalted lineage.

Angel spends a few days at home regaining his strength. He writes a letter to Tess addressed to Marlott, and finally receives a reply from Tess's mother informing him that they have left Marlott and that Tess is no longer with the family.

After a short time spent waiting, Angel decides that he must not delay his reunion with Tess. He is encouraged in this feeling by the revelation that Tess has not used any of the money Angel left with his father. Angel realizes that Tess must have suffered great poverty while he was abroad, and he is overcome with pity and guilt. Angel's parents finally guess the secret cause of their son's estrangement from Tess, and find that the knowledge disposes them to feel more kindly toward their daughter-in-law. Just before Angel leaves, he receives the letter from Marian and Izz.

Summary: Chapter LIV

Angel sets out to find his wife, traveling through the farm at Flintcomb-Ash and through Marlott, where he learns of the death of Tess's father. He finds the elaborate gravestone of John Durbeyfield, and when he learns that it is unpaid for, he settles the bill. When he meets Joan, he finds his mother-in-law uncomfortable and hesitant to tell him where Tess has gone. At last she takes pity on him and reveals that Tess is in Sandbourne.

Summary: Chapter LV

In Sandbourne, Angel is unable to find a Mrs. Clare or a Miss Durbeyfield, but he does learn that a d'Urberville is staying at an expensive lodging called The Herons.

Angel hurries to The Herons and is impressed by its grandeur. He wonders how Tess could possibly afford it and thinks she must have sold his godmother's diamonds. When Tess appears, she is dressed in expensive clothing. Angel pleads for her forgiveness and tells her that he has learned to accept her as she is and desperately wants her to come back to him. Brokenhearted, Tess replies that it is too late—thinking Angel would never come back for her, she gave in to Alec d'Urberville's desires and is now under his protection. Tess leaves the room, and Angel rushes out of the house.

Summary: Chapter LVI

Mrs. Brooks, the landlady at The Herons, follows Tess upstairs and spies on her through the keyhole. She sees Tess holding her head in her hands, accusing Alec of deceiving her into thinking that Angel would never come back for her. Alec replies angrily, and Mrs. Brooks, startled, flees the scene. Back in her own room, she sees Tess go through the front gate, where she disappears onto the street. A short while later, Mrs. Brooks notices a dark red spot spreading on the ceiling. Terrified, Mrs. Brooks has a workman open the door of the d'Urberville rooms, where they discover Alec lying on the bed, stabbed to death. The landlady gives the alarm, and the news of Alec's murder quickly spreads through the town.

Summary: Chapter LVII

Angel decides to leave on the first train. At his hotel, he finds a telegraph from his mother informing him that Cuthbert is going to marry Mercy Chant. Rather than waiting for the train, Angel decides to walk to the next station and meet it there. As he hikes out of the valley, he sees Tess running after him. He draws her off the main road, and she tells him that

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she has killed Alec. Tess says she had to kill Alec because he wronged Angel, but that she also had to return to Alec because Angel abandoned her. She begs Angel's forgiveness, and he, thinking she is delirious, tells her he loves her. At last he realizes she is serious, though he still does not believe she has actually killed Alec. He agrees to protect her.

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They walk toward the interior of the country, waiting for the search for Tess to be called off so they can escape overseas. That evening, they find an old mansion and slip in through the windows. After a woman comes to close up the house, Angel opens the shutters, and they are alone for the night.

Summary: Chapter LVIII

Five days pass, and Angel and Tess slowly lapse back into their original love. They make little mention of their estrangement. One day the woman who airs the house discovers their hiding place, and they decide it is time to leave. After a day of travel, they arrive in the evening at Stonehenge, where Tess feels quite at home. As she rests by a pillar, she says that she feels as if there are no people in the world but them.

Tess becomes distraught, and asks Angel to look after Liza-Lu when Tess is dead. She says she hopes Angel will marry Liza-Lu, then asks her husband if he believes they will meet again after death. Angel does not answer, and Tess, upset, drifts into sleep.

At dawn, Angel realizes that they are surrounded. Men are moving in from all sides, and Angel realizes Tess must truly have killed Alec. Angel asks the men not to take Tess until she wakes. When she sees them, she feels strangely relieved. Tess is glad she will not live, because she feels unworthy of Angel's love.

Summary: Chapter LIX

Sometime later, from a hillside outside Wintoncester, Angel and Liza-Lu watch as a black flag is raised above the tower. Tess has been put to death. Angel and Liza-Lu are motionless for a time, and then they join hands and go on.

Analysis: Chapters LIII-LIX

Phase seventh brings the novel to a tragic close through a shift in perspective. It begins in an aura of mystery, as Hardy chooses not to narrate the climax of Tess's struggle—her return to the bed of Alec d'Urberville. The first part of this section is told instead from Angel's perspective. When he arrives at The Herons, we have a gradual, sickening sense of what to expect, but Angel has no idea. He is too late because the race is over, and Tess's loyalty to her family has overmastered her integrity. Torn

apart, Tess now kills her lover in a murderous rage out of love for her husband. From that moment, the novel simply becomes a mechanical process leading to the inevitable conclusion—Tess's death.

As Angel returns with renewed loyalty and love for Tess, it becomes apparent that Alec has considerably broken down Tess's loyalty to Angel. Tess recovers this love and loyalty when she sees Angel again, and she feels guilty about how far she has drifted. Her pride in poverty when Angel is away stands in direct contrast with her fancy clothing and luxurious lodging, which physically measures how far into temptation she has gone with Alec. Her shame and grief cause her violent side to explode, and she kills Alec. Whether intentionally or not, Tess has fulfilled Angel's proclamation that they cannot be together as long as Alec is alive. The murder may appear justified to us at this point, after everything through which Alec has put Tess. But, though we may sympathize with Tess's actions, we know that Tess must now flee and live the life of a hunted criminal.

The short section narrated from the perspective of Mrs. Brooks is almost an exact double of the technique Hardy uses with Angel at the beginning of Phase the Seventh. Just as he excludes Tess's return to Alec, he excludes her murder of Alec. Just as an unsuspecting third party shows us that she has gone back to him, another unsuspecting third party shows us that she has killed him. Tess's mind has been at the center of the novel from its beginning, and practically everything that has happened has been shown solely in its relation to her. By shifting attention away from her so suddenly, Hardy creates the sense that Tess is already lost—though she is still alive, she has partially vanished into the gloom of her fate. At the end, despite the atmosphere of Gothic mystery and supernatural portent that infuses much of the novel, Hardy still manages to surprise us by setting the conclusion at Stonehenge, one of the most famous and mysterious monuments in the world.

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3.8 IMPORTANT QUOTATIONS

1. "Don't you really know, Durbeyfield, that you are the lineal representative of the ancient and knightly family of the d'Urbervilles, who derive their descent from Sir Pagan d'Urberville, that renowned knight who came from Normandy with William the Conqueror, as appears by Battle Abbey Roll?" "Never heard it before, sir!"

In this passage, from Chapter I, the local parson informs Mr. Durbeyfield of his grand lineage, thus setting in motion the events that change the fate of Tess Durbeyfield forever. Interestingly, the parson's tone is

casual, as if he is unable even to conceive of how his news might lead to tragedy later. For the parson it is genealogical trivia, but for Durbeyfield it feels like fate—the deepest truth about himself, like Oedipus’s discovery of his own identity. The fact that this prophetic news is delivered on the road, in an open field, right at the beginning of the work is reminiscent of the opening of *Macbeth*. There, the witches address Macbeth as “Thane of Cawdor” and “King of Scotland,” just as the parson addresses Durbeyfield as “Sir John.” As in *Macbeth*’s case, the noble address leads to disaster and death—in this case, the death of the “rightful” d’Urberville, Alec.

Hardy emphasizes the irony of Durbeyfield’s situation not only by contrasting the common peddler on the road with the image of the “renowned knight” who was his forebear, but also by contrasting the modes of address of Durbeyfield and the parson. The parson has just addressed him as “Sir John,” which sets the whole conversation in motion, but we see here that the parson soon lapses back into the familiar tone more appropriate to one addressing a social inferior: “Don’t you really know, Durbeyfield. . . .” Durbeyfield does the same: despite his discovery that he is Sir John, it is he who calls the parson “sir” here. The ironies multiply, making questions of class and identity complex and unstable, as Hardy intends to depict them.

2. Clare came close, and bent over her. “Dead, dead, dead!” he murmured. After fixedly regarding her for some moments with the same gaze of unmeasurable woe he bent lower, enclosed her in his arms, and rolled her in the sheet as in a shroud. Then lifting her from the bed with as much respect as one would show to a dead body, he carried her across the room, murmuring, “My poor poor Tess, my dearest darling Tess! So sweet, so good, so true!” The words of endearment, withheld so severely in his waking hours, were inexpressibly sweet to her forlorn and hungry heart. If it had been to save her weary life she would not, by moving or struggling, have put an end to the position she found herself in. Thus she lay in absolute stillness, scarcely venturing to breathe, and, wondering what he was going to do with her, suffered herself to be borne out upon the landing. “My wife—dead, dead!” he said.

In Chapter XXXVII, Angel Clare begins to sleepwalk on the third night of his estrangement from Tess, having rejected her as his wife because of her earlier disgrace. Like Lady Macbeth’s sleepwalking scene, Angel’s nighttime somnambulism reveals an inner conflict within a character who earlier seems convinced of a moral idea, in control, and inflexible. For Lady Macbeth, her earlier cold protestations that killing a king is justifiable are belied by her unconscious fixation on being bloodstained. For Angel, the situation is reversed. He consciously maintains a conviction that Tess is bad, corrupt, and cannot be forgiven, but his unconscious sleepwalking self reveals the tender love and moral respect for her (“so

good, so true!") that he feels somewhere inside him. This revelation foreshadows his final realization, too late, that his condemnation of Tess was wrongheaded. Angel's words "dead, dead, dead" hint at Tess's future death, but they also signal Angel's conception of Tess. She is alive physically, but for him she is dead morally, as dead as an idea of purity that he once revered.

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3. Under the trees several pheasants lay about, their rich plumage dabbled with blood; some were dead, some feebly twitching a wing, some staring up at the sky, some pulsating quickly, some contorted, some stretched out—all of them writhing in agony except the fortunate ones whose tortures had ended during the night by the inability of nature to bear more. With the impulse of a soul who could feel for kindred sufferers as much as for herself, Tess's first thought was to put the still living birds out of their torture, and to this end with her own hands she broke the necks of as many as she could find, leaving them to lie where she had found them till the gamekeepers should come, as they probably would come, to look for them a second time. "Poor darlings—to suppose myself the most miserable being on earth in the sight o' such misery as yours!" she exclaimed, her tears running down as she killed the birds tenderly.

Tess stumbles upon the pheasants at the end of Chapter XLI, feeling like a "hunted soul." The dying birds symbolize her own condition. It is a strange and unexpected image, since throughout all the scenes of farm life we have witnessed in the novel, there has never been any killing. Farming is always associated with production, never with loss or sacrifice. But hunting is different: it kills creatures, and does so unnecessarily. It is gratuitous cruelty. The image of silently suffering victims of violence evokes Tess's quiet acceptance of her own violation at the hands of Alec, which was also gratuitous. In a literary sense, these flightless birds stand in sharp contrast to the high-flying birds of Romantic poetry—we recall that Angel is compared to Shelley, who wrote an ode to a skylark. Romantic birds leave the Earth below to soar into a higher plane of existence, but the birds here have no such luck, having been shot down as Tess has been.

Tess's killing of these suffering birds suggests that she is killing off that part of herself that has quietly accepted many years of agony. After this scene Tess begins to show a more active resolution that culminates in her final murder of Alec. Her newfound activity may not save her; indeed, her punishment for the murder, presumably death by hanging, will snap her neck just like she snaps the necks of these pheasants. Nevertheless, it may be preferable to her earlier passivity, providing her with a nobler way to face her fate.

4. "Justice" was done, and the President of the Immortals (in Aeschylean phrase) had ended his sport with Tess. And the d'Urbervilles knights and dames slept on in their tombs unknowing. The two speechless gazers bent themselves down to the earth, as if in prayer, and remained there a long time, absolutely motionless: the flag continued to wave silently. As soon as they had strength they arose, joined hands again, and went on.

This passage is the last paragraph of Chapter LIX at the close of Tess of the d'Urbervilles. Its tired and unimpassioned tone suggests the narrator's weariness with the ways of the world, as if quite familiar with the fact that life always unfolds in this way. Nothing great is achieved by this finale: the two figures of Liza-Lu and Angel "went on" at the end, just as life itself will go on. Ignorance rules, rather than understanding: the d'Urberville ancestors who cause the tragedy are not even moved from their slumber, blithely unaffected by the agony and death of one of their own line. Tess's tale has not been a climactic unfolding, but a rather humdrum affair that perhaps happens all the time.

In this sense, there is great irony in Hardy's reference to the Greek tragedian Aeschylus, since we feel tragedy should be more impassioned, like the Prometheus Bound referred to here. Prometheus dared to steal fire from the gods for the benefit of men, thus improving human life, but he was punished by eternal agony sent by the president of the gods. Aeschylus's view of that divine justice was ironic—just as Hardy's justice is placed in ironic quotation marks—since it seemed deeply unjust to punish Prometheus so severely. Our judgment of Prometheus's crime matters immensely. Yet Tess's suffering, by contrast, seems simply a game or "sport," as if nothing important is at stake. It is hard to know whether Tess has brought any benefits to anyone, though Angel's life has been changed and Liza-Lu may grow up to be like her sister. In any case, Hardy hints that Tess's life may have a mythical and tragic importance like that of Prometheus, but it is up to us to judge how ironic this justice is, or what her life's importance might be.

3.9 SUMMARY

The poor peddler, John Durbeyfield is stunned to learn that he is the descendent of an ancient noble family, the d'Urbervilles. Meanwhile, Tess, his eldest daughter, joins the other village girls in the May Day dance, where Tess briefly exchanges glances with a young man. Mr. Durbeyfield and his wife decide to send Tess to the d'Urberville mansion, where they hope Mrs. d'Urberville will make Tess's fortune. In reality, Mrs. d'Urberville is no relation to Tess at all: her husband, the merchant Simon Stokes, simply changed his name to d'Urberville after he retired. But Tess does

not know this fact, and when the lascivious Alec d'Urberville, Mrs. d'Urberville's son, procures Tess a job tending fowls on the d'Urberville estate, Tess has no choice but to accept, since she blames herself for an accident involving the family's horse, its only means of income.

Tess spends several months at this job, resisting Alec's attempts to seduce her. Finally, Alec takes advantage of her in the woods one night after a fair. Tess knows she does not love Alec. She returns home to her family to give birth to Alec's child, whom she christens Sorrow. Sorrow dies soon after he is born, and Tess spends a miserable year at home before deciding to seek work elsewhere. She finally accepts a job as a milkmaid at the Talbothays Dairy.

At Talbothays, Tess enjoys a period of contentment and happiness. She befriends three of her fellow milkmaids—Izz, Retty, and Marian—and meets a man named Angel Clare, who turns out to be the man from the May Day dance at the beginning of the novel. Tess and Angel slowly fall in love. They grow closer throughout Tess's time at Talbothays, and she eventually accepts his proposal of marriage. Still, she is troubled by pangs of conscience and feels she should tell Angel about her past. She writes him a confessional note and slips it under his door, but it slides under the carpet and Angel never sees it.

After their wedding, Angel and Tess both confess indiscretions: Angel tells Tess about an affair he had with an older woman in London, and Tess tells Angel about her history with Alec. Tess forgives Angel, but Angel cannot forgive Tess. He gives her some money and boards a ship bound for Brazil, where he thinks he might establish a farm. He tells Tess he will try to accept her past but warns her not to try to join him until he comes for her.

Tess struggles. She has a different time finding work and is forced to take a job at an unpleasant and unprosperous farm. She tries to visit Angel's family but overhears his brothers discussing Angel's poor marriage, so she leaves. She hears a wandering preacher speak and is stunned to discover that he is Alec d'Urberville, who has been converted to Christianity by Angel's father, the Reverend Clare. Alec and Tess are each shaken by their encounter, and Alec appallingly begs Tess never to tempt him again. Soon after, however, he again begs Tess to marry him, having turned his back on his religious ways.

Tess learns from her sister Liza-Lu that her mother is near death, and Tess is forced to return home to take care of her. Her mother recovers, but her father unexpectedly dies soon after. When the family is evicted from their home, Alec offers help. But Tess refuses to accept, knowing he only wants to obligate her to him again.

At last, Angel decides to forgive his wife. He leaves Brazil, desperate

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to find her. Instead, he finds her mother, who tells him Tess has gone to a village called Sandbourne. There, he finds Tess in an expensive boardinghouse called The Herons, where he tells her he has forgiven her and begs her to take him back. Tess tells him he has come too late. She was unable to resist and went back to Alec d'Urberville. Angel leaves in a daze, and heartbroken to the point of madness, Tess goes upstairs and stabs her lover to death. When the landlady finds Alec's body, she raised an alarm, but Tess has already fled to find Angel.

Angel agrees to help Tess, though he cannot quite believe that she has actually murdered Alec. They hide out in an empty mansion for a few days, then travel farther. When they come to Stonehenge, Tess goes to sleep, but when morning breaks shortly thereafter, a search party discovers them. Tess is arrested and sent to jail. Angel and Liza-Lu watch as a black flag is raised over the prison, signaling Tess's execution.

3.10. KEY WORDS

1. Wessex Poems

In 1898 Hardy published his first volume of poetry, *Wessex Poems*, a collection of poems written over 30 years.

2. Neutral tones and broken appointment

"Neutral Tones" and "A Broken Appointment" deal with themes of disappointment in love and life

3. Reverend Felix Clare

Angel's brother, a village curate.

4. Reverend Cuthbert

Clare Angel's brother, a classical scholar and dean at Cambridge. Cuthbert, who can concentrate only on university matters, marries Mercy Chant.

5. Eliza Louisa Durbeyfield

Tess's younger sister. Tess believes Liza-Lu has all of Tess's own good qualities and none of her bad ones, and she encourages Angel to look after and even marry Liza-Lu after Tess dies.

3.11. REVIEW QUESTIONS

1. Write down the detailed summary of the novel, *Tess of the d'Urbervilles*.
2. Sketch the character of the protagonist of the novel.
3. Describe the important themes of the novels of Thomas Hardy.
4. Discuss the various motifs and symbols used in this novel.

5. Explain the following quotations:

1. "Don't you really know, Durbeyfield, that you are the lineal representative of the ancient and knightly family of the d'Urbervilles, who derive their descent from Sir Pagan d'Urberville, that renowned knight who came from Normandy with William the Conqueror, as appears by Battle Abbey Roll?" "Never heard it before, sir!"

2. "Justice" was done, and the President of the Immortals (in Aeschylean phrase) had ended his sport with Tess. And the d'Urberville knights and dames slept on in their tombs unknowing. The two speechless gazers bent themselves down to the earth, as if in prayer, and remained there a long time, absolutely motionless: the flag continued to wave silently. As soon as they had strength they arose, joined hands again, and went on.

6. Write about the religious beliefs of Hardy.
7. What are the divisions of Hardy's Novels?
8. Name some short stories of Hardy.
9. What is the name of the village, where Tess has gone finally?
- 10 Sketch the character of Alee d'Urberville.

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3.12. FURTHER READINGS

1. *Thomas Hardy* - Blunden, Edmund.
2. *The Life of Thomas Hardy* - Jr. Ernest Brennecke
3. *Thomas Hardy: A Life in Pictures* - Jo. Draper
4. "Thomas Hardy" in *The Norton Anthology of Modern Poetry*
- Ellman, Richard & O'Clair

CHAPTER 4 SONS AND LOVERS— D.H. LAWRENCE

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★ STRUCTURE ★

- 4.0 Learning Objectives
- 4.1 Introduction
- 4.2 About the Author
- 4.3 Summary of Sons and Lovers
- 4.4 Important Characters
- 4.5 Summary and Analysis
- 4.6 Major Themes
- 4.7 Summary
- 4.8 Key Words
- 4.9 Review Questions
- 4.10 Further Readings

4.0 LEARNING OBJECTIVES

After reading this chapter, you will be able to:

- write about the English Novelist, “D.H.Lawrence”.
- describe the literary career of Lawrence
- narrate the story of the novel, “Sons and Lovers”
- explain the important characters of the novel.

4.1 INTRODUCTION

David Herbert Richards Lawrence (11 September 1885 – 2 March 1930) was an English novelist, poet, playwright, essayist and literary critic. His collected works represent an extended reflection upon the dehumanizing effects of modernity and industrialization. In them, Lawrence confronts issues relating to emotional health and vitality, spontaneity, and instinct. Lawrence’s opinions earned him many enemies and he endured official persecution, censorship, and misrepresentation of his creative work throughout

the second half of his life, much of which he spent in a voluntary exile he called his "savage pilgrimage." At the time of his death, his public reputation was that of a pornographer who had wasted his considerable talents. E. M. Forster, in an obituary notice, challenged this widely held view, describing him as, "The greatest imaginative novelist of our generation." Later, the influential Cambridge critic F. R. Leavis championed both his artistic integrity and his moral seriousness, placing much of Lawrence's fiction within the canonical "great tradition" of the English novel. Lawrence is now valued by many as a visionary thinker and significant representative of modernism in English literature.

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4.2 ABOUT THE AUTHOR

Life and career

Early life

The fourth child of Arthur John Lawrence, a barely literate miner, and Lydia, a former schoolmistress, Lawrence spent his formative years in the coal mining town of Eastwood, Nottinghamshire. The house, in which he was born, in Eastwood, 8a Victoria Street, is now the D.H. Lawrence Birthplace Museum. His working class background and the tensions between his parents provided the raw material for a number of his early works. Lawrence would return to this locality and often wrote about nearby Underwood, calling it; "the country of my heart," as a setting for much of his fiction.

The young Lawrence attended Beauvale Board School from 1891 until 1898, becoming the first local pupil to win a County Council scholarship to Nottingham High School in nearby Nottingham. He left in 1901, working for three months as a junior clerk at Haywood's surgical appliances factory, but a severe bout of pneumonia, the result of being accosted by a group of factory girls, ended this career. Whilst convalescing he often visited Hagg's Farm, the home of the Chambers family, and began a friendship with Jessie Chambers. An important aspect of this relationship with Jessie and other adolescent acquaintances was a shared love of books, an interest that lasted throughout Lawrence's life. In the years 1902 to 1906 Lawrence served as a pupil teacher at the British School, Eastwood. He went on to become a full-time student and received a teaching certificate from University College Nottingham in 1908. During these early years he was working on his first poems, some short stories, and a draft of a novel, *Laetitia*, that was eventually to become *The White Peacock*. At the end of 1907 he won a short story competition

in the Nottingham Guardian, the first time that he had gained any wider recognition for his literary talents.

Early career

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In the autumn of 1908 the newly qualified Lawrence left his childhood home for London. While teaching in Davidson Road School, Croydon, he continued writing. Some of the early poetry, submitted by Jessie Chambers, came to the attention of Ford Madox Ford, then known as Ford Hermann Hueffer and editor of the influential *The English Review*. Hueffer then commissioned the story *Odour of Chrysanthemums* which, when published in that magazine, encouraged Heinemann, a London publisher, to ask Lawrence for more work. His career as a professional author now began in earnest, although he taught for a further year. Shortly after the final proofs of his first published novel *The White Peacock* appeared in 1910, Lawrence's mother died. She had been ill with cancer. The young man was devastated and he was to describe the next few months as his "sick year." It is clear that Lawrence had an extremely close relationship with his mother and his grief following her death became a major turning point in his life, just as the death of Mrs. Morel forms a major turning point in his autobiographical novel *Sons and Lovers*, a work that draws upon much of the writer's provincial upbringing.

In 1911 Lawrence was introduced to Edward Garnett, a publisher's reader, who acted as a mentor, provided further encouragement, and became a valued friend, as Garnett's son David was also. Throughout these months the young author revised *Paul Morel*, the first draft of what became *Sons and Lovers*. In addition, a teaching colleague, Helen Corke, gave him access to her intimate diaries about an unhappy love affair, which formed the basis of *The Trespasser*, his second novel. In November 1911, pneumonia struck once again. After recovering his health Lawrence decided to abandon teaching in order to become a full time author. He also broke off an engagement to Louie Burrows, an old friend from his days in Nottingham and Eastwood.

In March 1912 Lawrence met Frieda Weekley, with whom he was to share the rest of his life. She was six years older than her new lover, married to Lawrence's former modern languages professor from Nottingham University, Ernest Weekley, and with three young children. She eloped with Lawrence to her parents' home in Metz, a garrison town then in Germany near the disputed border with France. Their stay here included Lawrence's first brush with militarism, when he was arrested and accused of being a British spy, before being released following an intervention from Frieda Weekley's father. After this encounter Lawrence left for a small hamlet to the south of Munich, where he was joined by Weekley for their "honeymoon", later memorialised in the series of love poems titled *Look! We Have Come Through* (1917).

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From Germany they walked southwards across the Alps to Italy, a journey that was recorded in the first of his travel books, a collection of linked essays titled *Twilight in Italy* and the unfinished novel, *Mr Noon*. During his stay in Italy, Lawrence completed the final version of *Sons and Lovers* that, when published in 1913, was acknowledged to represent a vivid portrait of the realities of working class provincial life. Lawrence though, had become so tired of the work that he allowed Edward Garnett to cut about a hundred pages from the text.

Lawrence and Frieda returned to England in 1913 for a short visit. At this time, he now encountered and befriended critic John Middleton Murry and New Zealand-born short story writer Katherine Mansfield. Lawrence and Weekley soon went back to Italy, staying in a cottage in Fiascherino on the Gulf of Spezia. Here he started writing the first draft of a work of fiction that was to be transformed into two of his better-known novels, *The Rainbow* and *Women in Love*. While writing *Women in Love* in Cornwall during 1916-17, Lawrence developed a strong and possibly romantic relationship with a Cornish farmer named William Henry Hocking. Although it is not absolutely clear if their relationship was sexual, Lawrence's wife, Frieda Weekley, said she believed it was. Lawrence's fascination with themes of homosexuality could also be related to his own sexual orientation. This theme is also overtly manifested in *Women in Love*. Indeed, in a letter written during 1913, he writes, "I should like to know why nearly every man that approaches greatness tends to homosexuality, whether he admits it or not..." He is also quoted as saying, "I believe the nearest I've come to perfect love was with a young coal-miner when I was about 16."

Eventually, Weekley obtained her divorce. The couple returned to England shortly before the outbreak of World War I and were married on 13 July 1914. In this time, Lawrence worked with London intellectuals and writers such as Dora Marsden and the people involved with *The Egoist* (T.S. Eliot, Ezra Pound, and others). *The Egoist*, an important Modernist literary magazine, published some of his work. He was also reading and adapting Marinetti's *Futurist Manifesto*. He also met at this time the young Jewish artist Mark Gertler, and they became for a time good friends; Lawrence would describe Gertler's 1916 anti-war painting, 'The Merry-Go-Round' as 'the best modern picture I have seen: I think it is great and true.'^[10] Gertler would inspire the character Loerke (a sculptor) in *Women in Love*. Weekley's German parentage and Lawrence's open contempt for militarism meant that they were viewed with suspicion in wartime England and lived in near destitution. *The Rainbow* (1915) was suppressed after an investigation into its alleged obscenity in 1915. Later, they were accused of spying and signalling to German submarines off the coast of Cornwall where they lived at

Zennor. During this period he finished *Women in Love*. In it Lawrence explores the destructive features of contemporary civilization through the evolving relationships of four major characters as they reflect upon the value of the arts, politics, economics, sexual experience, friendship and marriage. This book is a bleak, bitter vision of humanity and proved impossible to publish in wartime conditions. Not published until 1920, it is now widely recognised as an English novel of great dramatic force and intellectual subtlety.

In late 1917, after constant harassment by the armed forces authorities, Lawrence was forced to leave Cornwall at three days' notice under the terms of the Defence of the Realm Act (DORA). This persecution was later described in an autobiographical chapter of his Australian novel *Kangaroo*, published in 1923. He spent some months in early 1918 in the small, rural village of Hermitage near Newbury, Berkshire. He then lived for just under a year (mid-1918 to early 1919) at Mountain Cottage, Middleton-by-Wirksworth, Derbyshire, where he wrote one of his most poetic short stories, *The Wintry Peacock*. Until 1919 he was compelled by poverty to shift from address to address and barely survived a severe attack of influenza.

Later life and career

In late February 1922 the Lawrences left Europe behind with the intention of migrating to the United States. They sailed in an easterly direction, first to Ceylon and then on to Australia. A short residence in Darlington, Western Australia, which included an encounter with local writer Mollie Skinner, was followed by a brief stop in the small coastal town of Thirroul, New South Wales, during which Lawrence completed *Kangaroo*, a novel about local fringe politics that also revealed a lot about his wartime experiences in Cornwall.

The Lawrence finally arrived in the US in September 1922. Here they encountered Mabel Dodge Luhan, a prominent socialite, and considered establishing a utopian community on what was then known as the 160-acre (0.65 km²) Kiowa Ranch near Taos, New Mexico. They acquired the property, now called the D. H. Lawrence Ranch, in 1924 in exchange for the manuscript of *Sons and Lovers*. He stayed in New Mexico for two years, with extended visits to Lake Chapala and Oaxaca in Mexico. While Lawrence was in New Mexico, he was visited by Aldous Huxley.

While in the U.S., Lawrence rewrote and published *Studies in Classic American Literature*, a set of critical essays begun in 1917, and later described by Edmund Wilson as "one of the few first-rate books that have ever been written on the subject." These interpretations, with their insights into symbolism, New England Transcendentalism and the puritan sensibility, were a significant factor in the revival of the reputation of

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Herman Melville during the early 1920s. In addition, Lawrence completed a number of new fictional works, including *The Boy in the Bush*, *The Plumed Serpent*, *St Mawr*, *The Woman who Rode Away*, *The Princess* and assorted short stories. He also found time to produce some more travel writing, such as the collection of linked excursions that became *Mornings in Mexico*.

A brief voyage to England at the end of 1923 was a failure and he soon returned to Taos, convinced that his life as an author now lay in America. However, in March 1925 he suffered a near fatal attack of malaria and tuberculosis while on a third visit to Mexico. Although he eventually recovered, the diagnosis of his condition obliged him to return once again to Europe. He was dangerously ill and poor health limited his ability to travel for the remainder of his life. The Lawrence made their home in a villa in Northern Italy, living near to Florence while he wrote *The Virgin and the Gipsy* and the various versions of *Lady Chatterley's Lover* (1928). The latter book, his last major novel, was initially published in private editions in Florence and Paris and reinforced his notoriety. Lawrence responded robustly to those who claimed to be offended, penning a large number of satirical poems, published under the title of "Pansies" and "Nettles", as well as a tract on Pornography and Obscenity.

The return to Italy allowed Lawrence to renew old friendships; during these years he was particularly close to Aldous Huxley, who was to edit the first collection of Lawrence's letters after his death, along with a memoir. With artist Earl Brewster, Lawrence visited a number of local archaeological sites in April 1927. The resulting essays describing these visits to old tombs were written up and collected together as *Sketches of Etruscan Places*, a book that contrasts the lively past with Benito Mussolini's fascism. Lawrence continued to produce fiction, including short stories and *The Escaped Cock* (also published as *The Man Who Died*), an unorthodox reworking of the story of Jesus Christ's Resurrection. During these final years Lawrence renewed a serious interest in oil painting. Official harassment persisted and an exhibition of some of these pictures at the Warren Gallery in London was raided by the police in mid 1929 and a number of works were confiscated. Nine of the Lawrence oils have been on permanent display in the La Fonda Hotel in Taos since shortly after Frieda's death. They hang in a small gallery just off the main lobby and are available for viewing.

Death

Lawrence continued to write despite his failing health. In his last months he wrote numerous poems, reviews and essays, as well as a robust defence of his last novel against those who sought to suppress

it. His last significant work was a reflection on the Book of Revelation, Apocalypse. After being discharged from a sanatorium, he died at the Villa Robermond in Vence, France from complications of tuberculosis. Frieda Weekly commissioned an elaborate headstone for his grave bearing a mosaic of his adopted emblem of the phoenix.^[12] After Lawrence's death, Frieda married Angelo Ravagli. She returned to live on the ranch in Taos and later her third husband brought Lawrence's ashes to rest there in a small chapel set amid the mountains of New Mexico. The headstone has recently been donated to D.H. Lawrence Heritage and is now on display in the D.H. Lawrence Birthplace Museum in his home town of Eastwood, Nottinghamshire.

Written works

Novels

Lawrence is perhaps best known for his novels *Sons and Lovers*, *The Rainbow*, *Women in Love* and *Lady Chatterley's Lover*. Within these Lawrence explores the possibilities for life and living within an industrial setting. In particular Lawrence is concerned with the nature of relationships that can be had within such settings. Though often classed as a realist, Lawrence's use of his characters can be better understood with reference to his philosophy. His use of sexual activity, though shocking at the time, has its roots in this highly personal way of thinking and being. It is worth noting that Lawrence was very interested in human touch behaviour (see *Haptics*) and that his interest in physical intimacy has its roots in a desire to restore our emphasis on the body, and re-balance it with what he perceived to be western civilisation's slow process of over-emphasis on the mind. In his later years Lawrence developed the potentialities of the short novel form in *St Mawr*, *The Virgin and the Gypsy* and *The Escaped Cock*.

Short stories

Lawrence's best-known short stories include *The Captain's Doll*, *The Fox*, *The Ladybird*, *Odour of Chrysanthemums*, *The Princess*, *The Rocking-Horse Winner*, *St Mawr*, *The Virgin and the Gypsy* and *The Woman who Rode Away*. (*The Virgin and the Gypsy* was published as a novella after he died.) Among his most praised collections is *The Prussian Officer and Other Stories*, published in 1914. His collection *The Woman Who Rode Away and Other Stories*, published in 1928, develops his themes of leadership that he also explored in novels such as *Kangaroo*, *The Plumed Serpent* and *Fanny and Annie*.

Poetry

Although best known for his novels, Lawrence wrote almost 800 poems, most of them relatively short. His first poems were written in 1904 and two of his poems, *Dreams Old* and *Dreams Nascent*, were among his earliest published works in *The English Review*. His early works clearly place him in the school of Georgian poets, a group not only named after the reigning monarch but also to the romantic poets of the previous Georgian period whose work they were trying to emulate. What typified the entire movement, and Lawrence's poems of the time, were well-worn poetic tropes and deliberately archaic language. Many of these poems displayed what John Ruskin referred to as the "pathetic fallacy", which is the tendency to ascribe human emotions to animals and even inanimate objects.

Lawrence rewrote many of his novels several times to perfect them and similarly he returned to some of his early poems when they were collected in 1928. This was in part to fictionalise them, but also to remove some of the artifice of his first works. As he put in himself: "A young man is afraid of his demon and puts his hand over the demon's mouth sometimes and speaks for him." His best known poems are probably those dealing with nature such as those in *Birds, Beasts, Flowers and Tortoises*. *Snake*, one of his most frequently anthologised, displays some of his most frequent concerns; those of man's modern distance from nature and subtle hints at religious themes.

Literary criticism

Lawrence's criticism of other authors often provides great insight into his own thinking and writing. Of particular note is his *Study of Thomas Hardy and Other Essays and Studies in Classic American Literature*. In the latter, Lawrence's responses to Whitman, Melville and Edgar Allan Poe shed particular light on the nature of Lawrence's craft.

4.3 SUMMARY OF SONS AND LOVERS

The first part of the novel focuses on Mrs. Morel and her unhappy marriage to a drinking miner. She has many arguments with her husband, some of which have painful results: on separate occasions, she is locked out of the house and hit in the head with a drawer. Estranged from her husband, Mrs. Morel takes comfort in her four children, especially her sons. Her oldest son, William, is her favourite, and she is very upset when he takes a job in London and moves away from the family. When William sickens and dies a few years later, she is crushed, not even noticing the rest of her children until she almost loses Paul, her

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second son, as well. From that point on, Paul becomes the focus of her life, and the two seem to live for each other.

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Paul falls in love with Miriam Leivers, who lives on a farm not too far from the Morel family. They carry on a very intimate, but purely platonic, relationship for many years. Mrs. Morel does not approve of Miriam, and this may be the main reason that Paul does not marry her. He constantly wavers in his feelings toward her.

Paul meets Clara Dawes, a suffragette who is separated from her husband, through Miriam. As he becomes closer with Clara and they begin to discuss his relationship with Miriam, she tells him that he should consider consummating their love and he returns to Miriam to see how she feels.

Paul and Miriam sleep together and are briefly happy, but shortly afterward Paul decides that he does not want to marry Miriam, and so he breaks off with her. She still feels that his soul belongs to her, and, in part agrees reluctantly. He realizes that he loves his mother most, however.

After breaking off his relationship with Miriam, Paul begins to spend more time with Clara and they begin an extremely passionate affair. However, she does not want to divorce her husband Baxter, and so they can never be married. Paul's mother falls ill and he devotes much of his time to caring for her. When she finally dies, he is broken-hearted and, after a final plea from Miriam, goes off alone at the end of the novel.

4.4 IMPORTANT CHARACTERS

Paul Morel

Paul is the protagonist of the novel, and we follow his life from infancy to his early twenties. He is sensitive, temperamental, artistic (a painter), and unceasingly devoted to his mother. They are inseparable; he confides everything in her, works and paints to please her, and nurses her as she dies. Paul has ultimately unsuccessful romances with Miriam Leiver and Clara Dawes, always alternating between great love and hatred for each of them. His relationship fails with Miriam because she is too sacrificial and virginal to claim him as hers, whereas it fails with Clara because, it seems, she has never given up on her estranged husband. However, the major reason behind Paul's break-ups is the long shadow of his mother; no woman can ever equal her in his eyes, and he can never free himself from her possession.

Gertrude Morel

Mrs. Morel is unhappily married to Walter Morel, and she redirects her attention to her children, her only passion in life. She is first obsessed

with William, but his death leaves her empty and redirects her energies toward Paul. She bitterly disapproves of all the women these two sons encounter, masking her jealousy with other excuses. A natural intellectual, she also feels society has limited her opportunities as a woman, another reason she lives through Paul.

Miriam Leiver

Miriam is a virginal, religious girl who lives on a farm near the Morels, and she is Paul's first love. However, their relationship takes ages to move beyond the Platonic and into the romantic. She loves Paul deeply, but he never wants to marry her and "belong" to her, in his words. Rather, he sees her more as a sacrificial, spiritual soul mate and less as a sensual, romantic lover. Mrs. Morel, who feels threatened by Miriam's intellectuality, always reinforces his disdain for Miriam.

Clara Dawes

Clara is an old woman estranged from her husband, Baxter Dawes. Unlike the intellectual Miriam, Clara seems to represent the body. Her sensuality attracts Paul, as does her elusiveness and mysteriousness. However, she loses this elusiveness as their affair continues, and Paul feels she has always "belonged" to her husband.

Walter Morel

Morel, the coal-mining head of the family, was once a humorous, lively man, but over time he has become a cruel, selfish and alcoholic. His family, especially Mrs. Morel, despises him, and Paul frequently entertains fantasies of his father's dying.

William Morel

William, Mrs. Morel's "knight," is her favourite son. But when he moves away, she disapproves of his new lifestyle and new girlfriends, especially Lily. His death plunges Mrs. Morel into grief.

Baxter Dawes

Dawes, a burly, handsome man, is estranged from his wife, Clara Dawes, because of his infidelity. He resents Paul for taking Clara, but over time the men become friends.

Annie Morel

Annie is the Morel's only daughter. She is a schoolteacher who leaves home fairly early.

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Arthur Morel

Arthur, the youngest Morel son, is exceptionally handsome, but also immature. He rashly enters the military, and it takes a while until he gets out. He marries Beatrice.

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Louisa Lily Denys Western

Lily, William's girlfriend, is materialistic and vain. Her condescending behaviour around the Morels irritates William, and she soon forgets about him after his death.

The Leivers

The Leivers own a nearby farm that Paul and Mrs. Morel visit. They have three sons Edgar being the eldest and two daughters, including Miriam.

Edgar Leivers

Edgar Leivers is the eldest Leiver son, Edgar and Paul become friends.

Agatha Leivers

Agatha Leivers is the elder sister of Miriam, Agatha is a school-teacher who fights with Miriam for Paul's attention.

Beatrice

Beatrice is a friend of the Morel's who stops by and insults Miriam and flirts with Paul. She eventually marries Arthur.

Mrs. Radford

Mrs. Radford is Clara's mother, with whom she lives. Clara is embarrassed by her.

Thomas Jordan

Thomas Jordan is a curt, old man, Jordan employs Paul at his warehouse of surgical appliances.

Pappleworth

Pappleworth is Paul's supervisor at Jordan's.

Fanny

Fanny is a lively hunchback who works at Jordan's.

Polly

Polly is a worker at Jordan's whom Paul regularly has dinner with.

Connie

Connie is a attractive, redheaded worker at Jordan's.

Louie

Louie is a facetious worker at Jordan's.

Emma

Emma is an old, condescending worker at Jordan's.

Mr. Heaton

Mr. Heaton is a Clergyman who visits Mrs. Morel and becomes Paul's godfather.

Dr. Ansel

Dr. Ansel is Mrs. Morel's doctor.

Jerry Purdy

Jerry Purdy is friend of Morel's.

John Field

Jerry Purdy is childhood friend of Mrs. Morel's.

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4.5 SUMMARY AND ANALYSIS

Chapter 1: The Early Married Life of the Morels

Summary

The first chapter begins with a description of the neighborhood of "The Bottoms," the miners' dwellings in which the Morels live. We get a small amount of description of Mrs. Morel and learn that her husband is a miner. At this point in the story, the Morel family consists of Mr. Morel and Mrs. Morel (expecting her third child), William (age seven), and Annie (age five). The first action of the novel begins three weeks after the Morels have moved into their new home, on the day of the wakes (a kind of fair). William goes off to the wakes in the morning and comes back at mid-day for dinner, telling his mother to hurry so

that he can return by the time the wakes begin again. He runs off quickly when he hears the music of the merry-go-round, and Mrs. Morel takes Annie later in the afternoon. They run into William and he shows his mother two egg-cups he has won as a present for her. The three of them spend some time together at the fair, and William decides to stay after his mother and sister leave. However, we learn later that he does not enjoy himself after his mother has gone.

After the children go to bed, Mrs. Morel waits for her husband to return from the bar where he is working and reflects on her situation. She cannot afford and does not want her coming child, and she "despises" her husband because of his drinking. Her only solace is in her two children. She wonders if her life will ever change, and reflects that the events in her life seem to take place without her approval. She cleans the house and sits down to sew, and her husband finally comes home. They argue about whether or not he is drunk, he shows her that he has brought gingerbread and a coconut for the children, and she goes to bed.

The next part of the chapter fills in the background to the Morels' marriage. It begins by describing Mrs. Morel, previously Gertrude Coppard, her upbringing in a poor family, and her friendship with a man named John Field, who gave her a Bible when she was nineteen, which she still keeps. The flashback shows her encouraging John Field to stand up for himself and go into the ministry, even though his father wants him to continue the family business. She claims that if she were a man, she would do as she liked. He tells her that being a man isn't everything, and she has finally learned that lesson.

The next part of the flashback describes the meeting between Gertrude Coppard and Walter Morel at a Christmas party when she was twenty-three and he was twenty-seven. It seems the main attraction he holds for her is that he is different from her father. At the party he asks her to dance, she refuses, and he sits down and talks with her instead. The next Christmas they marry, and their early married life seems very happy.

However, after they have been married for seven months, Gertrude finds the unpaid bills for the household furniture in her husband's coat pocket. She confronts him to ask about the bills and he brushes her off, so the next day she goes to see his mother. She tells Gertrude that her husband still owes a good deal of money, and that the house they live in belongs to her. This information changes the way Gertrude feels toward her husband: she becomes colder and more condescending toward him. She begins to feel isolated from her husband, and this causes her to turn toward her child instead.

A key incident happens when Morel cuts William's hair while Mrs. Morel is sleeping. This is one of the major factors in her estrangement from her

husband, as the betrayal she feels when she discovers William's haircut remains with her throughout the coming years.

The next important incident, at which the narrative appears to have caught up to the present, occurs on another wakes holiday when Morel goes out with his friend, Jerry Purdy. Jerry is Morel's good friend, but Mrs. Morel does not like him. Jerry and Morel walk to Nottingham, which is ten miles away, and stop at all the pubs along the way. After a nap in a field, Morel does not feel so well. When he finally returns home, he has become irritable and has a fight with his wife, each calling the other a liar. He locks her outside in his anger and then falls asleep at the kitchen table. Mrs. Morel wanders in the yard for a while and eventually, after an hour of knocking at the door, succeeds in waking up her husband.

Analysis

The novel thus far is told from a third person perspective, but the narrator is closest to Mrs. Morel. The narrator is partially omniscient; he can narrate the thoughts of Mrs. Morel, but not of the other characters. Throughout the novel the perspective of the narrator changes, so the best description of the narrative mode of the novel is probably third person omniscient.

First chapter sets up the importance of the relationship between William and his mother. Through the present of the egg-cups and the way that William acts when his mother is with him, we can see that he is proud of and loves his mother very much. We also see that she contributes to his enjoyment of the fair, as he is miserable after she leaves.

The hair-cutting incident also illustrates that William is the most important person to Mrs. Morel, since she is willing to throw over her husband in favor of her son.

When the narrator describes why Gertrude likes Morel, we see the importance of Morel's difference from her father. This theme will come up again later when we see that William's fiancée is very different from his mother.

In the flashback section of this chapter we see the first hint of the declining happiness of the Morels' marriage: "for three months she was perfectly happy: for six months she was very happy." This suggests that Mrs. Morel's level of happiness declines steadily over the course of their marriage.

This chapter contains many elements of foreshadowing. For example, we are told that Mrs. Morel thinks she lives in a house owned by her husband. The ambiguity provides a clue that her suspicion is incorrect and that the house they live in does not actually belong to Mr. Morel. This chapter's temporal organization is quite noteworthy. The flashback

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in the middle of the present-time narration confuses the time reference; past and present blend since it becomes difficult to tell when the flashback ends, or when the present resumes.

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Chapter 2: The Birth of Paul, and another Battle

Summary

Morel feels ashamed for bullying his wife. He also realizes her difficulties and begins to be somewhat more helpful. One morning Mrs. Morel summons her neighbour, Mrs. Kirk, by banging on the back of the fireplace with the poker, and tells her to fetch Mrs. Bower, the midwife. She gives birth to a boy and is very ill. Her husband comes home and is told by Mrs. Bower that he has a son. He asks her for a drink and then, after he has had his dinner, goes up to see his wife and son.

We are then introduced to Mr. Heaton, the Congregational clergyman, who comes to visit Mrs. Morel every day. One day Morel comes home while he is still visiting and begins to make a scene by enumerating the difficulties of working in the mine. Mrs. Morel feels disgusted by her husband's tendency to play for sympathy with those around him.

One evening after a quarrel with her husband, Mrs. Morel takes Annie and the baby and goes for a walk near the cricket fields. She seems at peace and feels strongly for her baby son; she has a sudden instinct to call him Paul.

The next major battle between the Morels begins when Walter comes home late and drunk again and accidentally pulls out a kitchen drawer in his haste to get something to eat. When his wife tells him she will not wait on him, he becomes enraged and flings the drawer at her, cutting her forehead on the corner of the drawer. For the few days after this incident, Morel refuses to get out of bed. When he finally gets up, he immediately goes to the Palmerston, one of his favorite bars, and this is where he spends the next several nights.

One night, however, he finds himself out of money, and therefore takes a sixpence from his wife's purse. She notices that it is missing and confronts him, upon which he becomes very indignant. He then goes upstairs and returns with a bundle and says he is leaving. Mrs. Morel feels sure that he will return that night, but she begins to get worried when he has not returned by dark. However, she finds his bundle hidden behind the door of the coal-shed and begins to laugh. Morel sulkily returns later that evening and his wife tells him to fetch his bundle before going to bed.

Analysis

This chapter mainly serves the purpose of providing more examples of the battles between Mr. and Mrs. Morel. It also contains a few examples of the themes that have already been noted.

In this chapter, the way the narrative perspective shifts between characters is illustrated by a brief shift to Morel's perspective: he insists to himself that the quarrel is Mrs. Morel's fault.

Morel also reflects that having his family around him at meals makes the meals less pleasant. This suggests that Morel prefers to be separated from his family, in contrast to his wife, who lives for her children.

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Chapter 3: The Casting off of Morel—The taking on of William

Summary

Morel begins to fall ill, despite all of his requests for medicine. His illness is attributed to the time he fell asleep on the ground when he went with Jerry to Nottingham. He falls seriously ill and his wife has to nurse him. She gets some help from the neighbours, but not every day. Eventually, Morel grows better, but he has been spoiled during his illness and at first wants more attention from his wife. However, she has begun to cast him off and to turn completely to her children to find a sense of meaning in her life.

During the period of peace following Morel's illness, another baby is conceived, and this child, Arthur, is born when Paul is seventeen months old. Arthur is very fond of his father, and this makes Mrs. Morel happy.

Meanwhile, time is passing, William is growing bigger, and Paul begins to have fits of depression in which he cries for no reason. One day, one of the other women of the neighborhood, Mrs. Anthony, confronts Mrs. Morel because William has ripped her son Alfred's collar. Mrs. Morel asks William about it, he gives her his side of the story, and she reprimands him. However, Mrs. Anthony also tells Morel about the incident and he comes home very angry with William. This provokes yet another battle between Mr. and Mrs. Morel, as it is only her intervention that prevents him from beating William.

Mrs. Morel joins the Women's Guild, a club of women attached to the Cooperative Wholesale Society, who meet and discuss social questions. When William is thirteen, she gets him a job at the Co-op office. This provokes another argument with her husband, who would have preferred his son to become a miner like himself. However, William does well in his job as he does well in everything. He wins a running race and brings his mother home the prize, an inkstand shaped like an anvil.

However, William clashes with his mother when he begins to dance. Mrs. Morel turns away girls who come to call, much to William's dismay. At nineteen, William gets a new job in Nottingham and also begins to

study very hard. Then he is offered a job in London at a hundred and twenty pounds a year and is ecstatic, failing to see his mother's dismay at his departure. William and his mother have one final shared moment as they burn his love letters, and then he goes to London to start his new life.

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Analysis

This chapter continues the theme of the constant lessening of Mrs. Morel's love for her husband; Lawrence writes that her love for him ebbed in stages, but ebbed constantly.

We can see that Mrs. Morel does actually desire to have her whole family together as one. She thinks that her happiest moments come when her children seem to love their father.

More evidence of William's devotion to his mother is introduced here in the form of his presentation of the anvil. His breathless eagerness and her solemn pride underscore the intimacy and intensity of their relationship.

They quarrel, however, over William's dancing. This may be the beginning of a change in the relationship between William and Mrs. Morel, as his acceptance of the dancing corresponds to his rejection of his mother. This is especially evident when William goes to a fancy-dress ball; after an initial hesitation, he seems to forget about his mother completely.

William's acceptance of the job in London seems the final step in his distancing from his mother. According to Lawrence, William never considers that his mother might be sorry to see him go, only that she must be happy for his success.

Mrs. Morel does not want her eldest son to become like his father—she refuses to let him enter the mines, and she disapproves of his dancing because his father danced.

This chapter also provides the first textual clue that Paul is viewed differently by Mrs. Morel. Paul's fits of depression come only rarely, but when they manifest themselves, Mrs. Morel begins to treat Paul differently from the other children.

One narrative technique that is presented in this chapter and throughout the novel is the use of the iterative mode to suggest events happening the same way a number of times. Frequently-employed iterative words and phrases such as 'would' and 'used to' suggest repeated events, and this suggestion contributes to the novel's confusion of time periods by making it unclear how many times an event happened.

Chapter 4: The Young life of Paul**Summary**

This chapter describes that Paul, in the absence of William, is bonded most closely with his sister Annie. She was a tomboy, who played games

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with the other neighborhood children, and Paul would quietly tag along behind her. One day, while Annie's favourite doll is lying covered up on the sofa, Paul jumps off the sofa arm and lands on the doll. Annie is very upset, but her brother is perhaps more upset at her grief. A few days later, Paul suggests that they make a sacrifice of the doll, and they burn and smash its remains.

One evening when Paul comes home, he finds his father and older brother in the midst of an argument, which only fails to come to blows because of Mrs. Morel's intervention.

The family moves out of the Bottoms into a house with an ash-tree, which makes noise when the wind blows through it. Morel likes it, but the children hate it.

Morel still comes home late and drunk most nights, and Paul begins to worry because his mother is worrying about his father. One night he goes out to play, then at night anxiously runs into the kitchen to check on his mother. When he finds that his father has not come, he goes to visit Mrs. Inger, who lives two doors down and has no children of her own. He talks to her for a while, then goes home.

When Morel finally does come home, he is usually rude and irritable. During this time period he becomes more and more shut out from the family affairs, as the children begin to tell their mother everything and their father nothing. This is illustrated by the example of Paul's prize, which his mother convinces him to tell his father about. During their conversation, it becomes apparent that Morel is an outsider in his own family.

The next part of the narration, however, describes the times of happiness between Morel and his children. When he is happily engrossed in his work, he gets along well with his children. He tells stories, like the ones about Taffy the horse. On these nights, when Morel has some job to do, he goes to bed early and the children feel secure when he is in bed.

One day Paul comes home at dinnertime feeling ill and does not go back to school. It turns out that he has bronchitis. His father visits him while he is ill, but he asks for his mother, and sleeping with his mother comforts him.

The next episode is that of Paul going to collect the money for his father's pay on Fridays. When his name is called, he is at the back of the room behind all the men and almost misses his turn. He is saved by Mr. Winterbottom, the clerk, who pauses and asks the men to step aside so that Paul can get through. Paul is embarrassed and flustered by the experience, and he is relieved when it is over, and he is outside. He then goes to the New Inn to meet his father and has to wait a long time before he comes. When he gets home, Paul tells his mother he doesn't want to go collect the money any more. His mother soothes him "in her own way."

On Friday night, Paul stays home and bakes while his mother goes to the market. He likes to draw or read while the baking is being done. His mother gets home, shows her purchases to Paul, and they discuss the bargains she has gotten.

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The rest of the family's life in the Scargill Street house is rather happy. The children love playing outside on winter evenings with the other neighborhood children.

The final part of the chapter concerns the preparations made for William's visit at Christmas. The three other children go to the station to meet him and get very discouraged when the train is more than two hours late. At last, however, the train arrives with William. At home the parents are also anxious and begin to quarrel slightly, but finally the children arrive. William has brought presents for everyone, and everyone feels happy. After he returns to London, William is offered a trip to the Mediterranean over the midsummer holiday. However, he declines in favor of returning home, much to the delight of his mother.

Analysis

This chapter focuses on Paul so that each event is narrated in its relation to him. We are told, for instance, that all the children feel "peculiarly" ill at ease with their father, but particularly Paul. The use of 'peculiarly' in this sentence suggests that it is somehow unusual for the children to be against their father. Another example of the focus on Paul is the family's divergent opinions about the ash-tree: Paul finds it an almost unbearable presence. The disagreement about the ash-tree is representative of the conflict between father and children.

There is a sense that Paul represents all of the children; that narrating what happens to Paul suffices for describing the experiences of all of them. This is created partly by the way that all of the events in this chapter are told in relation to Paul, and partly by passages like the following in which the subjects 'Paul' and 'the children' are used seemingly interchangeably. Paul wakes, hearing thuds downstairs, and wonders nervously what his father is doing. It seems that events like this begin from Paul's perspective and continue to include the perspective of all the children.

However, we also see further evidence of the way that Paul is treated differently from the other children; he is more delicate, and Mrs. Morel realizes it. Physically, Paul resembles his mother, and like each of the children, he picks up on and shares her anxieties about her husband.

Even though Paul is treated differently, William is still Mrs. Morel's favourite. She thinks of him as a successful young man in London, and imagines him as her knight in shining armor.

After he breaks Annie's doll, Paul feels resentful toward the doll. This is reminiscent of the statement about Mr. Morel in Chapter 2: "He dreaded his wife. Having hurt her, he hated her."

Chapter 5: Paul Launches into Life

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Summary

Morel is injured at work when a piece of rock falls on his leg. When Mrs. Morel gets the news, she is very flustered while she is preparing to go to the hospital to see him. Paul calms her down and gives her some tea, and she leaves for the hospital. When she returns, she tells the children that their father's leg is injured rather badly. They all feel anxious, but they are comforted by the fact that her father is a strong healer. Mrs. Morel feels somewhat guilty because she no longer loves her husband; while she is sorry for his pain and his injury, she still feels an emotional emptiness. She is somewhat comforted by talking to Paul, who is able to share her troubles. True to his nature, Morel does recover, and the family is very happy and peaceful while he is still in the hospital, almost to the point of regretting that he will soon return.

Paul is now fourteen, and it is time for him to find a job. Everyday, his mother sends him to the Co-op reading room to read the job advertisements in the paper. This makes him miserable, but he dutifully writes down a few offers and brings them home. He makes applications for several jobs using a variation on a letter that William had written. He is summoned to call on Thomas Jordan, a manufacturer of surgical appliances, and his mother is overjoyed.

Paul and Mrs. Morel travel to Nottingham one Tuesday morning to respond to the invitation. Paul suffers the whole way there, dreading the interview and the necessity of being scrutinized by strangers. During the actual interview, Mr. Jordan asks Paul to read a letter in French and he has trouble in reading the handwriting, becomes flustered, and continually insists that *doigts* means fingers, although in this case it refers to the toes of a pair of stockings. Nevertheless, he is hired as junior spiral clerk.

After the interview, Paul and his mother have dinner in an eating-house, where it turns out that the food is more expensive than they realized; they order the cheapest dish possible. After dinner they wander around the town, look at some shops, and buy a few things. Paul is happy with his mother.

The next day he applies for a season ticket for the train. When he returns and tells his mother how much it will cost, she says that she wishes William would send them some money to pay for things like the ticket.

Meanwhile, William is becoming a gentleman in London and is beginning to see a girl, Louisa Lily Denys Western, whom he calls Gipsy. He

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asks her for a photograph to send to his mother, and when the photo comes it shows her with bare shoulders. Mrs. Morel comments to William that she does not think the photo is appropriate, and the girl sends another one in which she is wearing an evening gown. Mrs. Morel is still not impressed.

The next Monday morning, Paul goes off to work on the train. He arrives at the factory and is introduced to his boss, Pappleworth. Pappleworth shows him how to fetch and copy letters, to write out orders and invoices, and to make up parcels for shipping. He also introduces him to some of the other people who work in the factory, and Paul gets along best with the women, like Polly, the overseer of the sewing crew, and the hunchback Fanny, who works in the finishing-off room. He becomes friends with many of the women and grows to like his job at Jordan's.

Analysis

We can see the way the narrative perspective has shifted from that of Mrs. Morel to that of Paul through the way Mrs. Morel's trip to the hospital is narrated. The narrator describes Mrs. Morel leaving for the hospital, and then he describes her returning; the events that happen outside of the house seem to be outside the narrative field of vision. However, this is not the case later in this chapter, when Paul goes to Nottingham to work. This suggests that Paul has become the primary focus of the narration.

This chapter contains further examples of the identification between Paul and Mrs. Morel: Paul comforts her, and talks to her every day. It seems as if their identification is extended to the point that they are sharing the same life, and this is a motif that will continue through the rest of the novel.

We also see further evidence of Mrs. Morel's disappointment in William, her favourite, in this chapter. She has been previously disappointed in William when he takes up dancing, and here she is disappointed that he does not send them money. She also disapproves of the girl he is seeing and the pictures that she sends.

Chapter 6: Death in the Family

Summary

This chapter begins with a description of Arthur, and tells how, as he grows older, he comes to detest his father. All of the children follow this same trend until they all loathe him. Arthur wins a scholarship to the school in Nottingham, and his mother decides to let him live in town with one of her sisters because of his adversarial relationship with his father. Annie is a teacher in the Board-school, and Mrs. Morel clings to Paul.

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William becomes engaged to the girl he has been seeing, and decides to bring her home at Christmas. She comes home with him and puts on airs of high station, treating Annie like a servant. William begins to be annoyed with the way that she acts much grander than his family, and he tells his mother that he only feels fond of the girl when he is around her in the evenings; otherwise, he has no feelings for her.

Paul has Monday afternoons off from work, and one Monday his mother tells him that they have been invited to see Mr. Leivers on his new farm. They decide to go that afternoon. They have a nice walk through the countryside on the way there, and then are welcomed and given a tour of the farm when they arrive. The Leivers boys show Paul how to make the chicken eat out of his hand, and they tease their sister Miriam because she is afraid to try. Paul later finds her shyly reaching her hand toward the chicken and helps her to let it eat out of her hand.

The next time William brings his fiancée home, she once again annoys him and the rest of his family with her attitude toward his sister. He begins to ridicule her in front of others, and discusses with his mother that he no longer really wants to marry her, but feels that he has gone on too long to break it off now. He comes home again, alone, the first weekend in October, and his mother notices that he has not been well. The Tuesday morning after his return, Mrs. Morel gets a telegram saying that he is ill. She takes the train to London, arrives at William's lodging, and stays with him until he dies late that night. She sends a telegram for Morel to come to London, and when it arrives Paul has to go to the mine to fetch his father. Morel goes to London, and Mr. and Mrs. Morel return on Saturday night. After William's death, Mrs. Morel becomes shut off until one day Paul falls ill with pneumonia. She almost loses him as well, but he somehow pulls through and "Mrs. Morel's life now rooted itself in Paul."

Analysis

The title of the chapter foreshadows what will happen in the end of the chapter; however, the reader wonders throughout the chapter which member of the family will die. Since the first sentence of the chapter begins with Arthur, the reader might begin by suspecting that Arthur will die. It isn't until William alludes to his death by saying that his fiancée would forget about him three months after he died that we begin to suspect that William will die. He makes many allusions to his death so that, by the time his mother gets the telegram from London that he is ill, the reader is hardly surprised.

After William dies, Mrs. Morel remains closed off from the world until Paul also falls ill. Lawrence uses an image of tulips to illustrate the bond forged between Paul and his mother as a result of his illness. Mr.

Morel buys Paul a pot of tulips, and they flame in the window where Paul and his mother sit closely and contentedly.

In this chapter William follows his mother's footsteps of choosing a spouse who is very different from his corresponding parent. He tells his mother that his fiancée is neither serious nor thoughtful—the exact opposite of Mrs. Morel.

Chapter 7: Lad-and-Girl Love

Summary

This chapter describes the growing intimacy between Paul and Miriam. It begins from Miriam's perspective and describes the way that she aspires to learning, since she cannot have pride in her social status. She is interested in Paul, but scorns him because he only sees the swine-girl side of her and not the princess she believes she is inside. When he falls ill, she feels like he would be weaker than she and that is she could take care of him, she would love him deeply.

Paul enjoys visiting the Leivers' farm because it is so different from his own home. Miriam and her mother both have very strong religious and spiritual convictions, and this strikes Paul as enormously different from his own mother's logical manner.

One evening when he is there for dinner, the boys all become very upset with Miriam because the potatoes are burned. Her mother reprimands her for answering them instead of turning the other cheek, and Paul is puzzled why an insignificant matter like potatoes would cause such conflict.

Miriam and Paul make their connection through nature, as they share the experience of looking at a birds' nest. The narrator tells us, though, that it is a long time before Paul really notices Miriam. He first becomes friends with the boys, most of all Edgar. Then one day Miriam shows him the swing they have in the cowshed, and they slowly grow closer. Paul is troubled by her "intensity, which would leave no emotion on a normal plane" (153). She tells him of her desire to learn, and he agrees to teach her algebra. They are both frustrated by the effort, and Paul finds her simultaneously infuriating and attractive.

One evening when Paul and Miriam are walking home, she brings him into the woods to see a particular bush because she wants to share it with him. This excursion causes him to be late coming home, and his mother is unhappy with him, partly because she is not fond of Miriam. They argue about his relationship with the girl and he insists that they are not courting.

Paul organizes a walk to the Hemlock Stone on Good Friday. During this walk, Miriam notices that Paul is different when she is alone with him. On the way back, she comes upon him alone in the road, trying to fix his umbrella so his mother will not be upset, and she realizes that she loves him.

Miriam and Paul get along well during another excursion to Wingfield Manor on Easter Monday. However, after this she begins to feel tormented about whether she should be ashamed of loving him, and she decides she will no longer call at his house on Thursday nights. One evening she does call, and Paul picks some flowers to pin on her dress. Paul still refuses to define his and Miriam's relationship as that of lovers, and he forces his family to accept her as his friend.

When Paul is twenty, he has saved enough money to take his family away for a holiday for two weeks at a cottage called Mablethorpe. The night before they leave, Miriam stays at the house so she doesn't have to walk in the morning. One evening, she and Paul are walking on the beach and see a beautiful view of the moon, and Paul is confused by his instincts: he feels powerful feelings toward Miriam, but does not know how to interpret them. So they return to the cottage, Mrs. Morel admonishes him once more for being late, and the chapter ends with Paul feeling irritated at Miriam because she has made him feel unnatural.

Analysis

This chapter presents the conflict between logic, represented by Mrs. Morel, and religion, represented by the Leivers. Paul feels simultaneously attracted and repelled by the fascinating and different tone of life at the Leivers' farm,

Miriam's unpleasant relationship with her brothers causes her to speculate on the fundamental differences between women and men. This may be an indication of the cruelty of her brothers or of Miriam's sensitivity, rather than of some actual difference between all men and women.

This chapter begins to suggest that Paul needs some connection beyond what he shares with his mother. In his free time, Paul is a painter, and he still needs his mother to do his best work, as he tells her. But Miriam allows him to take his work to another level; she makes him feel an intensity he has never before experienced.

Miriam also seems to have some sense of this connection. She feels that, until she shows him the rose bush, she will not fully have experienced it herself. The connection between Paul and Miriam may be one reason that Mrs. Morel dislikes Miriam. "She could feel Paul being drawn away by the girl." She seems to view Miriam as direct competition for her son's love and attention.

Chapter 8: Strife in Love

Summary

Arthur enlists in the army on a whim, and then writes a letter to his mother to try to get out of it. She is very upset and goes to the sergeant,

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but is not able to get him out of it. He does not like the discipline of the army, but he has no choice.

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Paul wins two first-prize awards in an exhibition for students' work in the Castle, which makes his mother very proud of him, and she goes to the Castle to see his work on display.

One day Paul meets Miriam in town with Clara Dawes, the daughter of an old friend of Mrs. Leivers. The next time Paul sees Miriam, she asks him what he thinks of Clara. He tells her that he likes her somewhat, and she sulks. He tells her that she is always too intense, and he longs to kiss her but cannot. When he leaves, he invites her and Edgar to tea the next day and she is happy. However, when he gets home and tells his mother, she is not pleased, and they argue.

Paul feels torn between Miriam and his mother, and resents Miriam because she makes his mother suffer. She feels hurt one day when he tells her he will not meet her before a party at his house because "you know it's only friendship."

One Friday night while Paul is doing the baking, Miriam comes to call and, when she hangs up her coat, he feels as though they live in the house together. He shows her a curtain he has made for his mother, and gives her a cushion-cover in the same design that he has made for her. They begin to talk about his work, and this is the time that Paul is happiest with Miriam.

They are then interrupted by Beatrice, a friend of the family, who makes fun of Miriam and flirts with Paul until Miriam reminds him that he is supposed to be watching the bread. He has burned one of the loaves, and then begins to feel somewhat guilty for ignoring Miriam. On some level, though, he feels that she deserves it. They go over her French notebook, they read a little bit, and he walks her home. When he returns, his mother and sister are waiting for him and they have found the burnt loaf of bread. They are angry that he has been with Miriam and his mother is ill. He reconciles with his mother and realizes that he loves her more. His father comes home, and they fight, stopping only after Mrs. Morel faints, and Paul takes care of her.

Analysis

Paul continues to be Mrs. Morel's favourite son, and he is the one she believes will be successful. We see finally in this chapter the way that this close relationship finally leads Paul to abandon Miriam because he loves his mother best: "She was the chief thing to him, the only supreme being."

Paul suggests that perhaps Miriam likes Clara because of her apparent grudge against men. The narrator writes that Clara's grudge might be one of the reasons Paul himself likes her; this seems to suggest that

Paul would appreciate a grudge against men, which is a somewhat puzzling idea.

Paul begins to echo the actions of his father, after he argues with his mother. He flings off his boots before going to bed, just as Mr. Morel had done several chapters earlier. In addition, Paul is happiest with Miriam while they are discussing his work, just as Morel is happiest with his children while he is engaged with some work.

In this chapter we see Miriam's objectification of Paul. She thinks of him as an object weaker than herself, and never considers him as an individual or as a man.

Chapter 9: Defeat of Miriam

Summary

Paul realizes that he loves his mother more than Miriam, and Miriam seems also to realize that their relationship will never deepen. One day Paul comes to call and he is unusually irritable. When Miriam begs him to tell her what is the matter, he tells her that they had better break off. She does not understand why, and he tries to tell her that, even though they have agreed that they are to be friends, "it neither stops there, nor gets anywhere else." She finally understands that he is telling her that he does not love her and wants to leave her free for another man.

Miriam feels that he is mistaken and that deep in his soul he loves her, and she is angry with him for listening to his mother, who has told him that he cannot go on in the same way unless he means to become engaged. She is angry that he lets his mother and his family tell him what he should do, thinking that she wishes the outside world would let the two of them alone.

Paul misses Willey Farm when he does not go there to call on Miriam, so he continues to go there to be with Edgar and the rest of the family. He no longer spends much time alone with Miriam, but one night he ends up alone with her when Edgar stays for Communion with Mrs. Morel. They are discussing the sermon and he reads to her from the Bible, and they almost attain their previous level of harmony—until Paul begins to feel uncomfortable.

Miriam invites Paul to come to the farm one day to meet Clara Dawes. He accepts and is excited to meet her. He arrives, meets her in the parlour, talks to her and Miriam for a short time, and quickly decides that he does not like her. He goes to meet Edgar on his way back from getting coal. He tells Edgar that Clara should be called 'Nevermore' because she is so disagreeable.

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Later, Miriam asks Paul to accompany the two women on a walk. They meet Miss Limb and her horse, and Clara especially is very fond of the horse. After they leave, Paul and Miriam mention that they both feel there is something strange about Miss Limb, and Clara suggests that she wants a man.

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Clara walks a little ahead, and Miriam asks Paul if he still finds her disagreeable. He replies that something is the matter with her, and she agrees. They arrive at a field of wildflowers, and enjoy it together. Paul and Miriam pick flowers, and Clara says she doesn't like to pick them because she doesn't want the corpses around her. Paul argues that it is sufficient reason that he likes and wants the flowers and that there are plenty of them, and Miriam says that the spirit in which the flowers are picked is what matters. When Clara bends forward to smell the flowers, Paul scatters cowslips over her hair and neck.

Paul takes his mother to Lincoln to see the cathedral, and he becomes worried about her when she cannot climb the hill because of her heart. He laments the fact that his mother is old and ill and that he was not the eldest son, and his mother tells him that she is only a bit old and not really ill.

At this time Annie is engaged to Leonard, who has a talk with Mrs. Morel because he wants to get married right away. She cautions him that neither he nor Annie has much money, and he tells her that he realizes that, but he still wants to marry Annie right away. She trusts him, as she tells Paul, and so the wedding takes place immediately.

Mrs. Morel decides to buy Arthur out of the army, at which he is overjoyed. He comes home and takes up with Beatrice Wyld.

Paul writes Miriam a letter attempting to explain what has happened in their love, and we are told that this is the end of the first phase of Paul's romantic endeavors.

Analysis

The main significant event in this chapter is that Paul returns to his mother's love, re-asserting her place as his closest loved one. He decides to abandon his affair with Miriam because his mother is more important, and he also strongly insists that he will not marry and leave his mother. It is also significant because it contains the first real meeting between Paul and Clara. Although their friendship does not really begin until later, this is their first important point of contact.

Clara, who is portrayed as a feminist and a man-hater, makes a surprising remark that Miss Limb wants a man. This suggests that she might not be as feminist as she thinks she is, something that Paul also observes.

Chapter 10: Clara

Summary

Paul sends a painting to an exhibition at Nottingham Castle, and one morning Mrs. Morel gets very excited upon reading a letter. It turns out that he has won first prize and that the painting has been sold for twenty guineas to Major Moreton. Paul and his mother rejoice at his success, and he tells her that she can use the money to buy Arthur out of the army. Paul is invited to some dinner parties and tells his mother he needs an evening suit. She gives him a suit that was William's.

Paul's newfound success prompts discussions with his mother about class and happiness. She wants her son to ascend into the middle class, but he says that he feels closest to the common people. Mrs. Morel wants her son to be happy, which seems mostly to mean finding a good woman and beginning to settle down. Paul argues that he worries a normal life might bore him.

Paul maintains his connection with Miriam, able neither to break it off entirely nor to go the full way to engagement. He feels that he owes himself to her, but he begins to drift slightly away from her.

Arthur is married to Beatrice, and she has a child. At first he is irritable and unhappy, but eventually he begins to accept his responsibilities and care for his wife and child.

One day a mutual friend asks Paul to take a message to Clara Dawes. He goes to her house, meets her mother, and observes them working on making lace. He delivers his message, has a pleasant conversation with Clara and her mother, and leaves, having gotten a humbling view of Clara, whom he had previously believed to be so high and mighty. Paul finds out that Susan, one of the girls at Jordan's, is leaving to get married, and so he gets Clara her job. The other girls do not like Clara because she acts like she is above them; they call her the Queen of Sheba.

One day Paul is rude to Clara; later, he regrets his rudeness and brings her chocolates as an apology. On his birthday Fanny surprises him with a gift of paints that all the girls except Clara, who they do not include in their planning, have chipped in to buy him. Paul goes out walking at dinnertime with Clara, and she complains that the girls have some secret from her. Paul tells her that the secret was the planning for his birthday present, and, that evening, she sends him a book of verse and a note. This incident brings Paul and Clara closer together.

They discuss what happened between Clara and her husband, and somehow the subject of Miriam comes up. Paul says that Miriam wants

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his soul, which he cannot give her. Clara, however, informs him that Miriam does not want his soul, only Paul himself.

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Analysis

Paul maintains his close relationship with his mother, allowing her to live vicariously through his experiences. He tells her everything that happens in his life, and she feels as though she is a participant.

William is mentioned and reflected on several times in this chapter. First of all, when they are discussing Paul's success, Morel says that William might have been as successful as Paul, had he only lived. This statement affects Mrs. Morel deeply, and makes her feel strangely tired. When Paul tries on William's suit, she thinks again of William but is comforted by the thought of Paul. The notion that Mrs. Morel possesses Paul is particularly strong here, and this concept, which is constant throughout the novel, may account for Paul's failure to develop a strong relationship with another woman.

In the end of this chapter, Clara provides the motivation for Paul to go back to Miriam. It is interesting that this motivation comes from Clara, since Miriam is her chief rival (besides Mrs. Morel) for Paul's affection.

Chapter 11: The Test on Miriam**Summary**

Inspired by Clara's advice, Paul realizes that he must go back to Miriam. He reflects that the problems between the two of them may have been caused by the lack of sexuality in their relationship. He feels no aversion to her; rather, he feels that his desire for her has been overwhelmed by his stronger shyness and virginity.

He begins to spend more time with Miriam again, much to the dismay of his mother. One day he begins a serious discussion with her about marriage, and asks her if she thinks they have been "too fierce" in their purity toward each other. He tells her that he loves her, that he has been obstinate, and he kisses her. On their way home, he asks her (not in so many words) if she will sleep with him, and she tells him that she will, but not now.

Miriam feels that her submission to Paul will be a sacrifice, and it is a sacrifice she is willing to make for him. He begins to treat his relationship with her as a romantic relationship. One evening they go into the woods and "she relinquished herself to him," but with some horror and with her soul somewhat apart.

Miriam goes to stay at her grandmother's cottage, and Paul visits her often. One holiday he goes to spend the whole day with her. She prepares

dinner, for that day they feel as though they live together in that cottage. They take a walk outside after dinner, and then come back inside and make love. Paul feels that he is sacrificing Miriam and that she is allowing herself to be sacrificed because she loves him so much.

During the next week, he asks her why she is so hesitant toward him, and she replies that she feels it is not quite right because they are not married. He tells her that he would like to marry her, but she feels they are too young. He begins to feel a sense of failure and to draw somewhat away from Miriam again. He begins to spend more time with his men friends and also once again with Clara.

Paul tells his mother that he will break off with Miriam, because he does not love her and does not want to marry her. She is somewhat surprised, and encourages him to do whatever he thinks is best. He goes to Miriam and tells her they should break off because he does not want to marry. She is upset, tells him he is a child of four, and tells him that she knew all along that it would not work out between them. This upsets Paul and he begins to feel that she has deceived him, she had only pretended to love him. They part, each full of bitterness.

Analysis

Partly because of Paul's more frequent visits to Miriam, Mrs. Morel begins to give up on him. She feels that his mind is made up, and that nothing would persuade him to change his mind and restore his loyalties to her. Lawrence's language seems to be deliberately vague on the subject of sex; it seems that Paul and Miriam sleep together in the woods when the narrator says "she relinquished herself to him." However, when they are in her grandmother's cottage, it seems that he makes love to her for the first time. Paul feels as he rides home that night that he had finally moved past his youth. This vagueness of language is largely due to the strict public morality that characterized society when the novel was written. Lawrence's books, despite his efforts at vagueness, often produced horror—many of them were even banned because of their sexual content.

Chapter 12: Passion

Summary

Paul begins to spend much of his time with his mother again. They go to the Isle of Wight for a holiday, and Mrs. Morel has a bad fainting fit caused by too much walking. She recovers, but Paul still feels anxious about her condition.

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Paul also returns to spending a great deal of time with Clara. He tells her that he has broken off with Miriam. One Saturday evening Paul and Clara go for a walk and he kisses her, then, upon leaving, he is suddenly consumed by passion for her and cannot wait for Monday to come so that he can see her again. On Monday they go walking in the afternoon and take a tram out to the country. They walk near a river and decide to go down to the bank, but because of the rain, the path is gone. They encounter two fishermen while walking along the riverbank and keep walking until they find a secluded clearing slightly above the river level. After they leave, they climb up to the top again and they stop while Paul cleans off Clara's boots. She distracts him with kisses, but he finally finishes. They stop for tea at the house of an old woman, who gives Clara some flowers.

Paul returns home and tells his mother that he has been with Clara. She cautions him because Clara is a married woman, and he tells her not to worry. He asks if she would like to meet Clara, and decides to invite her to tea at their house one Sunday afternoon.

He still sees Miriam occasionally, and they talk about Clara and why she left her husband. Miriam tries to compare them to Mr. and Mrs. Morel, but Paul disagrees; he says that his mother felt passionately toward his father and that's why she stayed with him. He feels that Clara never had this type of passion for Baxter. Miriam understands that he is trying to initiate himself into passion. He tells her that Clara is coming to tea at his house on Sunday to meet his mother, and she understands that this is an indication of his seriousness.

When Clara comes to tea, she gets along well with his mother. Morel also meets her and impresses her with his politeness. Clara and Paul are in the garden looking at the flowers when Miriam arrives to say hello to Clara. She sees them together, and feels as though they are married. Mrs. Morel is not pleased to see Miriam, whom she still dislikes. All three go to chapel and, afterward, when Paul and Clara are walking home, she asks him if he will give Miriam up. He tells her that he thinks he will always be friends with Miriam, and she draws away from him slightly and mocks him, telling him to run after Miriam. He gets angry with her and kisses her in rage. They go off into the fields, where they look at the lights of the town until Clara realizes that she must go to make her train. They run and she just makes the train.

The next week Paul takes Clara to the theatre. She tells him to wear his evening suit, and she arrives dressed in a green evening dress. After the play, Paul realizes that he has missed his train, and Clara tells him to come home with her instead of walking. They arrive, and Clara's mother, Mrs. Radford, makes fun of their fancy clothes. Paul and Clara sit up playing cribbage, and Mrs. Radford waits up for them. Finally Paul goes to bed, but he cannot sleep for want of Clara. After he hears that Mrs.

Radford goes to sleep and realizes that Clara is waiting downstairs, he goes down to her and asks her to come to his bed instead of going to sleep with her mother. She refuses, and he goes back to bed.

Mrs. Radford wakes him up in the morning, and he realizes that she is fond of him. He asks if she and Clara would like to go to the seaside with him and is amazed when she accepts.

Analysis

Paul continues to exhibit physical similarities to his mother. At one point in this chapter he clicks his *tongue*, and the narrator comments that Mrs. Morel shares the same habit.

Paul's relationship with his mother also continues to be central. Miriam knows Paul well enough to understand that whether he has told his mother about Clara is an indication of the seriousness of his feelings for her. This illustrates the way that his mother is still the most important woman to him, and the degree to which other events in his life can be understood by the way that they relate to her. It is also very important that Clara gets along well with his mother, as Clara understands, dreading the meeting because she realized Paul's intense love for Mrs. Morel.

Again, there is no direct mention of sex in this chapter, but it is alluded to in Clara and Paul's discussion of whether they are criminals, and in Paul's mention of Eve after they have been walking by the riverbank.

Chapter 13: Baxter Dawes

Summary

Paul is in a bar with some friends when Baxter Dawes enters, Clara's husband from whom she has been separated for years. Paul offers him a drink, since he is the superior to Jordan's, but Dawes refuses. Dawes begins to talk about Paul being at the theatre with a 'tart,' and Paul is about to leave when Dawes says something that causes Paul to throw a glass of beer in his face. Dawes rushes at Paul but is held back, and he is thrown out of the bar. Paul's friends at the bar tell him that he should learn to box, so that he can take care of Dawes. When he leaves, one of the men walks with him.

He tells Clara what has happened, and she does not seem surprised, saying that Baxter is a low sort of person. She wants Paul to carry a gun or a knife for protection and is angry when he refuses.

One day at the factory, Paul runs into Dawes. Dawes threatens him while he carries on with his work. Finally Dawes grabs Paul's arm,

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and Thomas Jordan comes out of his office to see what is happening. He tells Dawes to leave and, when he does not, grabs his arm. Dawes jerks his elbow and sends Jordan flying backward through a spring-door and down half a flight of steps. Jordan is not hurt, but he dismisses Dawes.

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Paul discusses love with his mother and says that perhaps something is the matter with him and that he can't love. She says that he has not met the right woman, and he replies that he will never meet the right woman while she is alive. Clara asks him about the future, and he tells her he will go abroad and then come back with his mother. He tells her not to ask about the future but just to be with him now, and they surrender to their passion. She does not want a divorce from Baxter and therefore cannot belong to him completely. They both realize that they will go in separate ways.

One evening they pass Dawes as they are walking, and Paul does not realize who it is until after they have passed him, and Clara says it was Baxter. Another night some time later, Paul is walking alone and encounters Dawes waiting for him. They fight and Paul is hurt. He struggles to get himself home and goes to sleep, and his mother is there to take care of him when he awakes. While he is ill, Clara and then Miriam come to visit him, and he tells his mother that he doesn't care about them.

After he is better, he goes on a holiday with his friend Newton and arranges to meet his mother at Annie's house in Sheffield. When he arrives there, Annie opens the door and he realizes that his mother is ill. They discover that she has a tumor, and Paul goes to see her doctor in Nottingham. He agrees to come to Sheffield, looks at the tumor, and says that he may be able to cure it. Mrs. Morel stays in Sheffield for two months, and then the family hires a motor-car to drive her home, and she is very glad.

Analysis

In this chapter Paul admits that his mother does not share in all aspects of his life: his sex life is separate from her. He evidently feels that the incident with Dawes in the bar belongs to this life, because he feels mortified at the thought of telling her about it. However, he does not like having to conceal anything from his mother.

We can see, however, that his mother is still the most important to him. He tries to make his way home after his fight with Dawes: he thinks over and over again that he must make it home to his mother.

Paul's reflections on love recall his older brother William's complaints when he was engaged. Paul thinks that he loves Clara. When he is with her, he is indifferent toward her when not with her, and often tunes her out when she talks to him.

Chapter 14: The Release

*Sons and Lovers—
D.H. Lawrence*

Summary

Dr. Ansell tells Paul that Baxter Dawes is in the fever hospital in Sheffield, and Paul decides to visit him. Paul tells Dawes that he can recommend him a convalescent home in Seathorpe. He tells Clara that he has been to visit Dawes in the hospital, and she upsets and realizes that she has treated her husband badly. She goes to see him to try to make amends, but at first they do not get on well. Paul also visits Dawes a few times, and the two men begin to develop a sort of friendship.

Paul does not spend much time with Clara now, because he is occupied with his mother's illness. Mrs. Morel gets gradually worse, and Paul spends much time caring for her. When Clara reminds him that it is her birthday, he takes her to the seashore, but spends most of the time talking about his mother and how he wishes that she would die.

The next time he sees Dawes Paul mentions that he has been with Clara, and this is the first mention the two men make of Clara. He tells Dawes that he will go abroad after his mother dies.

Time passes, and Mrs. Morel stays the same. Miriam writes to Paul and he visits her. She kisses him, believing he will be comforted, but he does not want that kind of comfort from her and finally manages to get away. Paul and Annie share the nursing of their mother. They begin to feel as if they can no longer go on, and Paul decides to give her an overdose of morphia to put an end to all their suffering. He crushes all the pills they have into his mother's milk and she drinks it obediently, believing it to be a new sleeping draught. She lasts through the night and finally dies the next morning.

Dawes is now in a convalescent home, and Paul goes to see him again and suggests that he has plenty of life left in him and that he should try to get Clara back so that he can regain something of his former life. The next day, he and Clara bring Dawes to his lodging and Paul leaves them together.

Analysis

This chapter is an excellent example of the way that the novel is not always narrated in chronological order, since the first episode in which Paul visits Baxter Dawes in the hospital actually occurs before Mrs. Morel is taken home, an episode which is included in the previous chapter.

Mrs. Morel's desire to be with Paul is so strong that he tells Clara that he believes she refuses to die so that she can stay with him. "And she

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looks at me, and she wants to stay with me . . . She's got such a will, it seems as if she would never go - never!"

Even though he says he wishes she would die, Paul's strong bond to his mother remains. He feels as though a part of him were dying also. After she dies, Paul still feels this connection: "Looking at her, he felt he could never, never let her go."

Morel shows his vulnerability after his wife dies, when he waits up for Paul to return home, so that he is not alone in the house with the dead body. Paul, who had considered Morel to be fearless, is taken by surprise.

Chapter 15: Derelict

Summary

Clara goes back to Sheffield with her husband, and Paul is left alone with his father. There is no point in keeping their house any longer, so they each take lodgings nearby. Paul is lost without his mother. He can no longer paint, and he puts all of his energy into his work at the factory. He has debates within himself, telling himself that he must stay alive for his mother's sake. However, he wants to give up.

One Sunday evening, however, he sees Miriam at the Unitarian Church. He asks her to have supper with him quickly and she agrees. She tells him that she has been going to a farming college and will probably be kept on as a teacher there. She says that she thinks they should be married, and he says he's not sure that would be much good. He says he does not want it very much, and so she gives up. That is the end between them. She leaves him, realizing that "his soul could not leave her, wherever she was."

Paul, alone, yearns for his mother and considers following her into death. However, he decides to leave off thinking about suicide, and instead walks toward the town.

Analysis

This chapter is Miriam's last attempt finally to possess Paul, now that the obstacle of his mother is out of the way. However, by the end she sees the futility of her efforts and realizes that, even in death, Mrs. Morel still owns Paul and he can never be hers.

Paul says of his mother that, "She was the only thing that held him up, himself, amid all this. And she was gone, intermingled herself. He wanted her to touch him, have him alongside with her." This completes the book's treatment of the relationship between Paul and Mrs. Morel and illustrates the way that his love for her has remained constant throughout.

Explanation of the novel's title

*Sons and Lovers—
D.H. Lawrence*

Lawrence rewrote the work four times until he was happy with it. Although before publication the work was usually called *Paul Morel*, Lawrence finally settled on *Sons and Lovers*. Just as the new title makes the work less focused on a central character, many of the later additions broadened the scope of the work, thereby making the work less autobiographical. While some of the edits by Garnett were on the grounds of propriety or style, others would once more narrow the emphasis back upon Paul.

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4.6 MAJOR THEMES

Oedipus complex

Perhaps Sigmund Freud's most celebrated theory of sexuality, the Oedipus complex takes its name from the title character of the Greek play *Oedipus Rex*. In the story, Oedipus is prophesied to murder his father and have sex with his mother (and he does, though unwittingly). Freud argued that these repressed desires are present in most young boys. (The female version is called the Electra complex.)

D.H. Lawrence was aware of Freud's theory, and *Sons and Lovers* famously uses the Oedipus complex as its base for exploring Paul's relationship with his mother. Paul is hopelessly devoted to his mother, and that love often borders on romantic desire. Lawrence writes many scenes between the two that go beyond the bounds of conventional mother-son love. Completing the Oedipal equation, Paul murderously hates his father and often fantasizes about his death.

Paul assuages his guilty, incestuous feelings by transferring them elsewhere and the greatest receivers are Miriam and Clara (note that transference is another Freudian term). However, Paul cannot love either woman nearly as much as he does his mother, though he does not always realize that this is an impediment to his romantic life. The older, independent Clara especially, is a failed maternal substitute for Paul. In this setup, Baxtei Dawes can be seen as an imposing father figure; his savage beating of Paul, then, can be viewed as Paul's unconsciously desired punishment for his guilt. Paul's eagerness to befriend Dawes once he is ill (which makes him something like the murdered father) further reveals his guilt over the situation.

But Lawrence adds a twist to the Oedipus complex: Mrs. Morel is saddled with it as well. She desires both William and Paul in near-romantic ways and she despises all their girlfriends. She, too, engages

in transference projecting her dissatisfaction with her marriage onto her smothering love for her sons. At the end of the novel, Paul takes a major step in releasing himself from his Oedipus complex. He intentionally overdoses his dying mother with morphia, an act that reduces her suffering but also subverts his Oedipal fate, since he does not kill his father, but his mother.

Bondage

Lawrence discusses bondage, or servitude, in two major ways: social and romantic. Socially, Mrs. Morel feels bound by her status as a woman and by industrialism. She complains of feeling "buried alive," a logical lament for someone married to a miner, and even the children feel they are in a "tight place of anxiety." Though she joins a women's group, she must remain a housewife for life, and thus is jealous of Miriam, who is able to utilize her intellect in more opportunities. Ironically, Paul feels free in his job at the factory, enjoying the work and the company of the working-class women, though one gets the sense that he would still rather be painting.

Romantic bondage is given far more emphasis in the novel. Paul (and William, to a somewhat lesser extent) feels bound to his mother, and cannot imagine ever abandoning her or even marrying anyone else. He is preoccupied with the notion of lovers "belonging" to each other, and his true desire, revealed at the end, is for a woman to claim him forcefully as her own. He feels the sacrificial Miriam fails in this regard and that Clara always belonged to Baxter Dawes. It is clear that no woman could ever match the intensity and steadfastness of his mother's claim.

Complementing the theme of bondage is the novel's treatment of jealousy. Mrs. Morel is constantly jealous of her sons' lovers, and she masks this jealousy very thinly. Morel, too, is jealous over his wife's closer relationships with his sons and over their successes. Paul frequently rouses jealousy in Miriam with his flirtations with Agatha Leiver and Beatrice, and Dawes is violently jealous of Paul's romance with Clara.

Contradictions and oppositions

Lawrence demonstrates how contradictions emerge so easily in human nature, especially with love and hate. Paul vacillates between hatred and love for all the women in his life, including his mother at times. Often he loves and hates at the same time, especially with Miriam. Mrs. Morel, too, has some reserve of love for her husband even when she hates him, although this love dissipates over time.

Lawrence also uses the opposition of the body and mind to expose the contradictory nature of desire; frequently, characters pair up with someone who is quite unlike them. Mrs. Morel initially likes the hearty, vigorous

Morel because he is so far removed from her dainty, refined, intellectual nature. Paul's attraction to Miriam, his spiritual soul mate, is less intense than his desire for the sensual, physical Clara.

The decay of the body also influences the spiritual relationships. When Mrs. Morel dies, Morel grows more sensitive, though he still refuses to look at her body. Dawes's illness, too, removes his threat to Paul, who befriends his ailing rival.

Nature and flowers

Sons and Lovers has a great deal of description of the natural environment. Often, the weather and environment reflect the characters' emotions through the literary technique of pathetic fallacy. The description is frequently eroticized; both to indicate sexual energy and to slip past the censors in Lawrence's repressive time.

Lawrence's characters also experience moments of transcendence while alone in nature, much as the Romantics did. More frequently, characters bond deeply while in nature. Lawrence uses flowers throughout the novel to symbolize these deep connections. However, flowers are sometimes agents of division, as when Paul is repulsed by Miriam's fawning behaviour towards the daffodil.

4.7 SUMMARY

Mrs. Morel has an unhappy marriage to coal-miner William Morel in the English town of Bestwood. She is most devoted to her eldest son, William. Her second, sensitive son, Paul, grows up and works in a factory while painting on the side. William dies of a skin disease, and Mrs. Morel plunges into grief. Rededicating her life to Paul revives her, and the two become inseparable.

Paul, now a young man, spends a great deal of time with Miriam Leiver, a chaste, religious girl who lives on a nearby farm. Their Platonic relationship is intense and romantic, but they never approach physical intimacy. Mrs. Morel bitterly dislikes Miriam, feeling she is trying to take her son away from her. Paul grows attracted to Clara Dawes, an older, sensual woman separated from her husband. Finally, Paul and Miriam have sex, but he soon loses interest in her, unwilling to be bound to her in marriage or love.

Paul and Clara have sex and a romance blossoms, but her estranged husband, Baxter Dawes, savagely beats Paul one night. Mrs. Morel develops a tumor and, after a long struggle, dies. Paul arranges the reunion of Clara and Dawes, whom he has befriended since their fight.

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Paul and Morel move out of the house to separate locations. Paul feels lost, unable to paint any more. Miriam makes a last appeal to him for romance, but he rejects her. He feels suicidal one night, but changes his mind and resolves not to "give into the darkness."

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4.8 KEY WORDS

1. Episodic

The novel is arranged in a series of episodes, not necessarily in chronological order. This type of narrative is called episodic.

2. David Herbert Richards Lawrence

David Herbert Richards Lawrence (11 September 1885 - 2 March 1930) was an English novelist, poet, playwright, essayist and literary critic.

3. Savage Pilgrimage

Lawrence's opinions earned him many enemies and he endured official persecution, censorship, and misrepresentation of his creative work throughout the second half of his life, much of which he spent in a voluntary exile he called his "savage pilgrimage."

4. Arthur Morel

Arthur, the youngest Morel son, is exceptionally handsome, but also immature. He rashly enters the military, and it takes a while until he gets out. He marries Beatrice.

5. Louisa Lily Denys Western

Lily, William's girlfriend, is materialistic and vain. Her condescending behaviour around the Morels irritates William, and she soon forgets about him after his death.

4.9 REVIEW QUESTIONS

1. What are the advantages and disadvantages of episodic type of narration?
2. What role do the shifting narrative perspectives play in the novel?
3. Write Miriam's notions of sacrifice and of "baptism of fire in passion."
4. Why might Lawrence have chosen to make Morel use a dialect? Does it set him apart from the other characters?
5. Write down the summary of the novel, "Sons and Lovers".
6. Describe the major themes used in the novel, "Sons and Lovers".
7. Write about the schooling of D.H.Lawrence.

8. Name some short stories of D.H. Lawrence.
9. Who is the favourite and oldest son of Mrs. Morel?
10. Write short note on Paul Morel.
11. Explain the title of novel, "Sons and Lovers".

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4.10 FURTHER READINGS

1. Sons and Lovers — David Herbert Lawrence
2. D H Lawrence: The Early Fiction — Michael Black
3. Sons and Lovers — Michael Black.

CHAPTER 5 THE OUTSIDER—ALBERT CAMUS

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★ STRUCTURE ★

- 5.0 Learning Objectives
- 5.1 Introduction
- 5.2 About the Author
- 5.3 Plot of the Outsider
- 5.4 Important Characters
- 5.5 Analysis of Major Characters
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- 5.8 Important Quotations
- 5.9 Summary
- 5.10 Key Words
- 5.11 Review Questions
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5.0 LEARNING OBJECTIVES

After reading this chapter, you will be able to:

- understand about a french author “Albert Camus”
- describe the literary and personal life of Camus
- narrate the story of the novel, “The Outsider”
- analyse the major characters of the novel
- explain the Themes and motifs used in the novel

5.1 INTRODUCTION

DAlbert Camus was a French Algerian author, philosopher and journalist. He was a key philosopher of the 20th-century, his most famous work being the novel The Stranger (L'Étranger). In 1949, Camus founded the

Group for International Liaisons within the Revolutionary Union Movement, which was opposed to some tendencies of the Surrealist movement of André Breton.

Camus was awarded the 1957 Nobel Prize for Literature "for his important literary production, which with clear-sighted earnestness illuminates the problems of the human conscience in our times". He was the second-youngest recipient of the Nobel Prize in Literature, after Rudyard Kipling, and the first African-born writer to receive the award. He is the shortest-lived of any Nobel literature laureate to date, having died in an automobile accident just over two years after receiving the award.

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5.2 ABOUT THE AUTHOR

Early Years

Albert Camus was born on 7 November 1913 in Drean (then known as Mondovi) in French Algeria to a Pied-Noir settler family. Pied-Noir was a term used to refer to European colonists of French Algeria until Algerian independence in 1962. His mother was of Spanish descent and was half-deaf. His father Lucien, a poor agricultural worker, died in the Battle of the Marne in 1914 during World War I, while serving as a member of the Zouave infantry regiment. Camus and his mother lived in poor conditions during his childhood in the Belcourt section of Algiers.

In 1923, Albert Camus was accepted into the lycee and eventually he was admitted to the University of Algiers. After he contracted tuberculosis (TB) in 1930, he had to end his football activities, he had been a goalkeeper for the university team and reduce his studies to part-time. To earn money, he also took odd jobs: as private tutor, car parts clerk and assistant at the Meteorological Institute. He completed his licence de philosophie (BA) in 1935; in May 1936, he successfully presented his thesis on Plotinus, Neo-Platonisme et Pensee Chretienne (Neo-Platonism and Christian Thought), for his diplome d'etudes superieures (roughly equivalent to an M.A. thesis).

Camus joined the French Communist Party in the spring of 1935, seeing it as a way to "fight inequalities between Europeans and 'natives' in Algeria." He did not suggest he was a Marxist or that he had read *Das Kapital*, but did write that "[w]e might see communism as a springboard and asceticism that prepares the ground for more spiritual activities." In 1936, the independence-minded Algerian Communist Party (PCA) was founded. Camus joined the activities of the Algerian People's Party (Le Parti du Peuple Algérien), which got him into trouble with his

Communist party comrades. As a result, in 1937 he was denounced as a Trotskyite and expelled from the party. Camus went on to be associated with the French anarchist movement.

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The anarchist Andre Prudhommeaux first introduced him at a meeting in 1948 of the Cercle des Etudiants Anarchistes (Anarchist Student Circle) as a sympathiser familiar with anarchist thought. Camus wrote for anarchist publications such as *Le Libertaire*, *La revolution Proletarienne* and *Solidaridad Obrera* (Worker Solidarity) (the organ of the anarcho-syndicalist CNT) (National Confederation of Labor). Camus stood with the anarchists when they expressed support for the uprising of 1953 in East Germany. He again allied with the anarchists in 1956, first in support of the workers' uprising in Poznan, Poland, and then later in the year with the Hungarian Revolution.

In 1934, he married Simone Hie, a morphine addict, but the marriage ended as a consequence of infidelities on both sides. In 1935, he founded *Théâtre du Travail* (Worker's Theatre), renamed *Théâtre de l'Equipe* (Team's Theatre) in 1937. It lasted until 1939. From 1937 to 1939 he wrote for a socialist paper, *Alger-Républicain*. His work included an account of the peasants who lived in Kabylie in poor conditions, which apparently cost him his job. From 1939 to 1940, he briefly wrote for a similar paper, *Soir-Republicain*. He was rejected by the French army because of his TB.

In 1940, Camus married Francine Faure, a pianist and mathematician. Although he loved her, he had argued passionately against the institution of marriage, dismissing it as unnatural. Even after Francine gave birth to twins, Catherine and Jean, on 5 September 1945, he continued to joke to friends that he was not cut out for marriage. Camus conducted numerous affairs, particularly an irregular and eventually public affair with the Spanish-born actress Maria Casares. In the same year, Camus began to work for *Paris-Soir* magazine. In the first stage of World War II, the so-called Phoney War, Camus was a pacifist. In Paris during the Wehrmacht occupation, on 15 December 1941, Camus witnessed the execution of Gabriel Péri; it crystallized his revolt against the Germans. He moved to Bordeaux with the rest of the staff of *Paris-Soir*. In the same year he finished his first books, *The Stranger* and *The Myth of Sisyphus*. He returned briefly to Oran, Algeria in 1942.

Literary Career

During the war Camus joined the French Resistance cell *Combat*, which published an underground newspaper of the same name. This group worked against the Nazis, and in it Camus assumed the nom de guerre *Beauchard*. Camus became the paper's editor in 1943 and was in Paris when the Allies liberated the city, where he reported on the last of the fighting. Soon after the event on 8 August 1945, he was one of the few French

editors to publicly express opposition to the United States' dropping the atomic bomb in Hiroshima. He resigned from Combat in 1947 when it became a commercial paper. It was then that he became acquainted with Jean-Paul Sartre.

After the war, Camus began frequenting the Cafe de Flore on the Boulevard Saint-Germain in Paris with Sartre and others. He also toured the United States to lecture about French thought. Although he leaned left, politically, his strong criticisms of Communist doctrine did not win him any friends in the Communist parties and eventually alienated Sartre.

In 1949 his TB returned and Camus lived in seclusion for two years. In 1951 he published *The Rebel*, a philosophical analysis of rebellion and revolution which expressed his rejection of communism. Upsetting many of his colleagues and contemporaries in France, the book brought about the final split with Sartre. The dour reception depressed him and he began to translate plays.

Camus's first significant contribution to philosophy was his idea about absurdity. He saw it as the result of our desire for clarity and meaning within a world and condition that offers. He expressed it in *The Myth of Sisyphus* and incorporated into many of his other works, such as *The Stranger* and *The Plague*. Despite his split from his "study partner", Sartre, some still argue that Camus falls into the existentialist camp. He specifically rejected that label in his essay "Enigma" and elsewhere. The current confusion arises in part because many recent applications of existentialism have much in common with many of Camus's practical ideas. But, his personal understanding of the world (e.g. "a benign indifference", in *The Stranger*), and every vision he had for its progress (e.g. vanquishing the "adolescent furies" of history and society, in *The Rebel*) undoubtedly set him apart.

In the 1950s Camus devoted his efforts to human rights. In 1952 he resigned from his work for UNESCO when the UN accepted Spain as a member under the leadership of General Franco. In 1953 he criticized Soviet methods to crush a workers' strike in East Berlin. In 1956 he protested against similar methods in Poland (protests in Poznan) and the Soviet repression of the Hungarian revolution in October.

Camus maintained his pacifism and resisted capital punishment anywhere in the world. He wrote an essay against capital punishment in collaboration with Arthur Koestler, the writer, intellectual and founder of the League against Capital Punishment.

When the Algerian War began in 1954, Camus was confronted with a moral dilemma. He identified with the pied-noirs such as his own parents and defended the French government's actions against the revolt. He argued that the Algerian uprising was an integral part of

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the 'new Arab imperialism' led by Egypt and an 'anti-Western' offensive orchestrated by Russia to 'encircle Europe' and 'isolate the United States'. Although favouring greater Algerian autonomy or even federation, though not full-scale independence, he believed that the pied-noirs and Arabs could co-exist. During the war he advocated a civil truce that would spare the civilians, which was rejected by both sides, who regarded it as foolish. Behind the scenes, he began to work for imprisoned Algerians who faced the death penalty.

From 1955 to 1956, Camus wrote for L'Express. In 1957 he was awarded the Nobel Prize in literature "for his important literary production, which with clear-sighted earnestness illuminates the problems of the human conscience in our times", not for his novel *The Fall*, published the previous year, but for his writings against capital punishment in the essay "Reflexions sur la Guillotine" (Reflections on the Guillotine). When he spoke to students at the University of Stockholm, he defended his apparent inactivity in the Algerian question; he stated that he was worried about what might happen to his mother, who still lived in Algeria. This led to further ostracism by French left-wing intellectuals.

Death

Camus died on 4 January 1960 at the age of 46 in a car accident near Sens, in a place named Le Grand Fossard in the small town of Villeblevin. In his coat pocket lay an unused train ticket. He had planned to travel by train with his wife and children, but at the last minute accepted his publisher's proposal to travel with him.

The driver of the Facel Vega car, Michel Gallimard, his publisher and close friend, also died in the accident. Camus was buried in the Lourmarin Cemetery, Lourmarin, Vaucluse, Provence-Alpes-Cote d'Azur, France.

He was survived by his wife and twin children, Catherine and Jean, who hold the copyrights to his work. Two of Camus's works were published posthumously. The first, entitled *A Happy Death* (1970), featured a character named Patrice Mersault, comparable to *The Stranger's* Meursault. There is scholarly debate as to the relationship between the two books. The second was an unfinished novel, *The First Man* (1995), which Camus was writing before he died. The novel was an autobiographical work about his childhood in Algeria.

5.3. PLOT OF THE OUTSIDER

Plot

Meursault is a young man living in Algiers. After receiving a telegram informing him of his mother's death, he takes a bus to Marengo, where

his mother had been living in an old persons' home. He sleeps for almost the entire trip. When he arrives, he speaks to the director of the home. The director allows Meursault to see his mother, but Meursault finds that her body has already been sealed in the coffin. He declines the caretaker's offer to open the coffin.

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That night, Meursault keeps vigil over his mother's body. Much to his displeasure, the talkative caretaker stays with him the whole time. Meursault smokes a cigarette, drinks coffee, and dozes off. The next morning, before the funeral, he meets with the director again. The director informs him that Thomas Perez, an old man who had grown very close to Meursault's mother, will be attending the funeral service. The funeral procession heads for the small local village, but Perez has difficulty in keeping up and eventually faints from the heat. Meursault reports that he remembers little of the funeral. That night, he happily arrives back in Algiers.

The next day, Meursault goes to the public beach for a swim. There, he runs into Marie Cardona, his former co-worker. The two make a date to see a comedy at the movie theatre that evening. After the movie they spend the night together. When Meursault wakes up, Marie is gone. He stays in bed until noon and then sits on his balcony until evening, watching the people pass on the street.

The following day, Monday, Meursault returns to work. He has lunch with his friend Emmanuel and then works all afternoon. While walking upstairs to his apartment that night, Meursault runs into Salamano, an old man who lives in his building and owns a mangy dog. Meursault also runs into his neighbour, Raymond Sintes, who is widely rumoured to be a pimp. Raymond invites Meursault over for dinner. Over the meal, Raymond recounts how he beat up his mistress after he discovered that she had been cheating him. As a result, he got into a fight with her brother. Raymond now wants to torment his mistress even more, but he needs Meursault to write a letter to lure his mistress back to him. Meursault agrees and writes the letter that night.

The following Saturday, Marie visits Meursault at his apartment. She asks Meursault if he loves her, and he replies that "it didn't mean anything," but probably not. The two then hear shouting and coming from Raymond's apartment. They go out into the hall and watch as a policeman arrives. The policeman slaps Raymond and says that he will be summoned to the police station for beating up his mistress. Later, Raymond asks Meursault to testify on his behalf, and Meursault agrees. That night, Raymond runs into Salamano, who laments that his dog has run away.

Marie asks Meursault if he wants to marry her. He replies indifferently but says that they can get married if she wants to, so they become

engaged. The following Sunday, Meursault, Marie, and Raymond go to a beach house owned by Masson, one of Raymond's friends. They swim happily in the ocean and then have lunch. That afternoon, Masson, Raymond, and Meursault run into two Arabs on the beach, one of whom is the brother of Raymond's mistress. A fight breaks out and Raymond is stabbed. After tending to his wounds, Raymond returns to the beach with Meursault. They find the Arabs at a spring. Raymond considers shooting them with his gun, but Meursault talks to him and takes the gun away. Later, however, Meursault returns to the spring to cool off, and, for no apparent reason, he shoots Raymond's mistress's brother.

Meursault is arrested and thrown into jail. His lawyer seems disgusted at Meursault's lack of remorse over his crime, and, in particular, at Meursault's lack of grief at his mother's funeral. Later, Meursault meets with the examining magistrate, who cannot understand Meursault's actions. The magistrate brandishes a crucifix and demands that Meursault put his faith in God. Meursault refuses, insisting that he does not believe in God. The magistrate cannot accept Meursault's lack of belief, and eventually dubs him "Monsieur Antichrist."

One day, Marie visits Meursault in prison. She forces herself to smile during the visit, and she expresses hope that Meursault will be acquitted and that they will get married. As he awaits for his trial, Meursault slowly adapts to prison life. His isolation from nature, women, and cigarettes torments him at first, but he eventually adjusts to living without them, and soon does not even notice their absence. He manages to keep his mind occupied, and he sleeps for most of each day.

Meursault is taken to the courthouse early on the morning of his trial. Spectators and members of the press fill the courtroom. The subject of the trial quickly shifts away from the murder to a general discussion of Meursault's character, and of his reaction to his mother's death in particular. The director and several other people who attended the vigil and the funeral are called to testify, and they all attest to Meursault's lack of grief or tears. Marie reluctantly testifies that the day after his mother's funeral she and Meursault went on a date and saw a comedic movie. During his summation the following day, the prosecutor calls Meursault a monster and says that his lack of moral feeling threatens all of society. Meursault is found guilty and is sentenced to death by beheading.

Meursault returns to prison to await for his execution. He struggles to come to terms with his situation, and he has trouble in accepting the certainty and inevitability of his fate. He imagines escaping and he dreams of filing a successful legal appeal. One day, the chaplain comes to visit against Meursault's wishes. He urges Meursault to renounce his atheism and turn to God, but Meursault refuses. Like the magistrate, the chaplain cannot believe that Meursault does not long for faith and the afterlife.

Meursault suddenly becomes enraged, grabs the chaplain, and begins shouting at him. He declares that he is correct in believing in a meaningless, purely physical world. For the first time, Meursault truly embraces the idea that human existence holds no greater meaning. He abandons all hope for the future and accepts the "gentle indifference of the world." This acceptance makes Meursault feel happy.

5.4 IMPORTANT CHARACTERS

Meursault

Meursault is the protagonist and narrator of the novel "The Outsider" to whom the novel's title refers to. Meursault is a detached figure who views and describes much of what occurs around him from a removed position. He is emotionally indifferent to others, even to his mother and his lover, Marie. He also refuses to adhere to the accepted moral order of society. After Meursault kills a man, "the Arab," for no apparent reason, he is put on trial. However, the focus of Meursault's murder trial quickly shifts away from the murder itself to Meursault's attitudes and beliefs. Meursault's atheism and his lack of outward grief at his mother's funeral represent a serious challenge to the morals of the society in which he lives. Consequently, society brands him an outsider.

Marie Cardona

Marie Cardona is a former co-worker of Meursault who begins an affair with him the day after his mother's funeral. Marie is young and high-spirited, and delights in swimming and the outdoors. Meursault's interest in Marie seems primarily the result of her physical beauty. Marie does not seem to understand Meursault, but she feels drawn to Meursault's peculiarities nevertheless. Even when Meursault expresses indifference toward marrying her, she still wants to be his wife, and she tries to support him during his arrest and trial.

Raymond Sintes

Raymond Sintes is a local pimp and Meursault's neighbor. Raymond becomes angry when he suspects his mistress is cheating on him, and in his plan to punish her, he enlists Meursault's help. In contrast to Meursault's calm detachment, Raymond behaves with emotion and initiative. He is also violent, and beats his mistress as well as the two Arabs on the beach, one of whom is his mistress's brother. Raymond seems to be using Meursault, whom he can easily convince to help him in his schemes. However, that Raymond tries to help Meursault with his testimony

during the trial shows that Raymond does possess some capacity for loyalty.

Meursault's Mother

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Meursault's Mother is Madame Meursault's death begins the action of the novel. Three years prior, Meursault sent her to an old persons' home. Meursault identifies with his mother and believes that she shared many of his attitudes about life, including a love of nature and the capacity to become accustomed to virtually any situation or occurrence. Most important, Meursault decides that, toward the end of her life, his mother must have embraced a meaningless universe and lived for the moment, just as he does.

The Chaplain

The Chaplain is a priest who attends to the religious needs of condemned men, the chaplain acts as a catalyst for Meursault's psychological and philosophical development. After Meursault is found guilty of premeditated murder and sentenced to death, he repeatedly refuses to see the chaplain. The chaplain visits Meursault anyway, and nearly demands that he take comfort in God. The chaplain seems threatened by Meursault's stubborn atheism. Eventually, Meursault becomes enraged and angrily asserts that life is meaningless and that all men are condemned to die. This argument triggers Meursault's final acceptance of the meaninglessness of the universe.

Thomas Perez

Before Madame Meursault's death, she and Perez had become so inseparable that the other residents joked that he was her fiance. Perez's relationship with Madame Meursault is one of the few genuine emotional attachments the novel depicts. Perez, who expresses his love for Madame Meursault, serves as a foil the indifferent narrator.

The Examining Magistrate

The magistrate questions Meursault several times after his arrest. Deeply disturbed by Meursault's apparent lack of grief over his mother's death, the magistrate brandishes a crucifix at Meursault and demands to know whether he believes in God. When Meursault reasserts his atheism, the magistrate states that the meaning of his own life is threatened by Meursault's lack of belief. The magistrate represents society at large in that he is threatened by Meursault's unusual, amoral beliefs.

The Caretaker

The Caretaker is a worker at the old persons' home where Meursault's mother spent the three years prior to her death. During the vigil Meursault

holds before his mother's funeral, the caretaker chats with Meursault in the mortuary. They drink coffee and smoke cigarettes next to the coffin, gestures that later weigh heavily against Meursault as evidence of his monstrous indifference to his mother's death. It is peculiar that the court does not consider the caretaker's smoking and coffee drinking in the presence of the coffin to be similarly monstrous acts.

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The Director

The manager of the old persons' home where Meursault's mother spent her final three years. When Meursault arrives to keep vigil before his mother's funeral, the director assures him that he should not feel guilty for having sent her to the home. However, by raising the issue, the director implies that perhaps Meursault has done something wrong. When Meursault goes on trial, the director becomes suddenly judgmental. During his testimony, he casts Meursault's actions in a negative light.

Celeste

Celeste is the proprietor of a cafe where Meursault frequently eats lunch. Celeste remains loyal to Meursault during his murder trial. He testifies that Meursault is an honest, decent man, and he states that bad luck led Meursault to kill the Arab. Celeste's assertion that the murder had no rational cause and was simply a case of bad luck reveals a worldview similar to Meursault's.

Masson

Masson is one of Raymond's friends, who invites Raymond, Meursault, and Marie to spend a Sunday at his beach house with him and his wife. It is during this ill-fated trip to Masson's beach house that Meursault kills the Arab. Masson is a vigorous, seemingly contented figure, and he testifies to Meursault's good character during Meursault's trial.

The Prosecutor

The Prosecutor is the lawyer who argues against Meursault at the trial. During his closing arguments, the prosecutor characterizes Meursault as a cool, calculating monster, using Meursault's lack of an emotional attachment to his mother as his primary evidence. He demands the death penalty for Meursault, arguing that Meursault's moral indifference threatens all of society and therefore must be stamped out.

Salamano

Salamano is Meursault's neighbour. Salamano owns an old dog that suffers from mange, and he frequently curses at and beats his pet.

However, after Salamano loses his dog, he weeps and longs for its return. His strong grief over losing his dog contrasts with Meursault's indifference at losing his mother.

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The Arab

The Arab is the brother of Raymond's mistress. On the Sunday that Raymond, Meursault, and Marie spend at Masson's beach house, Meursault kills the Arab with Raymond's gun. The crime is apparently motiveless—the Arab has done nothing to Meursault. The Arab's mysteriousness as a character makes Meursault's crime all the more strange and difficult to understand.

5.5. ANALYSIS OF MAJOR CHARACTERS

Meursault

Meursault is psychologically detached from the world around him. Events that would be very significant for most people, such as a marriage proposal or a parent's death, do not matter to him, at least not on a sentimental level. He simply does not care that his mother is dead, or that Marie loves him.

Meursault is also honest, which means that he does not think of hiding his lack of feeling by shedding false tears over his mother's death. In displaying his indifference, Meursault implicitly challenges society's accepted moral standards, which dictate that one should grieve over death. Because Meursault does not grieve, society sees him as an outsider, a threat, even a monster. At his trial, the fact that he had no reaction to his mother's death damages his reputation far more than his taking of another person's life.

Meursault is neither moral nor immoral. Rather, he is amoral—he simply does not make the distinction between good and bad in his own mind. When Raymond asks him to write a letter that will help Raymond torment his mistress, Meursault indifferently agrees because he "didn't have any reason not to." He does not place any value judgment on his act, and writes the letter mainly because he has the time and the ability to do so.

At the novel's outset, Meursault's indifference seems to apply solely to his understanding of himself. Aside from his atheism, Meursault makes few assumptions about the nature of the world around him. However, his thinking begins to broaden once he is sentenced to death. After his encounter with the chaplain, Meursault concludes that the universe is, like him, totally indifferent to human life. He decides that people's lives have no grand meaning or importance, and that their actions, their comings and

goings, have no effect on the world. This realization is the culmination of all the events of the novel. When Meursault accepts "the gentle indifference of the world," he finds peace with himself and with the society around him, and his development as a character is complete.

Raymond Sintes

Raymond acts as a catalyst to *The Stranger's* plot. After Raymond beats and abuses his mistress, he comes into conflict with her brother, an Arab. Raymond draws Meursault into conflict with "the Arab," and eventually Meursault kills the Arab in cold blood. By drawing Meursault into the conflict that eventually results in Meursault's death sentence, Raymond, in a sense, causes Meursault's downfall. This responsibility on Raymond's part is symbolized by the fact that he gives Meursault the gun that Meursault later uses to kill the Arab. However, because the murder and subsequent trial bring about Meursault's realization of the indifference of the universe, Raymond can also be seen as a catalyst of Meursault's "enlightenment."

Because Raymond's character traits contrast greatly with Meursault's, he also functions as a foil for Meursault. Whereas Meursault is simply amoral, and he is clearly immoral. Raymond's treatment of his mistress is violent and cruel, and he nearly kills the Arab himself before Meursault talks him out of it. Additionally, Meursault passively reacts to the events around him, and he initiates action. He invites Meursault to dinner and to the beach, and he seeks out the Arabs after his first fight with them.

A good deal of ambiguity exists in Raymond's relationship with Meursault. On the one hand, Raymond uses Meursault. He easily convinces Meursault to help him in his schemes to punish his mistress, and to testify on his behalf at the police station. On the other hand, Raymond seems to feel some loyalty toward Meursault. He asserts Meursault's innocence at the murder trial, attributing the events leading up to the killing to "chance." It is possible that Raymond begins his relationship with Meursault intending only to use him, and then, like Marie, becomes drawn to Meursault's peculiarities.

Marie Car dona

Like Meursault, Marie delights in physical contact. She kisses Meursault frequently in public and enjoys the act of sex. However, unlike Meursault's physical affection for Marie, Marie's physical affection for Meursault signals a deeper sentimental and emotional attachment. Though Marie is disappointed when Meursault expresses his indifference toward love and marriage, she does not end the relationship or rethink her desire to marry him. In fact, Meursault's strange behaviour seems part of his

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appeal for her. She says that she probably loves him because he is so peculiar. There also may be an element of pragmatism in Marie's decision to marry Meursault. She enjoys a good deal of freedom within the relationship because he does not take any interest in her life when they are not together.

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Whatever her motivations for entering into the relationship, Marie remains loyal to Meursault when he is arrested and put on trial. In the context of Camus's absurdist philosophy, Marie's loyalty represents a mixed blessing, because her feelings of faith and hope prevent her from reaching the understanding that Meursault attains at the end of the novel. Marie never grasps the indifference of the universe, and she never comes to understand the redemptive value of abandoning hope. Camus implies that Marie, lacking the deeper understanding of the universe that Meursault has attained, is less "enlightened" than Meursault.

5.6 THEMES, MOTIFS AND SYMBOLS

Themes

Themes are the fundamental and often universal ideas explored in a literary work.

The Irrationality of the Universe

The *Outsider* is a work of fiction; it contains a strong resonance of Camus's philosophical notion of absurdity. In his essays, Camus asserts that individual lives and human existence in general have no rational meaning or order. However, because people have difficulty accepting this notion, they constantly attempt to identify or create rational structure and meaning in their lives. The term "absurdity" describes humanity's futile attempt to find rational order where none exists.

Though Camus does not explicitly refer to the notion of absurdity in *The Stranger*, the tenets of absurdity operate within the novel. Neither the external world in which Meursault lives nor the internal world of his thoughts and attitudes possesses any rational order. Meursault has no discernable reason for his actions, such as his decision to marry Marie and his decision to kill the Arab.

Society nonetheless attempts to fabricate or impose rational explanations for Meursault's irrational actions. The idea that things sometimes happen for no reason, and that events sometimes have no meaning is disruptive and threatening to society. The trial sequence in Part Two of the novel represents society's attempt to manufacture rational order. The prosecutor and Meursault's lawyer both offer explanations for Meursault's crime

that are based on logic, reason, and the concept of cause and effect. Yet these explanations have no basis in fact and serve only as attempts to defuse the frightening idea that the universe is irrational. The entire trial is therefore an example of absurdity—an instance of humankind's futile attempt to impose rationality on an irrational universe.

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The Meaninglessness of Human Life

A second major component of Camus's absurdist philosophy is the idea that human life has no redeeming meaning or purpose. Camus argues that the only certain thing in life is the inevitability of death, and, because all humans will eventually meet death, all lives are all equally meaningless. Meursault gradually moves toward this realization throughout the novel, but he does not fully grasp it until after his argument with the chaplain in the final chapter. Meursault realizes that, just as he is indifferent to much of the universe, so is the universe indifferent to him. Like all people, Meursault has been born, will die, and will have no further importance.

Paradoxically, only after Meursault reaches this seemingly dismal realization is he able to attain happiness. When he fully comes to terms with the inevitability of death, he understands that it does not matter whether he dies by execution or lives to die a natural death at an old age. This understanding enables Meursault to put aside his fantasies of escaping execution by filing a successful legal appeal. He realizes that these illusory hopes, which had previously preoccupied his mind, would do little more than create in him a false sense that death is avoidable. Meursault sees that his hope for sustained life has been a burden. His liberation from this false hope means he is free to live life for what it is, and to make the most of his remaining days.

The Importance of the Physical World

The Stranger shows Meursault to be interested far more in the physical aspects of the world around him than in its social or emotional aspects. This focus on the sensate world results from the novel's assertion that there exists no higher meaning or order to human life. Throughout *The Stranger*, Meursault's attention centers on his own body, on his physical relationship with Marie, on the weather, and on other physical elements of his surroundings. For example, the heat during the funeral procession causes Meursault far more pain than the thought of burying his mother. The sun on the beach torments Meursault, and during his trial Meursault even identifies his suffering under the sun as the reason he killed the Arab. The style of Meursault's narration also reflects his interest in the physical. Though he offers terse, plain descriptions when glossing over emotional or social situations, his descriptions

become vivid and ornate when he discusses topics such as nature and the weather.

Motifs

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Motifs are recurring structures, contrasts, or literary devices that can help to develop and inform the text's major themes.

Decay and Death

The different characters in *The Stranger* hold widely varying attitudes toward decay and death. Salamano loves his decaying, scab-covered dog and he values its companionship, even though most people find it disgusting. Meursault does not show much emotion in response to his mother's death, but the society in which he lives believes that he should be distraught with grief. Additionally, whereas Meursault is content to believe that physical death represents the complete and final end of life, the chaplain holds fast to the idea of an afterlife.

An essential part of Meursault's character development in the novel is his coming to terms with his own attitudes about death. At the end of the novel, he has finally embraced the idea that death is the one inevitable fact of human life, and is able to accept the reality of his impending execution without despair.

Watching and Observation

Throughout the novel there are instances of characters watching Meursault, or of his watching them. This motif recalls several components of Camus's absurdist philosophy. The constant watching in *The Stranger* suggests humanity's endless search for purpose, and emphasizes the importance of the tangible, visible details of the physical world in a universe where there is no grander meaning.

When Meursault watches people on the street from his balcony, he does so passively, absorbing details but not judging what he sees. By contrast, the people in the courtroom watch Meursault as part of the process of judgment and condemnation. In the courtroom, we learn that many of Meursault's previous actions were being watched without his—or our—knowledge. The Arabs watch Raymond and his friends with implicit antagonism as they walk to the bus. Raymond's neighbors act as spectators to his dispute with his mistress and the police officer, watching with concern or petty curiosity. At times, watching is a mysterious activity, such as when Meursault watches the woman at Celeste's, and later when she watches him in court. The novel's moments of watching and observation reflect humanity's endless search for meaning, which Camus found absurd.

Symbols

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Symbols are objects, characters, figures, or colours used to represent abstract ideas or concepts.

The Courtroom

In the courtroom drama that comprises the second half of *The Stranger*, the court symbolizes society as a whole. The law functions as the will of the people, and the jury sits in judgment on behalf of the entire community. In *The Stranger*, Camus strengthens this court-as-society symbolism by having nearly every one of the minor characters from the first half of the novel reappear as a witness in the courtroom. Also, the court's attempts to construct a logical explanation for Meursault's crime symbolize humanity's attempts to find rational explanations for the irrational events of the universe. These attempts, which Camus believed futile, exemplify the absurdity Camus outlined in his philosophy.

The Crucifix

The crucifix that the examining magistrate waves at Meursault symbolizes Christianity, which stands in opposition to Camus's absurdist world view. Whereas absurdism is based on the idea that human life is irrational and purposeless, Christianity conceives of a rational order for the universe based on God's creation and direction of the world, and it invests human life with higher metaphysical meaning.

The crucifix also symbolizes rational belief structures in general. The chaplain's insistence that Meursault turn to God does not necessarily represent a desire that Meursault accept specifically Christian beliefs so much as a desire that he embrace the principle of a meaningful universe in general. When Meursault defies the magistrate by rejecting Christianity, he implicitly rejects all systems that seek to define a rational order within human existence. This defiance causes Meursault to be branded a threat to social order.

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5.7 SUMMARY AND ANALYSIS

Part One: Chapter-1

Summary

Meursault, the novel's narrator and protagonist, receives a telegram telling him that his mother has died. She had been living in an old persons' home in Marengo, outside of Algiers. Meursault asks his boss for two days' leave from work-to-attend the funeral. His boss grudgingly grants the request, and makes Meursault feel almost guilty for asking.

Meursault catches the two o'clock bus to Marengo, and sleeps for nearly the entire trip.

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When Meursault arrives, he meets with the director of the old persons' home, who assures Meursault that he should not feel bad for having sent his mother there. The director asserts that it was the best decision Meursault could have made, given his modest salary. He tells Meursault that a religious funeral has been planned for his mother, but Meursault knows that his mother never cared about religion. After the brief conversation, the director takes Meursault to the small mortuary where his mother's coffin has been placed.

Alone, Meursault sees that the coffin has already been sealed. The caretaker rushes in and offers to open the casket, but Meursault tells him not to bother. To Meursault's annoyance, the caretaker then stays in the room, chatting idly about his life and about how funeral vigils are shorter in the countryside because bodies decompose more quickly in the heat. Meursault thinks this information is "interesting and [makes] sense."

Meursault spends the night keeping vigil over his mother's body. The caretaker offers him a cup of coffee, and, in turn, Meursault gives the caretaker a cigarette. Meursault finds the atmosphere in the mortuary pleasant and he dozes off. He is awakened by the sound of his mother's friends from the old persons' home shuffling into the mortuary. One of the women cries mournfully, annoying Meursault. Eventually he falls back asleep, as do nearly all of his mother's friends.

The next morning, the day of the funeral, Meursault again meets with the director of the old persons' home. The director asks Meursault if he wants to see his mother one last time before the coffin is sealed permanently, but Meursault declines. The director tells Meursault about Thomas Perez, the only resident of the home who will be allowed to attend the funeral. Perez and Meursault's mother had become nearly inseparable before she died. Other residents had joked that he was her fiance.

The funeral procession slowly makes its way toward the village. When one of the undertaker's assistants asks Meursault if his mother was *old*, Meursault responds vaguely because he does not know her exact age. The oppressive heat weighs heavily on him during the long walk. He notices that Thomas Perez cannot keep up, and keeps falling behind the procession. A nurse tells Meursault that he will get sunstroke if he walks too slowly, but will work up a sweat and catch a chill in church if he walks too quickly. Meursault agrees, thinking, "There was no way out." He remembers little of the funeral, aside from Perez's tear-soaked face and the fact that the old man fainted from the heat. As he rides home on the bus to Algiers, Meursault is filled with joy at the prospect of a good night's sleep.

Analysis

Meursault immediately reveals himself to be indifferent toward emotion and interaction with others. Instead of grieving at the news of his mother's death, he is cold, detached, and indifferent. When he receives the telegram, his primary concern is figuring out on which day his mother died. The fact that he has no emotional reaction at all makes Meursault difficult to categorize. If he were happy that his mother died, he could be cast simply as immoral or a monster. But Meursault is neither happy nor unhappy—he is indifferent.

Though Meursault tends to ignore the emotional, social, and interpersonal content of situations, he is indifferent when it comes to the realm of the physical and practical. In this chapter, Meursault focuses on the practical details surrounding his mother's death. He worries about borrowing appropriate funeral clothing from a friend, and he is interested in the caretaker's anecdote about how the length of a vigil depends on how long it takes before the body begins to decompose.

Meursault takes particular interest in nature and the weather. Just before the funeral, he is able to enjoy the beautiful weather and scenery, despite the sad occasion. Similarly, during the funeral procession, Meursault feels no grief or sadness, but he finds the heat of the day nearly unbearable.

Meursault's narration varies in a way that reflects his attitudes toward the world around him. When describing social or emotional situations, his sentences are short, precise, and offer minimal detail. He tells only the essentials of what he sees or does, rarely using metaphors or other rhetorical flourishes. These meager descriptions display Meursault's indifference to society and to the people around him. Meursault's narrative expands greatly when he talks about topics, such as the weather, that directly relate to his physical condition. When describing the effects of the heat during the funeral procession, for instance, he employs metaphor, personification, and other literary devices.

Meursault's belief that the world is meaningless and purposeless becomes apparent in this chapter through Camus's use of irony. Thomas Perez, the one person who actually cares about Madame Meursault, cannot keep up with her funeral procession because of his ailing physical condition. This sad detail is incompatible with any sentimental or humanistic interpretation of Madame Meursault's death. Perez's slowness is simply the result of his old age, and no grand or comforting meaning can be assigned to it or drawn from it. We frequently see such irony undercutting any notions of a higher, controlling order operating within *The Stranger*.

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Summary: Chapter 2

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Meursault suddenly realizes why his boss was annoyed at his request for two days' leave from work. Because his mother's funeral was on a Friday, counting the weekend, Meursault essentially received four days off rather than two. Meursault goes swimming at a public beach, where he runs into Marie Cardona, a former co-worker of his. He helps her onto a float, and after admiring her beauty, he climbs up next to her on the float. He rests his head on her body, and they lie together for a while, looking at the sky. They swim happily together and flirt over the course of the afternoon, and Marie accepts Meursault's invitation to see a movie. She is somewhat surprised to learn that Meursault's mother was buried just a day earlier, but she quickly forgets it. After the movie, Marie spends the night with Meursault.

Marie is gone when Meursault awakes. He decides against having his usual lunch at Celeste's because he wants to avoid the inevitable questions about his mother. He stays in bed until noon, then spends the entire afternoon on his balcony, smoking, eating, and observing the assorted people on the street as they come and go. The weather is beautiful. As evening approaches, Meursault buys some food and cooks dinner. After his meal he muses that yet another Sunday is over. His mother is buried, and he must return to work in the morning. He concludes that nothing has changed after all.

Summary: Chapters

The next day, Meursault goes to work. His boss is friendly and asks Meursault about his mother. Meursault and his co-worker, Emmanuel, go to Celeste's for lunch. Celeste asks Meursault if everything is alright, but Meursault changes the subject after only a brief response. He takes a nap and then returns to work for the rest of the afternoon. After work, Meursault runs into his neighbour, Salamano, who is on the stairs with his dog. The dog suffers from mange, so its skin has the same scabby appearance as its elderly master's. Salamano walks the dog twice a day, beating it and swearing at it all the while.

Raymond Sintes, another neighbour, invites Meursault to dinner. Raymond is widely believed to be a pimp, but when anyone asks about his occupation he replies that he is a "warehouse guard." Over dinner, Raymond requests Meursault's advice about something, and then asks Meursault whether he would like to be "pals." Meursault offers no objection, so Raymond launches into his story.

Raymond tells Meursault that when he suspected that his mistress was cheating on him, he beat her, and she left him. This altercation led Raymond into a fight with his mistress's brother, an Arab, Raymond is still attracted to his mistress, but wants to punish her for her infidelity. His idea is to write a letter to incite her guilt and make her return to him. He plans to sleep with her, and "right at the last minute," spit in her face. Raymond then asks Meursault to write the letter, and Meursault responds that he would not mind doing it. Raymond is pleased with Meursault's effort, so he tells Meursault that they are now "pals." In his narrative, Meursault reflects that he "didn't mind" being pals with Raymond. As Meursault returns to his room, he hears Salamano's dog crying softly.

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Analysis: Chapters 2-3

Meursault appears heartless for failing to express grief or even to care about his mother's death. Yet to condemn and dismiss him risks missing much of the meaning of the novel. *The Stranger*, though it explores Camus's philosophy of the absurd, is not meant to be read as a tale containing a lesson for our moral improvement. Camus's philosophy of the absurd characterizes the world and human existence as having no rational purpose or meaning. According to Camus's philosophy, the universe is indifferent to human struggles, and Meursault's indifferent personality embodies this philosophy. He does not attempt to assign a rational order to the events around him, and he is largely indifferent to human activity. Because Meursault does not see his mother's death as part of a larger structure of human existence, he can easily make a date, go to a comedy, and have sex the day after his mother's funeral. Meursault is Camus's example of someone who does not need a rational world view to function.

Meursault's interactions with Marie on the beach show the importance he places on the physical aspects of existence. He reports to us almost nothing about Marie's personality, but he carefully describes their physical interactions. The prose in his description of lying on the float with Marie and looking up at the sky is unusually warm and heartfelt. In this passage, it even seems that Meursault is happy. When he describes watching people from his balcony the following day, he again seems content.

While watching from his balcony, Meursault does not express any sort of judgment about the people he sees—he simply notices their primary characteristics. While he watches obviously attach great importance to their own activities, Meursault sees them as just part of another Sunday, like any other. Throughout the novel, Meursault plays this role of the detached observer. Just as he does not pass judgment on

those he sees from far above on his balcony, so too does he refrain from judging the more significant characters with whom he interacts throughout the novel. Meursault will not commit to either condemning or defending Salamano's treatment of his dog. Likewise, while he does not expressly condone Raymond's treatment of his mistress, neither does Meursault refuse to participate in Raymond's scheme.

Meursault and Raymond seem to display similarly indifferent responses to the world around them, but Raymond in fact serves as a foil for Meursault. In contrast with Meursault, who is amoral, meaning he does not make moral distinctions, Raymond is clearly immoral: he beats up his mistress and he fights with her brother. Moreover, Raymond's manner of convincing Meursault to assist him in his scheme to take further revenge on his mistress seems somewhat manipulative. Raymond's plan for revenge crystallizes the distinction between Meursault and Raymond. Raymond plans to make love to his mistress and then spit in her face. He uses the physical act of sex as a tool for humiliation and revenge. Meursault, conversely, sees his sexual affair with Marie as a source of delight, in much the same way that he responds positively to other physical aspects of life.

Part One: Chapter 4-5

Summary: Chapter 4

The following Saturday, Meursault goes swimming again with Marie. He is intensely aroused from the first moment he sees her. After the swim, they hurry back to Meursault's apartment to have sex. Marie spends the night and stays for lunch the following day. Meursault tells her the story of Salamano and his dog, and she laughs. Then Marie asks Meursault if he loves her. He replies that, though "it [doesn't] mean anything, he [doesn't] think so." Meursault's response makes Marie look sad.

Marie and Meursault can hear an argument in Raymond's apartment. The tenants of the building gather on the landing and listen outside the door to the sounds of Raymond beating his mistress. A police officer arrives. Raymond's mistress informs the officer that Raymond beat her and the cop slaps Raymond in the face. He then orders Raymond to wait in his apartment until he is summoned to the police station. Later that afternoon, Raymond visits Meursault in his apartment. He asks Meursault to go to the police station to testify that his mistress had cheated on him. Meursault agrees. After an evening out, the two men return to their apartment building to find Salamano desperately searching for his dog, who ran away from him at the Parade Ground. Meursault says that if the dog is at the pound, he can pay a fee to have it returned. Salamano

curse the dog when he hears this, but later that night. Meursault hears Salamano crying in his room.

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Summary: Chapter 5

Raymond's friend Masson invites Meursault and Marie to spend the following Sunday at his beach house with him, his wife, and Raymond. Meursault's boss offers him a position in a new office he plans to open in Paris. Meursault replies that it is all the same to him, and his boss *becomes angry at his lack of ambition*. Meursault muses that he used to have ambition as a student, but then realized that none of it really mattered.

Marie asks Meursault if he wants to marry her. Meursault replies that it makes no difference to him. When she asks Meursault if he loves her, he again replies that though it does not mean anything, he probably does not love her. Marie thinks he is peculiar, but decides that she wants to marry him nonetheless. She tells Meursault that she cannot have dinner with him that night, and when he does not ask why she laughs. Meursault eats dinner alone at Celeste's, where he notices a strange woman obsessively checking off radio programs listed in a magazine. He follows her briefly when she leaves.

Meursault returns home and finds Salamano waiting outside his door. Salamano says that he bought his dog in an effort to overcome the loneliness he felt after his wife died, and that he does not want to get a new dog because he is used to the old one. Salamano then expresses his condolences for the death of Madame Meursault. He mentions that some people in the neighbourhood thought badly of Meursault for sending her to the home, but he himself knew that Meursault must have loved her very much. He returns to his own loss, saying that he does not know what he will do without his dog. Its loss has changed his life dramatically.

Analysis: Chapters 4-5

On the surface, Meursault appears to be an ordinary, lower middle-class French colonial in Algeria, living a typical day-to-day routine. He eats lunch in small cafes, attends films, and swims during his free time. He is diligent but not exceptional at his perfectly ordinary job. As of yet, he challenges nothing this society hands him, and it challenges nothing in him. Meursault lives his life almost unconsciously, nearly sleepwalking through a ready-made structure that his society provides him.

By attempting to assign meaning to the meaningless events of Meursault's life, the people in Meursault's social circle succumb to the same temptation that confronts us as we read *The Stranger*. Salamano, for example,

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states that he is sure that Meursault loved his mother deeply, despite the fact that Meursault offers no evidence to support such an assertion. Salamano is himself supplying the rational order that he desires to find⁷ in the world. His statement about Meursault's love for his mother seems intended to comfort himself more than to comfort Meursault. Further, the way Salamano turns to the subject of Meursault's love for his mother in the midst of his own discussion of his missing dog suggests that Salamano uses his discussion of Meursault and Madame Meursault to displace his own guilt. Salamano assumes that Meursault really loved his mother despite sending her to a nursing home, just as he loved his dog even though he beat it.

Raymond's encounter with the policeman implies a lack of rational order in human life. Society deems Raymond's slapping of his mistress for a perceived injustice an immoral act. But when the cop slaps Raymond, society in effect condones the action of slapping. Physically, both slaps are nearly identical, yet one is considered wrong, and the other, just and good. Through the policeman's actions, Camus implicitly challenges the truth of society's accepted moral order.

Salamano's description of life with his dog highlights the inevitability of physical decay. Salamano says that he initially had human companionship in his wife, but she died and he had to settle for the animal companionship of his dog. As time has passed, Salamano's dog has become increasingly ugly and sick, until the point where it, too, has left him. Physical decay represents a marker and reminder of Camus's philosophy of the absurd, which asserts that humans are thrust into a life that inevitably ends in death.

Meursault narrates the events of his life as they occur without interpreting them as a coherent narrative. He does not relate the events of earlier chapters to the events that take place in these chapters. It becomes clear that Meursault concentrates largely on the moment in which he finds himself, with little reference to past occurrences or future consequences. This outlook perhaps explains his ambivalent attitude toward marriage with Marie. Because he does not think about what married life would be like, Meursault does not particularly care whether or not he and Marie marry. Characteristically, the emotional and sentimental aspects of marriage never enter into his mind.

Part One: Chapter 6

Summary

The following Sunday, Meursault has difficulty waking up. Marie has to shake him and shout at him. He finally awakens and the two go downstairs. On the way down they call Raymond out of his room, and the three of them prepare to take a bus to Masson's beach house. As they head for

the bus. They notice a group of Arabs, including Raymond's mistress's brother—whom Meursault refers to as "the Arab"—staring at them. Raymond is relieved when the Arabs do not board the bus. As the bus leaves, Meursault looks back and sees that the Arabs are still staring blankly at the same spot.

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Masson's beach house is a small wooden bungalow. Meursault meets Masson's wife, and for the first time thinks about what marrying Marie will be like. Masson, Meursault, and Marie swim until lunchtime. Marie and Meursault swim in tandem, enjoying themselves greatly. After lunch, Masson, Raymond, and Meursault take a walk while the two women clean the dishes. The heat on the beach is nearly unbearable for Meursault. The three men notice two Arabs, one of whom is the brother of Raymond's mistress, following them. A fight quickly breaks out. Raymond and Masson have the advantage until Raymond's adversary produces a knife. Meursault tries to warn Raymond, but it is too late. The Arab slashes Raymond's arm and mouth before retreating with his friend. Masson and Meursault help the wounded Raymond back to the bungalow. Marie looks very frightened, and Madame Masson cries when she sees Raymond's injuries. Masson takes Raymond to a nearby doctor. Meursault does not feel like explaining what happened, so he smokes cigarettes and watches the sea.

Raymond returns to the bungalow later that afternoon, wrapped in bandages. He descends to the beach, and, against Raymond's wishes, Meursault follows along. Raymond finds the two Arabs lying down beside a spring. Raymond has a gun in his pocket, which he fingers nervously as the two Arabs stare at him. Meursault tries to convince Raymond not to shoot, and eventually talks him into handing over the gun. The Arabs then sneak away behind a rock, so Meursault and Raymond leave. :

Meursault accompanies Raymond back to the beach house. The intense heat has worn Meursault out, so the prospect of walking up the stairs to face the women seems just as tiring as continuing to walk on the hot beach. Meursault chooses to stay on the beach. The heat is oppressive and Meursault has a headache, so he walks back to the spring to cool off. When Meursault reaches the spring, he sees that the brother of Raymond's mistress has returned as well. Meursault puts his hand on the gun. When Meursault steps toward the cool water of the spring, the Arab draws his knife. The sunlight reflects off the blade and directly into Meursault's eyes, which are already stinging with sweat and heat. Meursault fires the gun once. He pauses and then fires four more times into the Arab's motionless body. Meursault has killed the Arab.

Analysis: Chapter 6**NOTES**

At the beginning of the novel, the indifference Meursault feels is located exclusively within himself, in his own heart and mind. By this point, however, Meursault has come to realize how similar the universe—or at least Camus's conception of it—is to his own personality. He begins to understand that not only does he not care what happens, but that the world does not care either. Reflecting on the moment when Raymond gave him the gun, Meursault says, "It was then that I realized you could either shoot or not shoot." His comment implies that no difference exists between the two alternatives.

This chapter represents the climax of the first part of the book. Since his return from his mother's funeral, everything that Meursault has done in the narrative up to this point—meeting Marie, meeting Raymond, and becoming involved in the affair with Raymond's mistress—has led him to the beach house. Yet Meursault's murder of the Arab comes as a complete surprise—nothing in *The Stranger* has prepared us for it. The feeling of abruptness that accompanies this shift in the plot is intentional on Camus's part. He wants the murder to happen unexpectedly and to strike us as bizarre.

Inevitably, the first question that the killing provokes is, "Why?" But nothing in Meursault's narrative answers this question. Camus's philosophy of absurdism emphasizes the futility of man's inevitable attempts to find order and meaning in life. The "absurd" refers to the feeling man experiences when he tries to find or fabricate order in an irrational universe. Cleverly, Camus coaxes us into just such an attempt—he lures us into trying to determine the reason for Meursault's killing of the Arab, when in fact Meursault has no reason. Camus forces us to confront the fact that any rational explanation we try to offer would be based on a consciousness that we create for Meursault, an order that we impose onto his mind.

In this chapter, we once again see the profound effect that nature has on Meursault. Early in the chapter, Meursault notes nature's benefits. The sun soothes his headache, and the cool water provides an opportunity for him and Marie to swim and play happily together. Later in the chapter, however, nature becomes a negative force on Meursault. As at his mother's funeral, the heat oppresses him. Camus's language intensifies to describe the sun's harshness, particularly in the passages just before Meursault commits the murder. His prose becomes increasingly ornate, featuring such rhetorical devices as personification and metaphor, and contrasting strongly with the spare, simple descriptions that Meursault usually offers.

Part Two: Chapter 1-2**Summary: Chapter 1**

Meursault has been arrested and thrown into jail for murdering the Arab. Meursault's young, court-appointed lawyer visits him in his cell

and informs him that investigators have checked into Meursault's private life and learned that he "show[ed] insensitivity" on the day of Madame Meursault's funeral. The lawyer asks if Meursault was sad at his mother's burial, and Meursault responds that he does not usually analyze himself. He says that though he probably did love his mother, "that didn't mean anything." The lawyer departs, disgusted by Meursault's indifference to his mother's death. Meursault says, "I felt the urge to reassure [the lawyer] that I was just like everybody else."

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That afternoon, Meursault is taken to meet with the examining magistrate. The magistrate asks Meursault whether he loved his mother, and Meursault replies that he loved her as much as anyone. The magistrate asks why Meursault paused between the first shot at the Arab and other four shots. Nothing about the crime bothers the magistrate aside from this detail. When Meursault does not answer, the magistrate waves a crucifix at him and asks if he believes in God. Meursault says no. The magistrate states that his own life would be meaningless if he doubted the existence of God, and concludes that Meursault has an irrevocably hardened soul. During the course of the eleven-month investigation that ensues, the magistrate takes to calling Meursault "Monsieur Antichrist," with an almost cordial air.

Summary: Chapter 2

Meursault describes his first few days in prison. The authorities initially put him in a cell with a number of other people, including several Arabs. Eventually, Meursault is taken to a private cell. One day, Marie comes to visit him. The visiting room is noisy and crowded with prisoners and their visitors. Marie wears a forced smile, and tells Meursault that he needs to have hope. She says she believes that he will be acquitted, and that they will get married and go swimming. Meursault, however, seems more interested in the mournful prisoner sitting beside him, whose mother is visiting. Marie leaves, and later sends a letter stating that the authorities will not allow her to visit Meursault anymore because she is not his wife.

Meursault's desires to go swimming, to smoke cigarettes, and to have sex torment him in jail. He becomes accustomed to his confinement, however, so it ceases to be a terrible punishment. Only the early evenings seem to trouble him. He sleeps as many hours as possible, and kills time by recalling the tiniest details of his apartment and thinking about a story on an old scrap of newspaper he has found in his cell. The story involves a Czechoslovakian man who left his village at a young age. After making his fortune, he returned to his village in disguise to see his mother and sister, who were running a hotel. He planned to surprise them by revealing his identity after showing off

his wealth. Unfortunately, his mother and sister killed him and robbed him before he could reveal himself. When they discovered their mistake, the two women both committed suicide.

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Analysis: Chapters 1-2

The magistrate, when he waves a crucifix at Meursault, introduces the notion that Meursault and his attitudes represent a threat to society. Meursault's atheism and indifference to his mother's death implicitly challenge the magistrate's belief in a rational universe controlled by God—the belief that gives his life meaning. By associating Meursault with the devil and calling him “Monsieur Antichrist,” the magistrate attempts to categorize Meursault in terms of Christianity, the magistrate's own belief system. The magistrate incorporates Meursault into his ordered world view and then dismisses him as evil, thereby preventing Meursault from undermining his rational structure of belief.

For the most part, Meursault reacts to his confinement in prison with characteristic indifference. His imprisonment does not incite any guilt or regret over what he has done. As at his mother's funeral, Meursault focuses on the practical details of his life in prison rather than on its emotional elements. For instance, he thinks the fact that the court will appoint an attorney for him is “very convenient.” He also enjoys the examining magistrate's friendly demeanor in their subsequent meetings, and does not treat him as an adversary. Not surprisingly, the physical aspects of confinement weigh most heavily on Meursault's mind. His unsatisfied longings for nature, the ocean, cigarettes, and sex constitute, in his mind as his punishment. He notes that though he thinks about women, he does not think about Marie in particular. This statement underscores the physical, nonemotional character of their relationship.

At the end of Part Two, Chapter 2, Meursault, staring at his reflection in the window, notes the seriousness of his face and suddenly realizes that he has been talking to himself. Meursault's actions signal his emerging self-awareness and self-consciousness. In prison, he is growing to understand himself and his beliefs more and more. He decides that he could get used to any living situation, even living in a tree trunk, for example.

Most important, Meursault begins to gain insight into the irrational universe around him. In his mind echo the words of the nurse who speaks to him in Part One, Chapter 1, during the funeral procession. She told Meursault that he would get sunstroke if he walked too slowly, but would work up a sweat and catch a chill in church if he walked too quickly. At the time, Meursault agreed that “there was no way out,” but now he understands for the first time the full implications of these words: there is no way out of prison, and there is no way out of a life that inevitably and purposelessly ends in death. When Marie comes to visit Meursault, her hope that Meursault's

trial will end happily contrasts strongly with Meursault's growing affirmation of an irrational universe.

*The Outsider—
Albert Camus*

The news article that Meursault studies about the Czechoslovakian man serves to comment and expand upon the themes of absurdism that Camus illustrates in *The Stranger*. Camus's absurdist philosophy asserts that the events of the world have no rational order or discernible meaning. The story of the returning son murdered by his mother and sister fits perfectly into such a belief system. There is no reason for the son to have died. His terrible, ironic fate is not compatible with any logical or ordered system governing human existence. Like Meursault's killing of the Arab, the son's death is a purposeless, meaningless tragedy that defies rationalization or justification.

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Part Two: Chapter 3-4

Summary: Chapter 3

The following summer, Meursault's trial begins. Meursault is surprised to find the courtroom packed with people. Even the woman he saw checking off radio programmes at Celeste's is there. The press has given his case a great deal of publicity because the summer is a slow season for news.

The judge asks Meursault why he put his mother in a home. Meursault replies that he did not have enough money to care for her. When the judge asks Meursault if the decision tormented him, Meursault explains that both he and his mother became used to their new situations because they did not expect anything from each other.

The director of the home confirms that Madame Meursault complained about Meursault's decision to put her in the home. The director says that he was surprised by Meursault's "calm" during his mother's funeral. He remembers that Meursault declined to see his mother's body and did not cry once. One of the undertaker's assistants reported that Meursault did not even know how old his mother was. Meursault realizes that the people in the courtroom hate him.

The caretaker testifies that Meursault smoked a cigarette and drank coffee during his vigil. Meursault's lawyer insists the jury take note that the caretaker had likewise smoked during the vigil, accepting Meursault's offer of a cigarette. After the caretaker admits to offering Meursault coffee in the first place, the prosecutor derides Meursault as a disloyal son for not refusing the coffee. Thomas Perez takes the stand and recalls being too overcome with sadness during the funeral to notice whether or not Meursault cried. Celeste, claiming Meursault as his friend, attributes Meursault's killing of the Arab to bad luck.

Marie's testimony reveals Meursault's plan to marry her. The prosecutor stresses that Marie and Meursault's sexual relationship began the weekend after the funeral and that they went to see a comedy at the movie theatre that day. Favorable accounts—of Meursault's honesty and decency from Masson, and of Meursault's kindness to Salamano's dog from Salamano—counter the prosecutor's accusations. Raymond testifies that it was just by chance that Meursault became involved in his dispute with his mistress's brother. The prosecutor retorts by asking if it was just chance that Meursault wrote the letter to Raymond's mistress, testified on Raymond's behalf at the police station, and went to the beach the day of the crime.

Summary: Chapter 4

In his closing argument, the prosecutor cites Meursault's obvious intelligence and lack of remorse as evidence of premeditated murder. Reminding the jury that the next trial on the court's schedule involves parricide (the murder of a close relative), the prosecutor alleges that Meursault's lack of grief over his mother's death threatens the moral basis of society. In a moral sense, the prosecutor argues, Meursault is just as guilty as the man who killed his own father. Calling for the death penalty, the prosecutor elaborates that Meursault's actions have paved the way for the man who killed his father, so Meursault must be considered guilty of the other man's crime as well.

Meursault denies having returned to the beach with the intention of killing the Arab. When the judge asks him to clarify his motivation for the crime, Meursault blurts out that he did it "because of the sun." Meursault's lawyer claims that Meursault did a noble thing by sending his mother to a home because he could not afford to care for her. Making Meursault feel further excluded from his own case, Meursault's lawyer offers an interpretation of the events that led up to the crime, speaking in the first person, as though he were Meursault. Meursault's mind drifts again during his lawyer's interminable argument. Meursault is found guilty of premeditated murder and sentenced to death by guillotine.

Analysis: Chapters 3-4

In *The Outsider*, Camus seeks to undermine the sense of reassurance that courtroom dramas typically provide. Such narratives reassure us not only that truth will always prevail, but that truth actually exists. They uphold our judicial system as just, despite its flaws. Ultimately, these narratives reassure us that we live in a world governed by reason and order. Camus sees such reassurance as a silly and false illusion. There is no rational explanation for Meursault's murder of the Arab, the authorities seek to construct an explanation of their own, which they base on false assumptions. By imposing a rational order on logically

unrelated events, the authorities make Meursault appear to be a worse character than he is.

Camus portrays the process of accusation and judgment as hopeless, false, and irrational. Society demands that a rational interpretation be imposed on the facts and events of Meursault's life, whether or not such an interpretation is possible. Meursault's lawyer and the prosecutor both offer false explanations, leaving the jury with a choice between two lies. The prosecutor manufactures a meaningful, rational connection between Meursault's trial and the upcoming parricide trial, even though no actual link exists between the two cases. However, the prosecutor has no trouble imposing enough meaning to convince the jury that a link does in fact exist, and that Meursault deserves a death sentence.

During his trial, Meursault comes to understand that his failure to interpret or find meaning in his own life has left him vulnerable to others, who will impose such meaning for him. Until this point, Meursault has unthinkingly drifted from moment to moment, lacking the motivation or ability to examine his life as a narrative with a past, present, and future. Even during the early part of trial he watches as if everything were happening to someone else. Only well into the trial does Meursault suddenly realize that the prosecutor has successfully manufactured an interpretation of Meursault's life, and that, in the jury's eyes, he likely appears guilty. Meursault's own lawyer not only imposes yet another manufactured interpretation of Meursault's life, but even goes so far as to deliver this interpretation in the first person, effectively stealing Meursault's own point of view when making the argument.

The trial forces Meursault to confront his existence consciously because he is suddenly being held accountable for it. As he hears positive, negative, and neutral interpretations of his character, he recognizes that part of his being evades his control, because it exists only in the minds of others. All the witnesses discuss the same man, Meursault, but they offer differing interpretations of his character. In each testimony, meaning is constructed exclusively by the witness—Meursault has nothing to do with it.

Part Two: Chapter - 5

Summary

After his trial, Meursault only cares about escaping the "machinery of justice" that has condemned him to death. The newspapers characterize the situation of a condemned man in terms of a "debt owed to society," but Meursault believes the only thing that matters is the possibility of an escape to freedom. He remembers his mother telling him how his

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father once forced himself to watch an execution. Afterward, Meursault's father vomited several times. Now, Meursault thinks an execution is really the only thing of interest for a man. He only wishes he could be a spectator instead of the victim. He fantasizes about a combination of chemicals that would kill the condemned only nine times out of ten, because then at least he would have a chance of surviving.

Meursault also dislikes the fact that the guillotine forces the condemned to hope that the execution works on the first effort. If the first attempt fails, the execution will be painful. Hence, the prisoner is forced into "moral collaboration" with the execution process, by hoping for its success. He further objects to the fact that the guillotine is mounted on the ground, not on a scaffold. The condemned is killed "with a little shame and with great precision." Meursault counts himself lucky every time dawn passes without the sound of footsteps approaching his cell, because he knows that such footsteps would signal the arrival of the men who will take him to his execution. When he considers the option of filing a legal appeal, Meursault initially assumes the worst, believing any appeal would be denied. Only after considering the fact that everyone dies eventually does he allow himself to consider the possibility of a pardon and freedom. Whenever he thinks of this possibility, he feels delirious joy.

Against Meursault's wishes, the chaplain visits and asks why Meursault has refused to see him. Meursault reasserts his denial of God's existence. When the chaplain states that Meursault's attitude results from "extreme despair," Meursault says he is afraid, not desperate. The chaplain insists that all the condemned men he has known have eventually turned to God for comfort. Meursault becomes irritated by the chaplain's insistence that he spend the rest of his life thinking about God. He feels he has no time to waste with God. The chaplain tells Meursault that his "heart is blind."

Meursault suddenly becomes enraged. He shouts that nothing matters, and that nothing in the chaplain's beliefs is as certain as the chaplain thinks. The only certainty Meursault perceives in the whole of human existence is death. In the course of his outburst, Meursault grabs the chaplain. After the guards separate them, Meursault realizes why his mother started her little romance with Thomas Perez. She lived in the midst of fading lives, so she chose to play at living life over again. He believes crying over her would simply be an insult to her. Meursault has finally shed any glimmer of hope, so he opens himself to the "gentle indifference of the world." His only hope is that there will be a crowd of angry spectators at his execution who will greet him "with cries of hate."

Analysis

*The Outsider—
Albert Camus*

While awaiting his execution, Meursault takes the final step in the development of his consciousness. During his trial Meursault passively observed the judgments levelled against him, in prison he begins to ponder the fact of his inevitable death. He begins to see his life as having a past, present, and future, and concludes that there is no difference between dying soon by execution and dying decades later of natural causes. This capacity for self-analysis is a new development for Meursault, and it contrasts greatly with his level of self-awareness earlier in the novel.

Once Meursault dismisses his perceived difference between execution and natural death, he must deal with the concept of hope. Hope only tortures him, because it creates the false illusion that he can change the fact of his death. The leap of hope he feels at the idea of having another twenty years of life prevents him from making the most of his final days or hours. Hope disturbs his calm and understanding, and prevents him from fully coming to grips with his situation.

After speaking with the chaplain, Meursault no longer views his impending execution with hope or despair. He accepts death as an inevitable fact and looks forward to it with peace. This realization of death's inevitability constitutes Meursault's triumph over society. Expressing remorse over his crime would implicitly acknowledge the murder as wrong, and Meursault's punishment as justified. However, Meursault's lack of concern about his death sentence implies that his trial and conviction were pointless exercises. Moreover, Meursault accepts that his views make him an enemy and stranger to society. Meursault anticipates that his position in relation to society will be affirmed when crowds cheer hatefully at him as he is beheaded. Meursault's eager anticipation of this moment shows he is content being an outsider.

In his heightened state of consciousness prior to his execution, Meursault says that he comes to recognize the "gentle indifference of the world." Meursault decides that, like him, the world does not pass judgment, nor does it rationally order or control the events of human existence. Yet Meursault does not despair at this fact. Instead, he draws from it a kind of freedom. Without the need for false hope or illusions of order and meaning, Meursault feels free to live a simpler, less burdened life.

NOTES

5.8 IMPORTANT QUOTATIONS

1. Maman died today. Or yesterday maybe, I don't know. I got a telegram from the home: "Mother deceased. Funeral tomorrow. Faithfully yours." That doesn't mean anything. Maybe it was yesterday.

Spoken by Meursault, the novel's narrator and protagonist, these are the opening lines of the novel. They introduce Meursault's emotional indifference, one his most important character traits. Meursault does not express any remorse upon learning of his mother's death—he merely reports the fact in a plain and straightforward manner. His chief concern is the precise day of his mother's death—a seemingly trivial detail.

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Mersault's comment, "That doesn't mean anything," has at least two possible meanings. It could be taken as part of his discussion about which day Madame Meursault died. That is, Meursault could mean that the telegram does not reveal any meaningful information about the date of his mother's death. However, the comment could also be read more broadly, with a significance that perhaps Meursault does not consciously intend; Meursault might be implying that it does not matter that his mother died at all. This possible reading introduces the idea of the meaninglessness of human existence, a theme that resounds throughout the novel.

2. She said, "If you go slowly, you risk getting sunstroke. But if * you go too fast, you work up a sweat and then catch a chill inside the church." She was right. There was no way out.

The nurse speaks these words to Meursault during the long, hot funeral procession in Part One, Chapter 1. On a literal level, the nurse's words describe the dilemma the weather presents: the heat's influence is inescapable. But Meursault's comment, "There was no way out," broadens the implications of the nurse's words. As Meursault eventually realizes, the nurse's words describe the human condition: man is born into a life that can only end in death. Death, like the harsh effects of the sun, is unavoidable. This idea is central to Camus's philosophy in *The Stranger*, which posits death as the one central, inescapable fact of life.

3. A minute later she asked me if I loved her. I told her it didn't mean anything but that I didn't think so.

In this passage from Part One, Chapter 4, Meursault relates an exchange he has with Marie. With characteristic emotional indifference and detachment, Meursault answers Marie's question completely and honestly.⁴ Always blunt, he never alters what he says to be tactful or to conform to societal expectations. However, Meursault's honesty reflects his ignorance. His blunt words suggest that he does not understand fully the emotional stakes in Marie's question. Also, in Meursault's assertion that love "didn't mean anything," we see an early form of a central idea Meursault later comes to understand—the meaninglessness of human life.

4.1 said that people never change their lives, that in any case one life was as good as another and that I wasn't dissatisfied with mine here at all.

This quotation is Meursault's response in Part One, Chapter 5, to his

boss's offer of a position in Paris. Meursault's statement shows his belief in a certain rigidity or inertia to human existence. His comment that "one life was as good as another" maintains that although details may change, one's life remains essentially constant. The comment also implies that each person's life is essentially equal to everyone else's.

At this point in the novel, Meursault offers no explanation for his belief in the equality of human lives. In the novel's final chapter, he identifies death as the force responsible for the constant and unchangeable nature of human life. A comparison of this quotation to Meursault's ideas following his death sentence highlights Meursault's development as a character whose understanding of the human condition deepens as a result of his experiences.

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5.9 SUMMARY

The Stranger or The Outsider (*L'Étranger*) is a novel by Albert Camus, published in 1942, and is Camus's best-known work. Its theme and outlook are often cited as examples of existentialism, though Camus did not consider himself an existentialist; in fact, its content explores various philosophical schools of thought, including (most prominently and specifically) absurdism, as well as determinism, nihilism, naturalism, and stoicism.

The title character is Meursault, an Algerian, "a citizen of France domiciled in North Africa, a man of the Mediterranean, an *homme du midi* yet one who hardly partakes of the traditional Mediterranean culture", who seemingly irrationally kills an Arab man whom he recognizes in French Algiers. The story is divided into Parts One and Two: Meursault's first-person narrative view before and after the murder, respectively.

5.10 KEY WORDS

1. Albert Camus

Albert Camus was a French Algerian author, philosopher and journalist.

2. Pacifism

Pacifism is opposition to war or violence.

3. Masson

Masson is one of Raymond's friends, who invites Raymond, Meursault, and Marie to spend a Sunday at his beach house with him and his wife.

4. Celeste

Celeste is the proprietor of a cafe where Meursault frequently eats lunch. Celeste remains loyal to Meursault during his murder trial.

5. Marie Cardona

Marie Cardona is a former co-worker of Meursault who begins an affair with him the day after his mother's funeral. Marie is young and high-spirited, and delights in swimming and the outdoors.

NOTES

5.11 REVIEW QUESTIONS

1. Write down the plot summary of the novel, "The Outsider"
2. Analyse the character, Meursault in the novel, "The Outsider".
3. Describe the important themes used in the novel.
4. Discuss the various motifs applied in the novel.
5. Explain the following quotations:
 - She said, "If you go slowly, you risk getting sunstroke, But if you go too fast, you work up a sweat and then catch a chill inside the church." She was right. There was no way out.
 - A minute later she asked me if I loved her. I told her it didn't mean anything but that I didn't think so.
6. Write about the father of Albert Camus.
7. Which is the first contribution of Camus to Philosophy?
8. Who is the protagonist of the novel, "The Outsider"?
9. Write a short note on Marie.
10. Define the terms: Themes, Motifs and Symbols.

5.12 FURTHER READINGS

1. From the introduction to the first English edition (1946)
2. Albert Carnus, "The Stranger" — Matthew Ward
3. Camus' L'Etranger, Modern Language Association — Viggiani, Carl A.
4. "Classic French Novel Is 'Americanized'" — Mitgang, Herber.