FICTION TILL NINETEENTH CENTURY

Edited By
Dr. Gowher Ahmad Naik

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SYLLABUS

Fiction Till Nineteenth Century

Objectives:

- To trace the evolution of prose fiction.
- To discuss the major elements of prose fiction.
- To explain the major thematic thrusts of the selected texts.
- To develop the ability of the learners to think and write critically about fiction.

Sr. No.	Topics
1.	Henry Fielding –Joseph Andrews (non-detailed): Introduction to the Author and to the text, Joseph Andrews: Detailed study of text
2.	Joseph Andrews: Picaresque Novel and its application on the prescribed text, Characterization and Plot Construction, Comic epic in prose
3.	Jane Austen – EMMA: Introduction to the Author and to the text, Detailed study of text
4.	Jane Austen ----EMMA: Plot Construction in detail, : Characterization, All major and Minor themes
5.	Charles Dickens- Great Expectations(non-detailed): Introduction to the Author and to the text, : Detailed study of text, Plot Construction in detail, Characterization and Ending of the play, Style and themes

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Unit 1: Henry Fielding—Joseph Andrews

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1.1.1 Biography of Henry Fielding
1.2 Introduction to the Text—Joseph Andrews
1.3 Summary
1.4 Keywords
1.5 Review Questions
1.6 Further Readings

Objectives

After studying this unit, you will be able to:

- Discuss the biography of Henry Fielding
- Explain Joseph Andrews-Introduction to the text.

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. 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.

1.1 Henry Fielding—Joseph Andrews (Non–detailed): Introduction to the Author

Introduction to 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.

Aside 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.

1.1.1 Biography of Henry Fielding

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.

Notes His lack of money sense meant that 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: being hanged.

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 and Amelia, died in 1744. Three years later Fielding – disregarding public opinion – married Charlotte's former maid, Mary, who was pregnant.

Task Explain Biography of Henry Fielding.

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.

Notes 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.

Did u know? Henry Fielding were died in Lisbon in the year 1754. 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

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- The Author's Farce – play, 1730
- 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, and 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

Self Assessment

Fill in the blanks:

1. The history of the adventures of Joseph Andrews and of his friend .... , was the first published full-length novel of the English author.
2. .... was an English novelist and dramatist known for his rich earthy humour and satirical prowess.
3. In .... Fielding started a biweekly periodical titled the Covent-garden journal.

1.2 Introduction to the Text—Joseph Andrews

Henry Fielding published his first full novel in 1742, at a time when he was nearly penniless and expecting the deaths of his young daughter and beloved wife. Joseph Andrews was, then, a response to personal and financial exigencies, but it was equally a response to that great literary event of 1740, the publication of Samuel Richardson's much-debated and oft-lampooned Pamela; or, Virtue Rewarded. Detesting it for both its moral content and its literary method, Fielding himself had already parodied Richardson's novel in the anonymously published Shamela, his classically savage novella of 1741. Joseph Andrews in some ways continues the satirical

work that Shamela began, but with its broad range of contemporary reference and its self-conscious positioning vis-à-vis long-standing literary and moral traditions, Joseph Andrews clearly considers itself far more than just another send up of the century's most widely travestied novel.

Much of the distinctiveness of Fielding's first novel derives from the author's background as a gentleman, a playwright, and a peculiarly eighteenth-century type of Christian. His youth at Eton College, where he had received a gentleman's classical education, informed Fielding's ambition to elevate the middle-class and vernacular genre of the novel by giving it a classical pedigree; the Preface to Joseph Andrews, in which Fielding explains in detail his inauguration of a hybrid genre, the "comic Epic-Poem in Prose," makes explicit his desire to blend high and low and is a measure of how seriously he hoped that his work would be taken. By comparison, Fielding's earlier literary output had been relatively slapdash; from 1728 to 1737 he had been a writer of comedies for the London stage, in which capacity he had sought, in the words of the earlier dramatist John Vanbrugh, "to show People what they should do, by representing them on the Stage doing what they should not." A contemporary remarked that these plays had been written "on tobacco-paper," and indeed they show signs of haste and of having been written for money; while Fielding would conceive more loftily of his novels in terms of their form and pedigree, however, he would remain consistent in his view of literature's moral utility as a vehicle of constructive ridicule.

Task Write a note on Joseph Andrews.

Joseph Andrews is a product not only of its author's career and education but also of its age in general, which is often called the Age of Reason or the Enlightenment Age. It was a time of major political and doctrinal compromises, and its religious temper was optimistic and non-dogmatic. The Christian outlook of Fielding shares in both these attributes: his novels advocate an easygoing Protestantism in which charitable works are the infallible hallmarks of goodness, sociability is the wellspring of charitable works, and providence is the reliable guardian of the virtuous. Fielding's morality, like that of his up-to-date contemporaries, is at least as much man-centered as God-centered; the same may be said of his philosophy, for in the early eighteenth century, faith in God was equally faith in man, as religion was held to be perfectly compatible with human reason. Thus, Fielding shares with his Parson Adams a confidence, which borders on the rationalistic, in the ethical value of reason, including and especially that of the pre-Christian Greek philosophers. In the literary culture of the age at large, the consequences of such faith in reason were substantial: as one critic has put it, "anything that could not be explained was undervalued", and literature accordingly took on an empirical cast. The poets turned from lyric poetry to versified philosophy, of which Alexander Pope's Essay on Man is perhaps the supreme instance, and the increasing interest of writers in what is real and tangible contributed to the development of a new genre, namely the novel, the special province of which is the depiction of everyday life. In company with his predecessor Defoe, his contemporary Richardson, and his successors Sterne and Smollett, Fielding would help to determine the particular form of the novel in English.

The subject of Joseph Andrews, as of all of Fielding's novels, is human nature, which he considered fallible but perfectible. The mode is comical or satirical, and the moral intention is to puncture the facades whereby people protect themselves from moral opprobrium or from self-knowledge, as the case may be. The field of reference comprises Homer and Richardson, Cervantes's Don Quixote and the Bible, the mediocrity of contemporary writers, the corruption of contemporary gentry and officials, and many moral and ethical verities of eternal relevance. As much as Pamela was the first best-selling novel.

Notes

Did u know? Joseph Andrews is the first novel of the "modern" type, comprehending traces of the theater and of picaresque, of high culture and of low culture, in a structure both architectural and deceptively casual.

Self Assessment

Multiple Choice Questions:

4. Henry Fielding was published his first full novel in ....

   (*a*) 1824 (*b*) 1736

   (*c*) 1742 (*d*) 1839.

5. Henry Fielding were died in .... in the year 1754.

   (*a*) Lisbon (*b*) Portugal

   (*c*) England (*d*) France.

6. The subject of .... as of all of Fielding's novels is human nature, which he considered fallible but perfectible.

   (*a*) Abraham Adams (*b*) Henry Fielding

   (*c*) Tom Jones (*d*) Joseph Andrews.

1.3 Summary

- 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.
- Fielding never stopped writing political satire and satires of current arts and letters.
- 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.
- Henry Fielding published his first full novel in 1742, at a time when he was nearly penniless and expecting the deaths of his young daughter and beloved wife.
- Joseph Andrews is a product not only of its author's career and education but also of its age in general, which is often called the Age of Reason or the Enlightenment Age.
- The subject of Joseph Andrews, as of all of Fielding's novels, is human nature, which he considered fallible but perfectible.

1.4 Keywords

Contemporary : belonging to or occurring in the present.

Adventure : an unusual, exciting and daring experience.

Mystery : a handicraft or trade.

Notorious : famous for some bad quality or deed.

Pedigree : the record of descent of an animal.

1.5 Review Questions

1. Write a short note on Henry Fielding.
2. Write a short note on Joseph Andrews.
3. Write about the subject of Joseph Andrews.

Answers: Self Assessment

1.	Mr. Abraham Adams	2.	Henry Fielding
3.	January 1752	4.	(*c*)
5.	(*a*)	6.	(*d*)

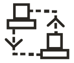
1.6 Further Readings

Books

Joseph Andrews (Non-Detailed) — Henry Fielding

Henry Fielding: a life — Martin C. Battestin

Henry Fielding — Simon Varey



Online links

http://www.cliffsnotes.com/study_guide/literature/Joseph-Andrews

http://www.gradesaver.com/joseph-andrews/wikipedia/introduction

http://en.wikisource.org/wiki/The_History_of_the_Adventures_of_Joseph_Andrews

http://www.readbookonline.net/title/9400/

Unit 2: Joseph Andrews-I: Detailed Study of the Text

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Objectives

Introduction

2.1 Book I, Chapters I through VI

2.1.1 Analysis

2.2 Book I, Chapters VII through XII

2.2.1 Analysis

2.3 Book I, Chapters XIII through XVIII

2.3.1 Analysis

2.4 Summary

2.5 Keywords

2.6 Review Questions

2.7 Further Readings

Objectives

After studying this unit, you will be able to:

- Explain Joseph Andrews-I, detailed study of the text of Book I, Chapters I through XVIII
- Discuss analysis of Book I all chapters.

Introduction

The novel begins with the affable, intrusive narrator outlining the nature of our hero. Joseph Andrews is the brother of Richardson's Pamela and is of the same rustic parentage and patchy ancestry. At the age of ten years he found himself tending to animals as an apprentice to Sir Thomas Booby. It was in proving his worth as a horseman that he first caught the eye of Sir Thomas's wife, Lady Booby, who employed him (now seventeen) as her footman.

After the death of Sir Thomas, Joseph finds that his Lady's affections have redoubled as she offers herself to him in her chamber while on a trip to London. In a scene analogous to many of Pamela's refusals of Mr B in Richardson's novel, however, Lady Booby finds that Joseph's Christian commitment to chastity before marriage is unwavering. After suffering the Lady's fury, Joseph dispatches a letter to his sister very much typical of Pamela's anguished missives in her own novel. The Lady calls him once again to her chamber and makes one last withering attempt at seduction before dismissing him from both his job and his lodgings.

With Joseph setting out from London by moonlight, the narrator introduces the reader to the heroine of the novel, Fanny goodwill. A poor illiterate girl of 'extraordinary beauty' now living with a farmer close to Lady Booby's parish, she and Joseph had grown ever closer since their childhood, before their local parson and mentor, Abraham Adams, recommended that they postpone marriage until they have the means to live comfortably.

On his way to see Fanny, Joseph is mugged and laid up in a nearby inn where, by dint of circumstance, he is reconciled with Adams, who is on his way to London to sell three volumes

Notes

of his sermons. The thief, too, is found and brought to the inn, and Joseph is reunited with his possessions.

Joseph and Adams' stay in the inn is capped by one of the many burlesque, slapstick digressions in the novel. Betty, the inn's 21-year-old chambermaid, had taken a liking to Joseph since he arrived; a liking doomed to inevitable disappointment by Joseph's constancy to Fanny. The landlord, Mr Tow-wouse, had always admired Betty and saw this disappointment as an opportunity to take advantage. Locked in an embrace, they are discovered by the choleric Mrs Tow-wouse, who chases the maid through the house before Adams is forced to restrain her. With the landlord promising not to transgress again, his lady allows him to make his peace at the cost of 'quietly and contentedly bearing to be reminded of his transgressions, as a kind of penance, once or twice a day, during the residue of his life'.

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 favoring, 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 producing the intended Evil."

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.

2.1 Book I, Chapters I through VI

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".

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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 scantly 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 rendered 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 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.

Chapter VI

Joseph writes a letter to his sister Pamela, reporting on the strange behavior 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 suggest 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.

Notes Lady Booby rings the bell, however, in time to deliver Joseph from the clutches of the waiting-gentlewoman.

2.1.1 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

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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 humor 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 humor 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 humor 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 program 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.

Self Assessment

State the following sentences are True or False:

1. Joseph Andrews defines his chosen genre the Comic epic or Comic epic-poem in prose.
2. Fielding justify the moral agenda of his novel by observing that “Examples work more forcibly on the Mind than Precepts”.
3. Fielding treats the latter as the more useful flow.

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 Sliplsop 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 vigor 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.

Notes 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 risible. As Maurice Johnson comments, there is undeniably something absurd about "a squeamish male Pamela, strong, handsome, and twenty-one," and yet the actual humor 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.

Task Why Joseph fails to understand the Sexual Suggestions of Lady Booby?

2.2 Book I, Chapters VII through XII

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

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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)."

Did u know? 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 splendor 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: "If 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.

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 behavior. 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

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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

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 neighbor 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 approach. 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 helping 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 Postillion 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 gives 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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2.2.1 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 marry 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 hankerings 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: "Both [Ruffians] together fell to be-labouring poor Joseph with their Sticks, till they were convinced they had put an end to his miserable Being:

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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, and 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 as 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.

If violence exists on many levels and in many degrees, crime does as well: when Fielding reveals that the Postillion 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, "What 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.

2.3 Book I, Chapters XIII through XVIII

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.

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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 neighborhood 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-wouse, 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.

Chapter XV

Betty tells Mrs. Tow-wouse 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-wouse 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."

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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-wouse, 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 insults 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, and 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 "abusing my Bed, my own Bed, with my own Servant"; she also threatens violence against

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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.

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.

2.3.1 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, naïveté, 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: 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.

Self Assessment

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Fill in the blanks:

4. Joseph appears in all his splendor before ....
5. The .... go on beating the senseless Joseph.
6. Mr. Adams goes upstairs to check on ....
7. .... discharges Betty and brings her husband back under her thumb.

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 practice charity; rather, it is a standard that 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

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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.

Task Why fielding does not expect the clergy alone to practice charity?

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 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.

2.4 Summary

- Fielding defines and defends his chosen genre, the comic epic, or "comic Epic-Poem in Prose."
- 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."
- 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.
- Fielding introduces "Mr. Joseph Andrews, the Hero of our ensuing History".
- Fielding soon presents two paragons of hypocrisy in Lady Booby and her servant and imitator Mrs. Slipslop.
- Fielding enumerates Betty's personality attributes, which include "Good-nature, Generosity and Compassion," but also lasciviousness.
- All of Fielding's novels are crawling with clergyman characters, and Joseph Andrews presents several who serve as contrasts to the paragon Mr. Adams.
- Fielding admires honesty, straightforwardness, and fellow-feeling, no less in sexual relations than in normal social interactions.

2.5 Keywords

Ridiculous : absurd.

Egregious : outstandingly bad, shocking.

Burlesque : a comically exaggerated imitation.

Hankerings : feel a desire for or to do something.

Conquered : overcome and take control of by military force.

2.6 Review Questions

1. Explain why Fielding introduce Mr. Joseph Andrews, the hero of our ensuing history.
2. Who falls under the influence of the big-city footmen and why?
3. Why the two Ruffians stop the coach?
4. Why Mr. Tow-wouse and the Surgeon visit to Joseph Andrews?

Answers: Self Assessment

1. False
2. True
3. False
4. Lady Booby
5. Ruffians
6. Joseph
7. Mrs. Tow-wouse

2.7 Further Readings

Books

Joseph Andrews (Non-Detailed) – Henry Fielding

Henry Fielding: a life – Martin C. Battestin

Henry Fielding – Simon Varey

Online links

http://www.cliffsnotes.com/study_guide/literature/Joseph-Andrews-Summary

http://en.wikisource.org/wiki/The_History_of_the_Adventures_of_Joseph

http://www.readbookonline.net/title/9400/

Unit 3: Joseph Andrews-II: Detailed Study of the Text

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Objectives

After studying this unit, you will be able to:

- Explain Joseph Andrews-II, detailed study of the text of Book II, all chapters.
- Discuss analysis of Book II all chapters.

Introduction

During his stay in the inn, Adams' hopes for his sermons were mocked in a discussion with a travelling bookseller and another parson. Nevertheless, Adams remains resolved to continue his journey to London until it is revealed that his wife, deciding that he would be more in need of shirts than sermons on his journey, has neglected to pack them. The pair thus decide to return to the parson's parish: Joseph in search of Fanny, and Adams in search of his sermons.

With Joseph following on horseback, Adams finds himself sharing a stagecoach with an anonymous lady and Madam Slipslop, an admirer of Joseph's and a servant of Lady Booby. When they pass the house of a teenage girl named Leonora, the anonymous lady is reminded of a story and begins one of the novel's three interpolated tales, 'The History of Leonora, or the Unfortunate Jilt'. The story of Leonora continues for a number of chapters, punctuated by the questions and interruptions of the other passengers.

After stopping at an inn, Adams relinquishes his seat to Joseph and, forgetting his horse, embarks ahead on foot. Finding himself some time ahead of his friend, Adams rests by the side of the road where he becomes so engaged in conversation with a fellow traveller that he misses the stagecoach as it passes. As the night falls and Adams and the stranger discourse

on courage and duty, a shriek is heard. The stranger, having seconds earlier lauded the virtues of bravery and chivalry, makes his excuses and flees the scene without turning back. Adams, however, rushes to the girl's aid after a mock-epic struggle knocks her attacker unconscious. In spite of Adams' good intentions, he and the girl, who reveals herself to be none other than Fanny Goodwill (in search of Joseph after hearing of his mugging), find themselves accused of assault and robbery.

After some comic litigious wrangling before the local magistrate, the pair are eventually released and depart shortly after midnight in search of Joseph. They do not have to walk far before a storm forces them into the same inn that Joseph and Slipslop have chosen for the night. Slipslop, her jealousy ignited by seeing the two lovers reunited, departs angrily. When Adams, Joseph and Fanny come to leave the following morning, they find their departure delayed by an inability to settle the bill, and with Adams' solicitations of a loan from the local parson and his wealthy parishioners failing, it falls on a local peddler to rescue the trio by loaning them his last 6s 6d.

The solicitations of charity that Adams is forced to make, and the complications which surround their stay in the parish, bring him into contact with many local squires, gentlemen and parsons, and much of the latter portion of Book II is occupied with the discussions of literature, religion, philosophy and trade which result.

3.1 Book II, Chapters I through V

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 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 Aeschylus. After a time he remembers his companion and gradually begins to wonder what is keeping him. He sits down to read some Aeschylus, and when Joseph still does not appear, he enters a nearby alehouse.

Chapter III

In the alehouse, Mr. Adams overhears two travelers discussing Joseph's quandary; he resolves to return to the inn, though he has no real plan for making the payment. A rainstorm prevents

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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 arrive 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.

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."

Did u know? 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!"

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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.

Task Who was Horatio?

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 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 happen 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 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 postillion. 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 neighborhood 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.

3.1.1 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.

No less characteristic of Adams is his having forgotten his manuscripts at home; as the episode of his wading needlessly through a stream suggests, Mr. Adams 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 Aeschylus 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 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, "the 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 violence is normative, even the best Christians cannot be pacifists.

Self Assessment

Multiple Choice Questions:

1. Mr. Adams has forgotten all about Joseph during a .... on Aeschylus.
   (*a*) Promotion (*b*) Construction
   (*c*) Meditation (*d*) None of these.
2. Mr. Adams and Mrs. Slipslop discuss the recent developments in the .... family.
   (*a*) Booby (*b*) Leonora
   (*c*) Horatio (*d*) Joseph.
3. .... asserts with some dignity the integrity of his character and his office.
   (*a*) Mrs. Adams (*b*) Mrs. Slipslop
   (*c*) Booby (*d*) Mr. Adams.
4. Leonora was the daughter of a ....
   (*a*) Selfish man (*b*) Wealthy gentleman
   (*c*) Mad woman (*d*) None of these.

3.2 Book II, Chapters VI through XII

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

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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.

Task Why Bellarmine set out to seek the approval of Leonora’s father?

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 Aeschylus 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 neighborhood. 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.”

Notes Mr. Abraham Adams 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.

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 properer 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 extemporize 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 companies 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.

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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 Aeschylus, which is "written, as he apprehended it, in Ciphers." The company eventually recognizes 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 quarreled, had not Fanny interrupted with the news that a young man is about to depart for the very inn where Joseph has stopped.

Notes Mr. Adams, seeing that Fanny is eager to go, agrees to accompany her.

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 Aeschylus 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 Aeschylus ruins his mood. He rescues Aeschylus 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.

3.2.1 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 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 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:

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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.

3.3 Book II, Chapters XIII through XVII

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 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

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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. 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, "Suppose 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 Trulliber's', 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 travelers 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

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therefore recommends that the travelers 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 travelers 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.

Did u know? 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 lieutenancy 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 humor than prevailed between them formerly.

3.3.1 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,

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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 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."

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 a 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.

Self Assessment

Fill in the blanks:

5. Mr. Adams the .... to serve god and Country.
6. Mr. Adams, Fanny, and their .... set out for the inn in the middle of the night.
7. Parson Trulliber is a parson only on .... and a farmer on the other six days of the week.

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

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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.

3.4 Summary

- Mr. Adams and Mrs. Slipslop discuss the recent developments in the Booby family.
- Leonora was the daughter of a wealthy gentleman and the possessor of many superficial charms.
- Mr. Adams encounters Joseph, who is in the kitchen recovering from a riding accident with the aid of the Hostess.
- The woman Adams has rescued does not entirely trust him, worrying that he may be no better a companion than was her attacker.
- Fielding clarifies that Mrs. Slipslop has not forgotten her old coworker Fanny Goodwill but has merely asserted her social prerogative in cutting her.
- 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.

3.5 Keywords

Litigious : tending to go to law to settle disputes.

Frivolous : not having any serious purpose or value.

Robust : not perturbed by or attending to subtleties.

Omnipotent : having unlimited or very great power.

3.6 Review Questions

1. Who was Leonora? Explain.
2. Write briefly about Parson Trulliber.
3. Who were proposed to Leonora and why?
4. Why Leonora acted as a nurse of Bellarmine?

Answers: Self Assessment

1. (*c*)
2. (*a*)
3. (*d*)
4. (*b*)
5. Younger Strives
6. Young Guide
7. Sunday

3.7 Further Readings

Books

	Joseph Andrews (Non-Detailed)	— Henry Fielding
	Henry Fielding: a life	— Martin C. Battestin
	Henry Fielding	— Simon Varey

Online links http://www.cliffsnotes.com/study_guide/literature/Joseph-Andrews-Summary-and

http://en.wikisource.org/wiki/The_History_of_the_Adventures_of_Joseph_Andrews_

http://www.readbookonline.net/title/9400/

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Unit 4: Joseph Andrews-III: Detailed Study of the Text

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Objectives

After studying this unit, you will be able to:

- Explain Joseph Andrews-III, detailed study of the text of Book III, all chapters
- Discuss analysis of Book III all chapters.

Introduction

The three depart the inn by night, and it is not long before Fanny needs to rest. With the party silent, they overhear approaching voices agree on 'the murder of any one they meet' and flee to a local house. Inviting them in, the owner, Mr Wilson, informs them that the gang of supposed murderers were in fact sheep-stealers, intent more on the killing of livestock than of Adams and his friends. The party being settled, Wilson begins the novel's most lengthy interpolated tale by recounting his life story; a story which bears a notable resemblance to Fielding's own young adulthood.

At the age of 16, Wilson's father died and left him a modest fortune. Finding himself the master of his own destiny, he left school and travelled to London where he soon acquainted himself with the dress, manners and reputation for womanising necessary to consider himself a 'beau'. Wilson's life in the town is a facade: he writes love-letters to himself, obtains his fine clothes on credit and is concerned more with being seen at the theatre than with watching the play. After two bad experiences with women, he is financially crippled and, much like Fielding himself, falls into the company of a group of Deists, freethinkers and gamblers. Finding himself in debt, he turns to the writing of plays and hack journalism to alleviate his financial burden. He spends his last few pence on a lottery ticket but, with no reliable income, is soon forced to exchange it for food. While in jail for his debts, news reaches him that the ticket he gave

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away has won a £3,000 prize. His disappointment is short-lived, however, as the daughter of the winner hears of his plight, pays off his debts, and, after a brief courtship, agrees to become his wife.

Wilson had found himself at the mercy of many of the social ills that Fielding had written about in his journalism: the over-saturated and abused literary market, the exploitative state lottery, and regressive laws which sanctioned imprisonment for small debts. Having seen the corrupting influence of wealth and the town, he retires with his new wife to the rural solitude in which Adams, Fanny and Joseph now find them. The only break in his contentment, and one which will turn out to be significant to the plot, was the kidnapping of his eldest son, whom he has not seen since.

Wilson promises to visit Adams when he passes through his parish, and after another mock-epic battle on the road, this time with a party of hunting dogs, the trio proceed to the house of a local squire, where Fielding illustrates another contemporary social ill by having Adams subjected to a humiliating roasting. Enraged, the three depart to the nearest inn to find that, while at the squire's house, they had been robbed of their last half-guinea. To compound their misery, the squire has Adams and Joseph accused of kidnapping Fanny, in order to have them detained while he orders the abduction of the girl himself. She is rescued in transit, however, by Lady Booby's steward, Peter Pounce, and all four of them complete the remainder of the journey to Booby Hall together.

4.1 Book III, Chapters I through III

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 "Histories 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 "agreeing 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

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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 Aeschylus and Homer, finally concluding, "The Heavens opened, 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.

Notes In response to a request by Mr. Wilson, Mr. Adams tells the story of Joseph's life, and 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 "Intrigues" 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 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.

Task Who had consequently lost his Job and why?

4.1.1 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 center 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

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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.

4.2 Book III, Chapters IV through VI

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 travelers decline the Wilsons' dinner invitation and continue on their way.

Did u know? When Joseph and Fanny leave, Mr. Adams declares "that this was the Manner in which the People had lived in the Golden Age."

Chapter V

As the travelers 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

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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, though' 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 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 honor 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, which 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 adequate to "the Idea of Friendship, Courage, Youth, Beauty, Strength, and Swiftness; all which blazed in the Person of Joseph Andrews."

The hounds catch up with Mr. Adams, and Joseph beats them off one at 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.

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Self Assessment

Fill in the blanks:

1. At the age of .... Wilson's father died.
2. Mr. Abraham Adams notices a light, which he takes to be a ....
3. .... plans when appropriate and springing into physical action against betable adversaries.
4. Mr. Adams and .... discuss the first part of wilson's story.
5. .... demands what Joseph meant by assaulting the dogs.

4.2.1. 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, though' 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, 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 humor is to impart a sense of narratorial oversight: the counter intuitively 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.

4.3 Book III, Chapters VII through XIII

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 has 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

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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."

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-approbation 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 travelers, 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 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, "Every 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 theater, 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 him 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 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 naïvely 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.

Did u know? 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

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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.

Task Who promise to visit Adams and Why?

4.3.1 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 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.

Self Assessment

State the following sentences are True or False:

6. Mr. Wilson sits down to dinner with the Hunter of men while Joseph Andrews and Fanny goodwill dine in the kitchen.
7. Joseph and Fanny finds Adams horse too refractory.
8. The player and the poet make their exit, feeling on the poet horse.

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.

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.

4.4 Summary

- 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.
- The Man, who has introduced himself as Mr. Wilson, was born and educated as a gentleman.
- The story of Mr. Wilson's reformation after a misspent youth occupies the center of the novel for good reason.
- 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.

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- Joseph defends his actions, but all arguments cease when Fanny approaches and staggers the hunters with her beauty.
- Mr. Adams and Peter Pounce observe the landscape, with Adams valuing it for its natural beauty and Pounce calculating its monetary value.

4.5 Keywords

Disparage **:** represent as being of little worth.

Hypocrite **:** a person who indulges in hypocrisy.

Misspent **:** foolishly or waste fully.

Odious **:** repulsive.

4.6 Review Questions

1. Write a note about Wilson.
2. What is the goal of Fielding?
3. Write a note about Wilson's Journey.

Answers: Self Assessment

1. Sixteen
2. Ghost
3. Mr. Adams
4. Joseph
5. The Hunter of men
6. False
7. True
8. True

4.7 Further Readings

Books

Joseph Andrews (Non-Detailed) — Henry Fielding

Henry Fielding: a life — Martin C. Battestin

Henry Fielding — Simon Varey

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Notes

Unit 5: Joseph Andrews-IV: Detailed Study of the Text

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Objectives

After studying this unit, you will be able to:

- Explain Joseph Andrews-IV, detailed study of the text of Book IV, all chapters
- Discuss analysis of Book IV all chapters.

Introduction

On seeing Joseph arrive back in the parish, a jealous Lady Booby meanders through emotions as diverse as rage, pity, hatred, pride and love. The next morning Joseph and Fanny's banns are published and the Lady turns her anger onto Parson Adams, who is accommodating Fanny at his house. Finding herself powerless either to stop the marriage or to expel them from the parish, she enlists the help of Lawyer Scout, who brings a spurious charge of larceny against Joseph and Fanny in order to prevent, or at least postpone, the wedding.

Three days later, the Lady's plans are foiled by the visit of her nephew, Mr Booby, and a surprise guest: Booby has married Pamela, granting Joseph a powerful new ally and brother-in-law. What is more, Booby is an acquaintance of the justice presiding over Joseph and Fanny's trial, and instead of Bridewell, has them committed to his own custody. Knowing of his sister's antipathy to the two lovers, Booby offers to reunite Joseph with his sister and take him and Fanny into his own parish and his own family.

In a discourse with Joseph on stoicism and fatalism, Adams instructs his friend to submit to the will of God and control his passions, even in the face of overwhelming tragedy. In the kind of cruel juxtaposition usually reserved for Fielding's less savoury characters, Adams is informed that his youngest son, Jacky, has drowned. After indulging his grief in a manner contrary to his lecture a few minutes previously, Adams is informed that the report was premature, and that his son had in fact been rescued by the same pedlar that loaned him his last few shillings in Book II.

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Lady Booby, in a last-ditch attempt to sabotage the marriage, brings a young beau named Didapper to Adams' house to seduce Fanny. Fanny is unattracted to his bold attempts of courtship. Didapper is a little too bold in his approach and provokes Joseph into a fight. The Lady and the beau depart in disgust, but the pedlar, having seen the Lady, is compelled to relate a tale. The pedlar had met his wife while in the army, and she died young. While on her death bed, she confessed that she once stole an exquisitely beautiful baby girl from a family named Andrews, and sold her on to Sir Thomas Booby, thus raising the possibility that Fanny may in fact be Joseph's sister. The company is shocked, but there is general relief that the crime of incest may have been narrowly averted.

The following morning, Joseph and Pamela's parents arrive, and together with the pedlar and Adams, they piece together the question of Fanny's parentage. The Andrews identify her as their lost daughter, but have a twist to add to the tale: when Fanny was an infant, she was indeed stolen from her parents, but the thieves left behind a sickly infant Joseph in return, who was raised as their own. It is immediately apparent that Joseph is the above mentioned kidnapped son of Wilson, and when Wilson arrives on his promised visit, he identifies Joseph by a birthmark on his chest. Joseph is now the son of a respected gentleman, Fanny an in-law of the Booby family, and the couple no longer suspected of being siblings. Two days later they are married by Adams in a humble ceremony, and the narrator, after bringing the story to a close, and in a disparaging allusion to Richardson, assures the reader that there will be no sequel.

5.1 Book IV, Chapters I through VIII

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.

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.

Chapter II

Lady Booby criticizes Mr. Adams for associating with a footman whom Lady Booby dismissed from her service and for "running "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.

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Chapter III

Lady Booby summons Lawyer Scout and demands that he 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.

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 "though' 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.

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Notes Joseph prepares to meet Pamela and Lady Booby, and Fanny goes with Mr. Adams to the latter's home.

Chapter VI

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.

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 "counterfeiting the Antipathy," as Lady Booby has done with respect to Joseph. She "loves him much more than she suspects," 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, "persists 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: "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." 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 travelers 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."

5.1.1 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 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

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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," "at 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 "although the incident is similar in structure to Fielding's unmaskings of hypocrisy, the paradox of Adams's behavior 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 that 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.

5.2 Book IV, Chapters IX through XVI

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 is 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 is 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."

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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.

Did u know? 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.

Self Assessment

Fill in the blanks:

1. Fielding gives a record of the emotional turbulence Lady Booby has endured since the departure of Joseph from ....
2. The arrival of Joseph and Fanny, Mr. and Mrs. .... conclude an argument about whether.
3. Wilson identifies Joseph by a .... on his chest.
4. Lady Booby meets the gentleman who assaulted ....

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.

Task Who identify Joseph by a birthmark on his Chest?

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.

5.2.1 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

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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 humor 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 "mellowing 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, 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 chamber-maid 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

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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 Aeschylus, 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.

5.3 Summary

- Fielding gives a record of the emotional turbulence Lady Booby has endured since the departure of Joseph from London.
- 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.
- Joseph and Pamela have a tearful reunion, and Joseph recounts all the adventures he had after leaving London.
- Dick reads the story of Leonard, a married man, and Paul, his unmarried friend.
- 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. 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.

5.4 Keywords

Espouse : adopt or support (a way of life).

Ordeal : a prolonged painful or horrific experience.

Stoicism : stoical behaviour.

Savoury : salty or spicy.

5.5 Review Questions

1. Why Joseph arrive back in the parish?
2. Why Lady Booby endures further emotional turbulence?
3. Write about the episode in which Mr. Adams again counsels Joseph against passionate.

Answers: Self Assessment

1. London
2. Adams
3. Birthmark
4. Fanny goodwill

Notes

5.6 Further Readings

Books

Joseph Andrews (Non-Detailed)	— Henry Fielding
Henry Fielding: a life	— Martin C. Battestin
Henry Fielding	— Simon Varey

Online links http://www.cliffsnotes.com/study_guide/literature/Joseph-Andrews-Summary-and

http://www.readbookonline.net/title/9400/

Unit 6: Joseph Andrews: Picaresque Novel, Its Application and Characterization

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Objectives

After studying this unit, you will be able to:

- Know about picaresque novel
- Know about the character in this novel.

Introduction

"Joseph Andrews", can't be called a regular picaresque novel for Fielding employs elements of this tradition in an exposition of his own theory of the ridiculous. He was writing a "comic epic-poem in pose". He adapts the picaresque tradition to his own theory of the novel, which shows the influence of various other literary forms besides the picaresque.

However, the picaresque motif helps Fielding to fulfill his aim of ridiculing the affectations of human beings. The different strata of society can be represented through the picaresque mode. The travelers meet squires, innkeepers, landladies, persons, philosophers, lawyers and surgeons, beggars, pedlars and robbers and rogues. Particular social evils prevalent in the day, and follies and foibles of human nature in general are effectively exposed. Fielding's satire is pungent as he presents the worldly and crafty priests and the callous, vicious and inhuman country squires. Malice, selfishness, vanities, hypocrisies, lack of charity, all are ridiculed as human follies.

The picaresque tradition belongs to Spain and derived from the word "picaro", meaning a rogue or a villain. The picaresque originally involved the misadventure of the rogue-hero, mainly on the highway. Soon, however, the rogue was replaced by a conventional hero – gallant and chivalric. The comic element lay in the nature of the hero's adventures, through which, generally, society was satirized.

The Picaresque novel is the loosest in plot – the hero is literally let loose on the high road for his advantures. The writer got the opportunity to introduce a large variety of characters and events. The hero wanders from place to place encountering thieves an drogues, rescuing damsels in distress, fighting duels, falling in love, being thrown in prison, and meeting a vast

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section of society. The opportunity of representing a large section of society gave the author the power of exploring the follies of the widest possible range of humanity. As the hero meets a gamut of characters from the country squire to the haughty aristocrat, from hypocrite to ill-tempered soldiers, the writer is able to introduce with the least possible incongruity, the saint and the sinner, the virtuous and the vicious. The writer has a chance to present the life, culture and morality prevalent in his time, and to satirize the evils.

Fielding acknowledged his debt to Cervantes, whose Don Quixote is the best known picaresque novel in Spanish. Like the Don and Sancho Panza, Parson Adams and Joseph set out on a journey which involves them in a series of adventures, some of them burlesque, at several country inns or rural houses. Like the Don, Parson Adams is a dreamy idealist. But there are differences, too, between Joseph Andrews and the picaresque tradition, vital enough to consider Fielding's novel as belonging to the genre of its own.

Did u know? The central journey in Joseph Andrews is not mainly a quest for adventure as it is in the picaresque tradition. It is a sober return journey homewards. Joseph and Lady Booby are taken to London and the reader is given a glimpse of society's ways in the great city.

The Tow-wouse Inn provides a grim picture of callous human beings – the vain and ignorant surgeon and the drinking parson. Once again kindness and generosity come from an apparently immoral girl, Betty the chambermaid. With the arrival of Parson Adams, the picaresque journey takes on a more humorous tone, with plenty of farce. The encounter with the "Patriot" who would like to see all cowards banged but who turns tail at the first sight of danger, leads to the meeting with Fanny. She is rescued by Adams in proper picaresque-romance style with hero. Several odd characters are met on the way – such as the hunting squire – the squire who makes generous but false promises. Then comes the abduction of Fanny – and the reintroduction of something more serious.

6.1 Joseph Andrews: Picaresque Novel and its Application

What is a picaresque novel? The term picaresque has been derived from the Spanish word picaro which means a rogue or a villain. Originally, a type of romance that dealt with rogues or villains was called picaresque. A picaresque novel presented, in an extravagant style, a series of adventures, and misadventures, mostly on the highways. The earliest examples of the picaresque novel are Lizaritle de Tormes and Guzman de Alfarachi. Fielding was considerably influenced by Gil Blass and Don Quixote. In fact there are marked resemblance between Joseph Andrews and Don Quixote. Parson Adam is clearly a quixotic figure.

The Picaresque element in the novel is introduced in Book 1 chapter 10 with Joseph setting out on his journey in the moonlight. From here onwards to the end of Book 111, it follows the picaresque tradition closely. Joseph soon gets robbed and is thrown into a ditch, stripped and half dead. The stage – coach episode provides Fielding with an opportunity to expose their hypocrisy and callousness of the respected people.

Notes Joseph and Parson Adams run into the picaresque journey that began with satirical exposure of the society assumes a partially humors tone.

In a part of the book 1 and the middle two Books where the picaresque motif is followed, Fielding brings his major characters in contact with different strata of society- country squires, divines and philosophers, lawyers and surgeons, landladies, beggars and highway men and exposes the contemporary social evils as well as human follies and foibles of a more general nature.

Finally, the rambling or destructive narrative of Joseph Andrews also enforces the picaresque motif of the novel. Fielding employs here a very lose plot, for his purpose is the depiction of the society and the plot is not given much importance.

Fielding is considered to be the pioneer of the realistic novel in England. Defoe's novels, apparently grounded in reality, are romantic in spirit. In fact, Fielding based all his novels on actual experience. In "Joseph Andrews", Fielding presents a very realistic picture of the life of the English countryside in the first half of the 18th century. The first thing that strikes us about the society is its extra- ordinary callousness, even downright cruelty. Most of the members are selfish, insensible and hard- hearted. The stage-coach episode where Joseph, half killed and stripped naked by robbers, is reluctantly rescued by the passengers in the stage coach, but receives no sympathy or comfort from any except the poor position, full brings out this callous temper. The surgeon refuses to leave his bed to attend Joseph just because he has no means of paying HIS FEE. Mrs. Tow-Wouse forbids her husband to lend him a shirt. Parson Trulliber can't afford even 14 shillings to assist Parson Adams; on the contrary, he accuses him of being a vagabond. Lawyer Scout is of the opinion that there are far too many poor and those we would ought to have an Act to hang or transport half of them."

The novel also depicts the wide gulf that seems to separate the high people from the low people. The distinction between these two groups is quite rigid. Lady Booby refers to her country neighbors as brutes. She grossly insults Adams on his insistence on publishing the banns of marriage.

Task What is a picaresque novel?

These high class people show utter disregard of the rights and interests of the poor people. For example, Lady Booby is not concerned whether or not servants get their wages in time.

6.2 Joseph Andrews: Characterization

Joseph Andrews

Joseph Andrews is a handsome and virtuous young footman whom Lady Booby attempts to corrupt. He is a protege 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.

Notes

Fanny Goodwill

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

Sir Thomas Booby

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

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

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

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.

Two Ruffians

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

Postillion

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

Surgeon

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

Bookseller

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

Tom Suck bribe

Tom Suck bribe 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.

Notes

Horatio

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

Bellarmine

Bellarmine 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 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 snobbish stage-coach passenger who objects to traveling with the footman Joseph but turns out to be the daughter of a man who was once a lower servant.

Sportsman

Encounters Mr. Adams while out shooting one night; extolls bravery when conversing with Adams but flees the scene when the cries of a distressed woman are heard.

The Justice

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

Mrs. Wilson

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 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.

Quack-Doctor

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

Priest

Priest is a man, who discourses on the vanity of riches before asking Mr. Adams for money to pay his inn bill.

Lawyer Scout

Lawyer Scout 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.

Notes

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.

Paul

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

Self Assessment

Fill in the blanks:

1. Fielding is considered to be the pioneer of the realistic novel in ....
2. .... adapts the picaresque tradition to his own theory of the novel.
3. .... is a handsome and virtuous young footman.
4. Bookseller is a friend of ....
5. .... is an industrious lawyer.

6.3 Summary

- The Tow-wouse Inn provides a grim picture of callous human beings – the vain and ignorant surgeon and the drinking parson.

Notes

- A picaresque novel presented, in an extravagant style, a series of adventures, and misadventures, mostly on the highways.
- Fielding is considered to be the pioneer of the realistic novel in England.
- The novel also depicts the wide gulf that seems to separate the high people from the low people.

6.4 Keywords

Aristocrat : a member of the aristocracy.

Grossly : unattractively large or bloated.

Reluctantly : unwilling and hesitant.

Vagabond : a rough or rascal.

6.5 Review Questions

1. What is a picaresque novel? Explain.
2. Write about the character of Joseph Andrews.
3. Who is Leonora and Horatio?

Answers: Self Assessment

1. England
2. Fielding
3. Joseph Andrews
4. Mr. Barnabas
5. Horatio

6.6 Further Readings

Books

Joseph Andrews (Non-Detailed) — Henry Fielding

Henry Fielding: a life — Martin C. Battestin

Henry Fielding — Simon Varey

Online links

http://faculty.ksu.edu.sa/drmsabha/The%20Rise%20of%20the%20Novel/week9.pdf

http://schatzie-speaks.hubpages.com/hub/Analysis-of-Henry-Fieldings-Joseph

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Unit 7: Joseph Andrews: Character Analysis, Comic Epic in Prose and Plot Construction

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7.5 Summary

7.6 Keywords

7.7 Review Questions

7.8 Further Readings

Objectives

After studying this unit, you will be able to:

- Discuss the character analysis of Joseph Andrews
- Know about plot construction and historical background
- Explain comic epic in prose.

Introduction

Whatever pleasure may be derived from the reading of Joseph Andrews, the Plot of the novel, in the sense of an ordered sequence of causally related incidents, is not one of its main sources. In the most extensive and most significant part of the narrative, the central section, it is too tenuous and produces too little expectation to act as an effective organizing factor, the development of the action as a whole has a definite air of arbitrariness about it, and the story fails to acquire a balanced shape in spite of its tendency to formal symmetry. In comparison with the much-celebrated organization of Tom Jones, Fielding's first novel is less contrived but also much more inconsistent, and the character of the plot contributes to this effect considerably. The unsatisfactory arrangement of the story is a symptom of its inferior position in the structure of the novel.

The thematic pattern of the book is brought out by the way in which the characters are presented assisted by the inflection of the narrator's voice and his occasional comments. The characters do not develop, but our knowledge of them increases as the protagonists and some of the minor figures acquire new dimensions in the process of accretion, refinement, or change. Most of the action aims at supplying us with such knowledge, and as the characters operate

primarily on a moral plane, it is so designed as to reflect credit or discredit upon them or upon their professed views. The limited imaginative appeal of such a rendering, together with a strong rhetorical element, considerably reduces the function of the chain of cause and effect and gives the story an essentially non-dramatic character.

The role of the plot is also weakened by a tendency to reveal theme through juxtapositions of differing attitudes. In order to make these juxtapositions especially prominent and conducive to the reader's involvement in the problem, events leading to the encounter of the bearers of these attitudes as well as events resulting from their confrontation are usually rendered in a very low key or reduced to a bare minimum. As a thorough investigation of a problem requires many such encounters to take place, the story has to supply secondary characters in profusion and let them disappear as soon as they are no longer needed.

7.1 Character Analysis of Joseph Andrews

Joseph, the hero, is described in a style that sounds more like the introduction to a play than a novel. His entire history (as far as the author claims to credibly know it) is provided, beginning with lineage. This herald back to the classic works that Fielding sought to emulate. He is described as arising from a dunghill' (very ironic considering the high regard in which he is held), just as the Athenians sprang from the earth.

Indeed, he seems almost to be one of their demigods: the lyrical description depicts a beautiful, tender, virtuous youth. He is both humble and hard working, and appears as almost an encapsulation of the author's ideal Christian.

Mrs. Slipslop sharply contrasts this beautiful image. The diction in her section is courser and more prosaic. she is old, ugly, scheming, the antithesis of all that Joseph represents. She is also a somewhat humorous character: she is ridiculous and amusing. She thinks that because she has been a maiden (which is her qualification for considering herself virtuous) for so long that she can commit any sin she pleases now. Contrastigly, Joseph's dearest possession is his virtue, and he upholds it throughout many temptations.

By giving his character Biblical names, Fielding has instantly created associations between his characters and their Biblical counterparts. These names can reveal characteristics and background without being explicitly explained in the text. It connects the work to something familiar and traditional that is part of our collective consciousness. Without even realizing it, we link the characters to their namesakes.

Task Explain about the character of Joseph.

Joseph's character is aligned with the Old Testament Joseph most famous for his coat of many colours. Yet the differences between the two are as important as the similarities in this case. Both Josephs are separated from their homes and families and work as servants, where both distinguish themselves through their outstanding character. Yet the Biblical Joseph is sold into slavery by his jealous brothers, whereas the novel's Joseph has only a sister. She is famous for her virtue, and he repeatedly thanks her for her excellent example. Yet his name foreshadows an unfortunate event in Andrew's life: the wife of his master (in the novel's version she is recently widowed) takes a fancy to him and tries to seduce him. When he refuses her, she strips him of his livery (although Fielding later contradicts himself on this point by repeatedly mentioning his livery) and turns him out (in the Bible, he is imprisoned on fake charges of trying to rape her). Both are reduced to the humblest circumstances (Andrews is robbed and

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beaten), yet their virtue and righteousness provide them with the strength to continue to a better situation than previously enjoyed.

Parson Abraham Adams is an extremely good, albeit nave, man. He is described as without vice, always seeking out the best in people and treating them well. Yet his extreme goodness is also his flaw he cannot account for the failings and dishonesties that mankind is prone too, and so sets himself up to be deceived and disappointed. The Abraham of the Bible presents one of the most powerful and memorable prophets of that sacred book. He received extensive revelations and is regarded as the father of the covenant people. He is remembered for his humility and faith.

In his elderly years, he and his wife still had not had a child, and they greatly desired one. After much pleading with the Lord, they were blessed with Isaac. Yet Abraham was commanded to sacrifice his beloved son on an alter. With incredible faith and submissiveness, Abraham prepared to comply with God's command. This compared directly with God the Father's loss of his beloved son, Jesus Christ. What a powerful namesake to give someone. Yet both could be seen as foolish in their extremity. Both have an excess of blind faith and humble trust.

Fielding is more prone to use general types than particular characters. He uses the traditional stereotypes to tell his tale: the seductive mistress, the rude housemaid who thinks herself higher than her position, the virtuous siblings, the bumbling parson, and so forth. His story feels almost allegorical or parable-like, and these pre-packaged characters lend themselves well to this style. Everyone knows characters similar to these. These generic figures make it easier for him to apply a lesson to all of the readers.

7.2 Plot Construction

Joseph, the virtuous and true footman, is forced to leave the service of his mistress, Lady Booby, when he is no longer able to ward off her amorous advances. He starts out to reunite with his sweetheart, Fanny. Misfortunes on his journey continually waylay him and his kindly traveling companion, Parson Adams. They encounter kindness and villainy, generosity, and selfishness on their journey. Joseph and the Parson maintain their innocence and culpability throughout their trials and tribulations. All ends well when Fanny and Joseph are reunited, and the secret of their parentage is revealed.

7.2.1 Setting and Historical Background

The novel takes place in the early eighteenth century, and it mirrors the lifestyle, caste system, hypocrisy, and corruption of the times. England was becoming a commercial power, and wealth was shifting from the landowners to the merchants. The defeat of the Jacobites (the Catholics who wished to restore the Stuart dynasty to the throne of England) at Culloden Moor in 1745 brought to a close any serious threat to the Hanoverian line of British royalty. The rural populace was being drawn to the cities with the lure of higher wages, but the living conditions of the poor were still deplorable. The social caste system was rigid, but beginning to give under the pressure of the new, moneyed middle class.

7.3 Summary of 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, to no avail. His virtue infuriates her, so she sends him away again, resolved to terminate his employment. She then suffers agonies of indecision over whether to retain Joseph or not, but eventually Joseph receives his wages and his walking papers from the miserly steward, Peter Pounce. The former footman is actually relieved to have been dismissed, because he now believes his mistress to be both lascivious and psychologically unhinged.

Joseph sets out for the Boobys' country parish, where he will reunite with his childhood sweetheart and now fiancée, the illiterate milkmaid Fanny Goodwill. On his first night out, he runs into Two Ruffians who beat, strip, and rob him and leave him in a ditch to die. Soon a stage-coach approaches, full of hypocritical and self-interested passengers who only admit Joseph into the coach when a lawyer among them argues that they may be liable for Joseph's death if they make no effort to help him and he dies.

Notes The coach takes Joseph and the other passengers to an inn, where the chambermaid, 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-wouse, 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-wouse 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-wouse.

Mr. Adams ends up getting a loan from a servant from a passing coach, and he and Joseph are about to part ways when he discovers that he has left his sermons at home and thus has no reason to go to London. Adams and Joseph decide to take turns riding Adams's horse on their journey home, and after a rocky start they are well on their way, with Adams riding in a stage-coach and Joseph riding the horse. In the coach Mr. Adams listens avidly to a gossipy tale about a jilted woman named Leonora; at the next inn he and Joseph get into a brawl with an insulting innkeeper and his wife. When they depart the inn, with Joseph in the coach and Adams theoretically on horseback, the absent-minded Adams unfortunately forgets about the horse and ends up going on foot.

On his solitary walk, Adams encounters a Sportsman who is out shooting partridge and who boasts of the great value he places on bravery. When the sound of a woman's cries reaches them, however, the Sportsman flees with his gun, leaving Adams to rescue the woman from her assailant. The athletic Adams administers a drubbing so thorough that he fears he has killed the attacker. When a group of young men comes by, however, the assailant suddenly recovers and accuses Adams and the woman of robbing and beating him. The young men lay hold of Adams and the woman and drag them to the Justice of the Peace, hoping to get a reward for turning them in. On the way Mr. Adams and the woman discover that they know

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each other: she is Joseph's beloved, Fanny Goodwill, who set out to find Joseph when she heard of his unfortunate encounter with the Ruffians.

The Justice of the Peace is negligent and is about to commit Adams and Fanny to prison without giving their case much thought when suddenly a bystander recognizes Adams and vouches for him as a clergyman and a gentleman. The Justice readily reverses himself and dismisses the charges against Adams and Fanny, though the assailant has already slipped away and will not be held accountable. Soon Adams and Fanny depart for the next inn, where they expect to meet Joseph.

Joseph and Fanny have a joyous reunion at the inn, and Joseph wishes to get married then and there; both Mr. Adams and Fanny, however, prefer a more patient approach. In the morning the companions discover that they have another inn bill that they cannot pay, so Adams goes off in search of the wealthy parson of the parish. Parson Trulliber, who spends most of his time tending his hogs rather than tending souls, reacts badly to Adams's request for charity. Adams returns to the inn with nothing to show for his efforts, but fortunately a generous Pedlar hears of the travelers' predicament and loans Adams the money he needs.

After a couple more miles on the road, the travelers encounter a gregarious Squire who offers them generous hospitality and the use of his coach but then retracts these offers at the last minute. Adams discusses this strange behavior with the innkeeper, who tells him about the Squire's long history of making false promises.

Walking on after nightfall, the companions encounter a group of spectral lights that Mr. Adams takes to be ghosts but that turn out later to be the lanterns of sheep-stealers. The companions flee the scene and find accommodations at the home of a family named Wilson. After the women have retired for the evening, Mr. Adams and Joseph sit up to hear Mr. Wilson tell his life story, which is approximately the story of a "rake's progress" redeemed by the love of a good woman. Wilson also mentions that since moving from London to the country, he and his wife have lost their eldest son to gypsy abduction.

The travelers, who are quite won over by the Wilson family and their simple country life, depart in the morning. As they walk along, Mr. Adams and Joseph discuss Wilson's biography and debate the origins of human virtue and vice. Eventually they stop to take a meal, and while they are resting, a pack of hunting dogs comes upon them, annihilates a defenseless hare, and then attacks the sleeping Mr. Adams. Joseph and his cudgel come to the parson's defense, laying waste to the pack of hounds. The owner of the hounds, a sadistic Squire whom Fielding labels a "Hunter of Men," is at first inclined to be angry about the damage to his dogs, but as soon as he sees the lovely Fanny he changes his plans and invites the companions to his house for dinner.

The Hunter of Men and his retinue of grotesques taunt Mr. Adams throughout dinner, prompting the parson to fetch Joseph and Fanny from the kitchen and leave the house. The Hunter sends his servants after them with orders to abduct Fanny, whom he has been planning all along to debauch. The servants find the companions at an inn the next morning, and after another epic battle they succeed in tying Adams and Joseph to a bedpost and making off with Fanny. Luckily for Fanny, however, a group of Lady Booby's servants come along, recognize the milkmaid, and rescue her from her captors. They then proceed to the inn where Adams and Joseph are tied up, and Joseph gets to take out his frustrations on Fanny's primary captor before they all set off again. Mr. Adams rides in a coach with the obnoxious Peter Pounce, who so insults the parson that he eventually gets out of the coach and walks beside Joseph and Fanny's horse for the last mile of the journey.

The companions finally arrive home in Lady Booby's parish, and Lady Booby herself arrives shortly thereafter. At church on Sunday she hears Mr. Adams announce the wedding banns of Joseph and Fanny, and later in the day she summons the parson for a browbeating. She claims to oppose the marriage of the young lovers on the grounds that they will raise a family of beggars in the parish. When Adams refuses to cooperate with Lady Booby's efforts to keep the lovers apart, Lady Booby summons a lawyer named Scout, who trumps up a legal pretext for preventing the marriage. Two days later Joseph and Fanny are brought before the Justice of the Peace, who is perfectly willing to acquiesce in Lady Booby's plans.

The arrival of Lady Booby's nephew, Mr. Booby, and his new wife, who happens to be Joseph's sister Pamela, thwarts the legal proceedings. Mr. Booby, not wanting anything to upset his young wife, intervenes in the case and springs her brother and Fanny. He then takes Joseph back to Booby Hall, while Fanny proceeds to the Adams home. The next day Lady Booby convinces Mr. Booby to join in her effort to dissuade Joseph from marrying Fanny. Meanwhile, Fanny takes a walk near Booby Hall and endures an assault by a diminutive gentleman named Beau Didapper; when the Beau fails to have his way with Fanny, he delegates the office to a servant and walks off. Fortunately, Joseph intervenes before the servant can get very far.

Joseph and Fanny arrive at the Adams home, where Mr. Adams counsels Joseph to be moderate and rational in his attachment to his future wife. Just as Adams finishes his recommendation of stoical detachment, someone arrives to tell him that his youngest son, Dick, has just drowned in the river. Mr. Adams, not so detached, weeps copiously for his son, who fortunately comes running up to the house before long, having been rescued from the river by the same Pedlar who earlier redeemed the travelers from one of their inns. Adams rejoices and once again thanks the Pedlar, then resumes counseling Joseph to avoid passionate attachments.

Did u know? Joseph attempts to point out to Adams his own inconsistency, but to no avail.

Meanwhile, Lady Booby is plotting to use Beau Didapper to come between Joseph and Fanny. She takes him, along with Mr. Booby and Pamela, to the Adams household, where the Beau attempts to fondle Fanny and incurs the wrath of Joseph. When the assembled Boobys suggest to Joseph that he is wasting his time on the milkmaid, Joseph departs with his betrothed, vowing to have nothing more to do with any relations who will not accept Fanny.

Joseph, Fanny, the Pedlar, and the Adamses all dine together at an alehouse that night. There, the Pedlar reveals that he has discovered that Fanny is in fact the long-lost daughter of Mr. and Mrs. Andrews, which would make her the sister of Joseph and thereby not eligible to be his wife. Back at Booby Hall, Lady Booby rejoices to learn that Joseph and Fanny have been discovered to be siblings. Everyone then gathers at the Hall, where Mr. Booby advises everyone to remain calm and withhold judgment until the next day, when Mr. and Mrs. Andrews will arrive and presumably will clear things up.

Late that night, hi-jinx ensue as Beau Didapper seeks Fanny's bed but ends up in Mrs. Slipslop's. Slipslop screams for help, bringing Mr. Adams, who mistakenly attacks Slipslop while the Beau gets away. Lady Booby then arrives to find Adams and Slipslop in bed together, but the confusion dissipates before long and Adams makes his way back toward his room. Unfortunately, a wrong turn brings him to Fanny's room, where he sleeps until morning, when Joseph discovers the parson and the milkmaid in bed together. After being briefly angry, Joseph concludes that Adams simply made a wrong turn in the night.

Once Adams has left them alone, the apparent siblings vow that if they turn out really to be sibling, 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.

Notes

7.4 Joseph Andrews: Comic Epic in Prose

It is true that we can term "Joseph Andrews" as a 'comic epic poem in prose' because it has almost all the prerequisites that are important for labeling it as a 'comic epic poem in prose'.

Fielding himself termed it as a 'comic epic poem in prose' in the "Preface to Joseph Andrews". Fielding claimed that he was founding a new genre of writing but this was not entirely accurate. There was a long tradition of such writing before him, though it was not completely developed or established. According to Aristotle, Homer had produced a 'comic epic in verse' but again according to Aristotle verse is not the only criterion for poetry. Fielding has only combined the ideal of 'comic epic' and the 'prose epic' to produce what he termed as 'comic epic poem in prose'.

An epic is a story of "a conspicuous man who falls from prosperity to adversity because of his some error of judgment i.e. Hamartia. His death is, however, not essential. But his fall arises a sense of pity and fear in us". It also has heroic style and bombastic language. And a comic epic is just reverse to it in most of its prerequisites except a few.

A heroic epic has a conspicuous hero, grand theme, and a continuous action, a journey to underworld, wars, digressions, discovery, high seriousness, a high moral lesson and bombastic diction in it and in "Joseph Andrews" there is an ordinary hero, a journey from one place to another place, mock-wars, digressions, discovery, humour, a high moral and a bombastic diction in it. So, it can be termed as a 'comic epic poem in prose'. We can also call "Joseph Andrews" as "The Odyssey on the road" because both the works, Homer's "Odyssey" and Fielding's "Joseph Andrew" in the first place involve a journey. Like Odysseus, Joseph Andrews after the displeasure of a lady, who is superior from him in position and power, sets out on his way home and meets with many misfortunes on the way by the lady who has fallen in love with him. So it would be fairly justified to call "Joseph Andrews" an "Odyssey on the road". Hence it is a 'comic epic poem in prose' as well.

Unlike a heroic epic, the hero of "Joseph Andrews" is an ordinary boy. He is a foot-man of Lady Booby who has fallen in love with him. But Joseph is very innocent and virtuous. Therefore, he leaves the service of the Lady and goes to meet his beloved Fanny. On the way he has to face many hardships.

Task Write a note on comic epic poem in prose.

Though the action of the novel is not as great as the action of an epic yet it is enough to term the novel a comic epic. Joseph sets out from London to Somersetshire to see Fanny. On the way, Joseph crosses many roads, highways, country sides, stays at many inns and meets many people; all this constitute a big action.

Through the journey of Joseph, Fielding satirizes the society of the day and ridicules them. The corrupt and hypocritical clergy, Parson Trilluber and Parson Barnabas, individual like Lady Booby and Mrs. Slipslop, the Squire of Fools and the Squire of False Promises have been satirized.

The element of wars is very important in an epic and it is no exception in "Joseph Andrews". We see a war took place in an inn where Joseph was insulted by the host. Parson Adams was annoyed and challenged the host. There started the first war between both the parties. Soon Mrs. Slipslop and landlady also joined in the battle. There are many other epical elements in the novel to call it a comic epic.

Another epic convention is the use of digression. There are two major digressions in "Joseph Andrews". There are, seemingly, irrelevant stories of Leonara and Mr. Wilson. Epic writers considered them as embellishments. Fielding, however, makes the interpolations thematically relevant. For, these are not irrelevant in reality.

The formula of discovery, as described by Aristotle, an essential element of an epic, has also been used by Fielding. In the end of the novel, we see that Joseph is recognized to be Mr. Wilson's child and Fanny as the sister of virtuous Pamela.

High seriousness is an important element in epic. But in "Joseph Andrews" there is a great deal of comedy and humour, because it is a comic epic novel. But behind this comedy, there lies a serious purpose of reformation. We have a gamut of vain and hypocritical characters in Parson Trilluber, Parson Barnabas, passengers in the stage-coach, Mr. Tow-wouse, Mrs. Slipslop, Peter Pounce and the various Squires. The surgeon and the lawyer and the magistrate are also some other example of hypocrisy and vanity. Each of these characters provides a great deal of humour and amusement under a serious purpose.

Every epic has a moral lesson in it and this is no exception with a comic epic. Fielding's views on morality are practical, full of common sense and tolerance, liberal, flexible and more realistic. These are devoid of prudish and rigid codes. Fielding wanted to tear the veil of vanity and hypocrisy.

Self Assessment

State the following sentences are True or False:

1. Abraham Adams character is aligned with the old testament Joseph most famous for his coat of many colours.
2. Sir Thomas Booby is the virtuous and true footman.
3. The novel takes place in the early eighteenth century, and it mirrors the lifestyle, caste system, hypocrisy and corruption of the times.
4. Joseph and Fanny are brought before the Justice of the peace, who is perfectly willing to acquiesce in Lady Booby's plans.
5. It is true that we can term Abraham Adams as a comic epic poem in prose.

The use of grand, bombastic and elevated language is an important element in an epic. It has heroic diction. But in "Joseph Andrews" we see that Fielding has used prose for poetry because it brings us close to the real and actual life and it is much more suitable for Fielding's purpose of dealing with human nature. However, his use of prose is very good, up to the mark and apt for his novel.

So, we can conclude that the theory of the 'comic epic poem in prose' as described by Fielding in the preface of "Joseph Andrews" manifests itself in the novel. Fielding has assimilate the rules and adapted them to his way of writing so well that we are not consciously aware of the formal principles which give unity to his materials.

Did u know? According to Thornbury, "Joseph Andrews" by Fielding is:

"An art which conceals art, but is the art of a conscious artist".

It is true that in "Joseph Andrews", the scale is not as large as one can except in an epic, though it has all other elements of a 'comic epic poem in prose', as claimed by Fielding.

7.5 Summary

- Joseph, the hero, is described in a style that sounds more like the introduction to a play than a novel.

Notes

- Joseph's character is aligned with the Old Testament Joseph most famous for his coat of many colours.
- The noval takes place in the early eighteenth century, and it mirrors the lifestyle, caste system, hypocrisy, and corruption of the times.
- 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.
- 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.

7.6 Keywords

Odyssey : a long and eventful journey.

Grotesque : a style of decorative painting or sculpture consisting of the interweaving of human and animal forms with flowers.

Captor : a person who imprisons or confines another.

Sibling : more children or offspring having one or both parents in common.

7.7 Review Questions

1. Examine the features of Plot construction of the text.
2. Describe the concept of comic prose in Joseph Andrews.
3. What do you mean by the term comic epic?

Answers: Self Assessment

1. False
2. False
3. True
4. True
5. False

7.8 Further Readings

Books

Joseph Andrews (Non-Detailed) — Henry Fielding

Henry Fielding: a life — Martin C. Battestin

Henry Fielding — Simon Varey

Online links

http://forum.r-khleeg.com/t2344.html

http://www.cliffsnotes.com/study_guide/literature/Joseph-Andrews-Character

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Unit 8: Jane Austen—Emma

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Objectives

After studying this unit, you will be able to:

- Know about Emma Introduction to the author and to the text
- Discuss Emma detailed study of the text.

Introduction

Emma, by Jane Austen, is a novel about the perils of misconstrued romance. The novel was first published in December 1815. As in her other novels, Austen explores the concerns and difficulties of genteel women living in Georgian-Regency England; she also creates a lively 'comedy of manners' among her characters.

Before she began the novel, Austen wrote, "I am going to take a heroine whom no one but myself will much like." In the very first sentence she introduces the title character as "Emma Woodhouse, handsome, clever, and rich." Emma, however, is also rather spoiled; she greatly overestimates her own matchmaking abilities; and she is blind to the dangers of meddling in other people's lives and is often mistaken about the meanings of others' actions.

Jane Austen began to write Emma in January of 1814 and finished it a little over a year later, in March of 1815. At the time of completion, Austen was thirty-nine years old. Emma was published at the end of 1815, with 2,000 copies being printed—563, more than a quarter, were still unsold after four years. She earned less than forty pounds from the book during her lifetime, though it earned more after her death. Austen died a year and a half after publication.

Emma was Austen's fourth published novel, and the last to appear before her death. Both Persuasion and Northanger Abbey would be published posthumously. Though she published anonymously, her previous works were noticed by critics and literature lovers. One of her admirers was H.R.H. the Prince Regent. Through the prince's librarian, Austen was invited to dedicate one of her works to the prince, she complied with the royal command in the dedication of Emma—though her reluctance to do so is apparent in the wording of the dedication.

8.1 Jane Austen–Emma: Introduction to the Author and to the Text

8.1.1 Introduction to the Author

Jane Austen was born on December 16, 1775, at Steventon rectory in Hampshire, England. Her father, Reverend George Austen (1731-1805) was the rector at Steventon and had married Cassandra Leigh Austen (1739-1827), a daughter of a patrician family, in 1764. Austen was the youngest daughter of the large, closely-knit family, with six brothers and one sister. Austen was particularly close to her sister, Cassandra, and her brother, Henry, who became his sister's literary agent.

When Austen was eight years old, she had Cassandra were sent to Oxford and then Southampton to be educated. After an outbreak of typhus at the school, during which Jane nearly died, both girls returned home to continue their education. From 1785 to 1786, Austen and her sister attended the Reading Ladies Boarding School, where they studied French, spelling, needlework, music, and dancing. Forced to return home for economic reasons, Austen continued to develop her literary mind under the guidance of her father, who maintained a large library and indulged his daughters with materials for writing and drawing.

Beginning in her teen years, Austen wrote poems, stories, and comic pieces for the amusement of her family. She compiled several of the pieces written between 1787 and 1793 into three bound notebooks, which are now referred to as Austen's "Juvenalia." Austen was also exposed to drama and comedy; the younger children in the family often staged theatrical productions at home. As she continued her experiments in writing, Austen became adept at parodying the sentimental and Gothic style of eighteenth-century novels. Among her early works, one finds a novel with a deliberately misspelled title, "Love and Friendship," a satirical "History of England," and the epistolary work, "Lady Susan." During this time, Austen also became to sketch out ideas for the novel that would later become "Sense and Sensibility."

In 1795, Austen met Tom Lefroy, the nephew of their neighbors at Steventon. According to her letters to Cassandra, Austen spent a great deal of time with Tom Lefroy and may have had romantic feelings for him. Unfortunately, a marriage between the two was impractical, and LeFroy's family soon sent him away. After her brief romance with Lefroy, Austen began work on a second novel called "First Impressions," which would later become "Pride and Prejudice." Austen then began a serious revision of her the initial sketches for "Sense and Sensibility," as well as working on a satire on the Gothic literary genre called "Northanger Abbey."

Task Write about the characteristics of Austen's Novels.

The Austen family resided at Steventon until 1801, when Reverend Austen announced his retirement from the ministry and moved the family to Bath. Austen's mixed feelings about moving from her childhood home was clear by her sudden lack of productivity as a writer: during her time at Bath, she only made minimal revisions to the draft of "Northanger Abbey" and started (and abandoned) a fourth novel. While in Bath, Austen also received her only marriage proposal: from Harris Bigg-Wither, the younger brother of family friends and an Oxford graduate six years her junior. Although he was apparently unremarkable both physically and intellectually, his considerable fortune made him an attractive bachelor. Austen accepted initially, but changed her mind the following day and rescinded her promise. For Austen, turning down the marriage proposal was a significant decision, since marriage would have freed her from the embarrassing situation of being dependent on her family. The marriage would also have provided a home for Cassandra and could even have helped her brothers in their efforts to secure better careers.

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After her father's death in 1805, Austen and her mother and sister were left in an unstable financial position and had to move in with her brother Francis. In 1809, they moved to a cottage at Chawton, where her wealthy brother Edward had an estate. Life in Chawton was much quieter than it had been in Bath, which gave Austen the opportunity to write more often. While living at Chawton, Austen also saw the anonymous publication of four of her novels: "Sense and Sensibility" in 1811, "Pride and Prejudice" in 1813, Mansfield Park in 1814, and "Emma" in 1815.

Did u know? In July 1816, Austen completed the first draft of her next novel, titled "The Elliots," which would later be published as "Persuasion."

In early 1816, Austen suffered an onset of illness that culminated in her death the following year. Most biographers believe that she suffered from Addison's disease. Despite her illness, Austen continued to work on her writing, revising the ending to "The Elliots" and starting work on "Sandition." She died on July 8, 1817, leaving "Sandition" unfinished, and was buried at the city's famous cathedral. The two novels "Northanger Abbey" and "Persuasion" were published posthumously as a set in 1817.

Austen's novel, focusing on courtship and marriage, remain well-known for their satiric depictions of English society and the manners of the era. Her insights into the lives of women during the late eighteenth century and the early nineteenth century Regency period –in addition to her ability to handle form, satire, and irony – have made her one of the most studied and influential novelists of her time. In 1833, publisher Richard Bentley published the first collected edition of Austen's novels; since then, her works have been continually in print.

As with many great authors, however, Austen's death preceded her renown. Although her novels were fashionable with prominent members of British society, including Princess Charlotte, the daughter of the Prince Regent, they were largely ignored by critics. In the twentieth century, Austen's novels began to attract attention from literary scholars who approached the texts as serious academic studies. There have been more than 200 literary adaptations of Austen's works in the twentieth century, as well as numerous film versions.

8.1.2 Introduction to the Text

"Emma" was first published by John Murray in December of 1815. It was the last of Austen's novels to be published before her death, and, like her earlier works, was published anonymously. Shortly before the publication of "Emma," Austen was invited to meet with the Prince Regent's librarian, who encouraged her to dedicate her next novel to the Prince Regent a great admirer of her work. Although Austen was not particularly fond of the Prince, she chose to follow the librarian's suggestion and later satirized her meeting with him in "Plan of a Novel, according to hints from various quarters."

There were two thousand copies of "Emma" printed in the first edition, but more than a quarter remained unsold after four years. The novel was generally well-received by the public. Unfortunately, Austen earned very little from its publication: most of the profits were used for the ill-timed printing of a second edition of "Mansfield Park" a few months later, and she ultimately only earned 40 pounds from the novel in her lifetime.

"Emma" was a departure for Austen because, unlike her other novels, the work focuses on a wealthy and beautiful heroine with no financial concerns or need to marry. The quest for financial security and an appropriate husband is central to her other works and adds a serious element to their narrative structures. "Emma" has a generally lighter tone because it lacks this

dramatic conflict. The heroine of the novel is also unique because of her seeming immunity to romantic sensibility. It is only at the end of the work that Emma succumbs to love; before that point, she shows minimal romantic interest in any of the male characters.

Because Austen's works were published anonymously, they received little critical attention during her time period. Although her books sold well and were favored by prominent figures in British society (such as the Prince Regent and his daughter), Austen received only a few short reviews. After her death, her works continued to be steady sellers but were not widely popular among readers in the 19th century. In general, audiences preferred the dramatic style of George Eliot and Charles Dickens over Austen's mild forays into British society.

Task When did Emma published and by whom?

However, Austen's work was still highly praised by prominent literary scholars. Authors Sir Walter Scott and Henry James and philosopher George Henry Lewes lauded Austen's narrative style; Henry James, in particular, compared her writing to that of Shakespeare, Cervantes, and Henry Fielding. After James Edward Austen-Leigh published his biography of his "dear aunt Jane" in 1869, Austen was introduced to the wider public, who clamored for new editions of her works. Austen-Leigh's biography also spurred a rift between the literary elite, who called themselves "Janeites," and the larger public, who was presumed not to properly understand her works.

In the 20th century, Austen's works began to receive major scholarly attention, specifically with the publication of A.C. Bradley's essay on Austen in 1911. The 20th century also saw a surge of adaptations of Austen's works, including films, prequels, sequels, and revised novels (such as Seth Grahame-Smith's "Pride and Prejudice and Zombies").

Notes "Emma," in particular, has been adapted for film multiple times, including the 1995 film "Clueless" with Alicia Silverstone, and revised as comic horror novel "Emma and the Werewolves" by Adam Rann.

8.2 Emma: Detailed Study of Text

Chapters 1-7

Chapter One: The first chapter introduces the novel's title character and protagonist, Emma Woodhouse, a twenty-one-year-old heiress and the youngest of two daughters. Emma's mother died long ago, leaving Emma to be brought up by Miss Taylor, a governess who "fell little short of a mother in affection." However, at the novel's beginning Miss Taylor has just married Mr. Weston, leaving Emma contemplative and lonely. After the wedding, Emma is alone playing backgammon with her father, a hypochondriac who tends to overindulge his daughter. They are joined by Mr. George Knightley, a wealthy neighbor whose brother had married Emma's elder sister. They discuss Miss Weston's marriage and confirm that Emma will miss her friend. Only Mr. Woodhouse pities Miss Taylor, absurdly thinking that she must be unhappy to be married and thus separated from the Woodhouse household. Emma tries to take credit for the marriage, claiming that she matched Miss Taylor and Mr. Weston.

Analysis: Within the first few paragraphs of the book, Austen gives the reader a clear sense of Emma's character. While she is "handsome, clever and rich," she is also spoiled and self-

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centered, less concerned with Miss Taylor's new happiness than her own loss of a companion. Austen also identifies the main problem of the book and the arc of Emma's development: Emma must learn to be a better person with greater respect for others. Mr. Woodhouse is presented as partially to blame for Emma's self-absorbed nature: his constant complaints and focus on what he perceives to be his numerous burdens has given him a narrow view of the world that Emma has come to share.

Here we find a view of Emma's world. It is one of leisure, in which she spends time drawing, visiting with friends, or playing games, but more importantly, Emma's world is static and orderly. There is little change in her life, and what changes occur, in this case the marriage of Miss Taylor, greatly disturb her. When Emma desires change (as when she suggests that Mr. Elton should be married), it is to set things in greater order.

Emma's viewpoint predominates the novel, and Austen gives her perspective on nearly every event, but it is not the only perspective. The novel is told from the third person, which gives Austen the ability to critique Emma's own behavior. The character Mr. Knightley serves this same purpose, acting as the voice of sound judgment in the novel and pointing out where Emma is faulty in thought or action. This chapter clearly juxtaposes Mr. Knightley with Mr. Woodhouse, with Mr. Knightley representing a sensible view of the world in contrast to Mr. Woodhouse's unduly occupation with his own feeling and comforts.

Chapter Two: This chapter begins with the background of Mr. Weston, who was first married to a Miss Churchill during his youth. Miss Churchill was of a higher social status and lived a life beyond what the couple could afford, a fact that contributed to their unhappy marriage. She died only a few years after their marriage but left a child to be raised by Mr. Weston. Lacking the financial stability to care for a child, Mr. Weston sent the boy to be raised by his late wife's relative. The child, now grown and having adopted the name of those who raised him (Frank Churchill), keeps in contact with Mr. Weston and is considered a curiosity to those in Highbury.

Analysis: An important consideration in Emma and, Jane Austen's novels in general, is social status, particularly when it concerns marriage. Part of the reason that Mr. Weston's first marriage failed is that he married a woman who was accustomed to a different life style. Although the marriage benefited Mr. Weston socially, he suffered from his wife's inability to lower herself to his level. The story also details some peculiar aspects of marriage and courtship during the time period: in this case, Miss Churchill's parents took offense to her choice of partner and promptly cut her off without any inheritance. This severe decision foreshadows some of the problems that Frank Churchill will encounter from his family when he decides to marry, especially if he chooses a woman who is not deemed to be his equal.

Another recurring theme in the novel is the relationship between profession and social status. Mr. Weston is below only the Woodhouses and Mr. Knightley in terms of social rank in Highbury, but this was not always the case. Mr. Weston had to climb the social hierarchy, moving from the military up to trade and then finally establishing himself as the owner of an estate. Other than the nobility, the highest members of British society were people who had owned property and did not have an actual profession. Working, whether as a clergyman or governess or merchant, denotes a lower social rank.

Chapter Three: This chapter introduces a number of minor characters, including the impoverished Mrs. Bates and her daughter, Miss Bates; Mr. Elton, a local clergyman; Mrs. Goddard, the mistress of a boarding school; and most importantly Harriet Smith, a young girl whom Emma takes under her wing. Emma takes it upon herself to improve Harriet, starting with an adjustment of her choice of acquaintances, specifically the Martin family.

Notes

Analysis: The best and worst of Emma Woodhouse is revealed in her attempts to improve Harriet Smith. She has good intentions toward Harriet and genuinely wishes to help the young lady by introducing her into society and finding her a suitor, but Emma is also meddlesome and condescending. She assumes that she is the most appropriate person to "improve" her friend and has no qualms in persuading Harriet to go against her personal feelings. Emma immediately assumes that the Martins are inappropriate friends for Harriet, solely based on their social status and common upbringing. Mr. Knightley, however, thinks very highly of the family, despite their profession.

The chapter also clarifies the social hierarchy of Highbury society. The Woodhouses, the Westons and Mr. Knightley are at the top, since they own the largest estates. Below them in status is Mr. Elton, who is important in Highbury not because of wealth but because of his position as the vicar. Mrs. Bates, as the widow of the former vicar, also retains some status, though she has little money. At the lowest rung of society are single women such as Harriet Smith and Miss Bates. Miss Bates takes part in social functions because of her mother, but Harriet is only allowed among the better persons of Highbury because of her connection to Emma. Parentage is crucial for determining a character's social status, and Harriet does not know who her parents are. Emma assumes that Harriet's father must be a gentleman, and, because of her own social status, she can determine who is included.

Chapter Four: Emma introduces Harriet Smith into her social circle, using her as a companion to replace Mrs. Weston. Harriet is unable to tell Emma anything about her parents as Mrs. Goddard given her little information, but Emma is easily persuaded that Harriet's father was, in fact, a gentleman. Emma grows increasingly concerned about Harriet's connection to the Martin family when she discovers that Robert Martin, the son, may have romantic interest in Harriet. In conversation with Harriet, Emma attempts to belittle Robert Martin as uneducated, not handsome, and too young to marry. After Emma briefly meets Mr. Martin, she promptly informs Harriet that he is plain and clownish. She encourages Harriet to compare Robert to better men such as Mr. Weston or Mr. Elton and privately wonders if Mr. Elton might be a more appropriate match. After all, although he does not have low social connections, he does not have a family who would object to Harriet's doubtful birth.

Analysis: Harriet Smith reveals herself to be the perfect case for Emma: she impressionable and naïve and dotes upon Emma. She serves as a replacement for Mrs. Weston as a companion, but unlike Mrs. Weston, she does criticize Emma or attempt to improve her in any way. Instead, she flatters Emma in every way. Significantly, it is because of Harriet's dissimilarities from Mrs. Weston that Emma selects her to be a friend. Since she cannot find a suitable replacement for Mrs. Weston, she decides to find a different sort of relationship. Instead of finding another teacher, Emma finds a student of her own.

The reason that Emma gives to dissuade Harriet Smith from a romance with Robert Martin is significant. He lacks proper manners, with his "awkward look," "abrupt manner" and "uncouthness of a voice." She does this through contrast: Robert Martin lacks the grace and breeding of Mr. Knightley, Mr. Weston, and Mr. Elton. But for Emma, "manners" actually mean status. She disapproves of Robert Martin before she has even met him, simply because he is not a gentleman.

Emma's judgmental decision about Robert Martin brings up a recurring theme in the book: the relationship between status and manners. She emphasizes the fact that Mr. Knightley and Mr. Elton have manners that befit their social situation. Each place in society has manners that are proper to it: behavior that might be acceptable to a woman such as Emma might not be appropriate for a woman such as Harriet Smith.

Chapter Five: Mr. Knightley and Mrs. Weston discuss Emma's new friendship with Harriet Smith. Mrs. Weston approves of the friendship, believing that it will be beneficial to both. Mr. Knightley, on the other hand, believes that Harriet will do nothing to stimulate Emma on an

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intellectual level. More over, Harriet will do nothing but flatter her, something with which Emma is already well-acquainted. Mrs. Weston's position as a governess was ideal preparation, Mr. Knightley argues, because it trained her to think of others and often submit her own will. Still, he praises Emma for her beauty when Mrs. Weston presses him.

Analysis: More than any other character in the novel, Mr. Knightley expressed the author's views on each character. While other characters are overwhelmed by social status and wealth, Mr. Knightley is able to recognize personality traits and the truth of each character. In this chapter, Mr. Knightley takes the opportunity to point out Emma's flaws, an action that he will repeat consistently throughout the novel. Not only does this criticism contrast sharply with the way that Emma is treated by everyone else in the novel, but it suggests that Mr. Knightley may have deeper feelings for Emma. He is greatly concerned with Emma's behavior and worries that she has been misguided by those around her.

Therefore, when Mr. Knightley tells Mrs. Weston that Harriet Smith is not an appropriate friend for Emma, this must be taken as foreshadowing. The harm in the friendship is that Harriet will flatter Emma and indulge her worst qualities, while Emma will teach Harriet to be so refined that she will not fit among her true social equals. Again, status is significant: Harriet, given her suspicious birth and upbringing, must know her lower place in society. A friendship with the woman at the center of Highbury society will only be confusing and even damaging.

Mr. Knightley makes an important comment about how Emma prepared Mrs. Weston for marriage by making her submit to another's wishes. This highlights the role of a wife in marriage as completely subservient to the husband and indicates how exceptional Emma is in her circumstances. Emma, because of her fortune and status, has the power of a married man and must submit to no one's wishes. If she did marry, she would have to give up a great deal of her independence.

Chapter Six: Emma starts working to develop a romantic match between Mr. Elton and Harriet. She speaks to Mr. Elton about Harriet Smith, but for every compliment he gives Harriet, Mr. Elton gives Emma the credit. Emma decides to draw a portrait of Harriet Smith for Mr. Elton, even though he seems more interested in having a picture by Emma Woodhouse than of Harriet Smith. When Emma completes the picture of Harriet Smith, Mr. Weston and Mr. Knightley note how Emma has improved Harriet's appearance, giving her better features and making her taller. Mr. Elton gallantly offers to take the picture to London so that it can be framed.

Analysis: This chapter rests on situational irony. Harriet Smith is interested in Mr. Elton, but Mr. Elton is interested in Emma, the woman who is attempting to set up the two. It also creates a number of ambiguities. Mr. Elton gladly accepts the portrait, but is not clear whether or not he cherishes it for the subject (Harriet) or the artist (Emma). Certain qualities in both Emma and Harriet Smith allow this delusion to continue. Emma has idealized both Harriet and Mr. Elton in her attempts to play matchmaker, and she cannot presume that her plans would ever go awry. Harriet, in turn, is so trusting that she cannot see the signals that Mr. Elton gives. At this point it is unclear whether or not Mr. Elton is aware of the circumstances, but that point is critical. He does know that he is in their company for the purpose of courtship. But, if he knows that Emma intends him for Harriet and not herself, then he is deliberately and cruelly manipulating Harriet Smith.

The chapter also reinforces the life of leisure that Emma Woodhouse lives. She spends her days working on a portrait of Harriet Smith. Yet also interesting is that the others also have a similar life of leisure, even though Harriet does not have Emma's resources, and Mr. Elton actually has a career. Austen never shows Mr. Elton actually at work or considering his duties at the parish.

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Chapter Seven: Mr. Martin sends letter to Harriet in which he proposes marriage. Although Emma admits that the letter is better than she expected, she still speaks ill of the letter to Harriet (claiming that one of his sisters must have written it). Emma ultimately dissuades Harriet from accepting the proposal, claiming that a woman should always say no if there is even the slightest doubt. Harriet is disappointed to reject Mr. Martin, but she cedes to Emma's wishes. Emma encourages her to rid herself of thoughts of Mr. Martin and instead think of Mr. Elton getting her portrait framed in London.

Analysis: Emma continues to disparage Robert Martin because of his lack of manners, but considering evidence to the contrary (his well-written letter), she still reinforces the idea that he is uncouth to Harriet. The idea that one of his sisters wrote the letter is absurd (in Austen's England, it is highly unlikely that a woman of the Martin's status would receive an education greater than her brother), and Emma promoting the idea is borderline malicious. Emma's interest is not in Robert Martin's manners, but his status.

The chapter also reinforces the dynamics of Emma's relationship with Harriet Smith. Harriet depends on Emma for all of her opinions and decisions and cannot decide whether or not to marry Robert Martin without first getting Emma's approval. They have a friendship, but it is not one between equals. It is particularly important that Harriet Smith asks Emma for her opinion even though Harriet obviously has her own concrete opinion on the matter. She may have some doubt but is clearly disappointed when Emma advises her to reject Robert Martin. Still, Harriet does not have the strength to go against Emma's opinion.

Chapters 8-14

Chapter Eight: Harriet sleeps at Hartfield that night, as she now does frequently. Mr. Knightley, speaking alone with Emma, credits her with improving Harriet by curing her of her schoolgirl temperament. When Mr. Knightley tells Emma that he suspects that Mr. Martin will propose soon, Emma proudly informs him that Harriet has already rejected Mr. Martin's marriage proposal. Mr. Knightley is furious, thinking that Harriet is a simpleton for refusing. He claims that Mr. Martin is Harriet's superior, for while he is settled, she is a foolish girl with dubious origins. Angered by Mr. Knightley's reproof, Emma argues for Harriet's superiority and touts the belief that Harriet's parents must be gentility. She also alludes to a possible match between Harriet and Mr. Elton, an idea that Mr. Knightley swiftly dismisses.

Analysis: The revelation that Harriet is a constant guest at Hartfield strikes a discordant note. It indicates that Harriet may think of herself as a resident of Hartfield, which would obviously accord her greater status than she deserves. Mr. Knightley prediction seems to be coming true: Harriet is beginning to perceive herself as a member of high society. For Mr. Knightley, the best of example of this is that Harriet turned down Robert Martin. When he thinks that Harriet will marry Robert Martin, he gives Emma credit for improving Harriet. This is the first compliment that he gives to Harriet Smith, but he soon retracts it when he hears of her rejection. Moreover, since Mr. Knightley serves as Austen's voice of reason in the novel, it is clear that, because of Emma, Harriet has made a mistake.

Again, class is the primary consideration for marriage. Because Harriet does not know her parentage, she is unlikely to marry well, and she must rely on a husband to ensure her a place in society. Emma's great fault is making Harriet Smith believe that she can expect a man of higher status than she can actually claim. Thisties in with Emma's matchmaking plans for Mr. Elton, who is, if not as high as the Woodhouses or Mr. Knightley, nevertheless much higher than Harriet Smith. Mr. Knightley thinks that Mr. Martin is a good match for Harriet because he is close to her rank but is also a rational and reliable man who makes a decent living.

Significantly, when Mr. Knightley and Emma discuss Harriet's possibilities for marriage, they specifically do not mention love. For the characters in novel, the primary consideration is marrying for status and for security, not for any great romantic considerations. Mr. Knightley feels that Harriet should marry Robert Martin because he would provide for her and give her an acceptable (if somewhat low) place. He also mentions that Mr. Elton, in contrast, will want to marry someone who will ensure his place in society: he wants a woman who will bring him respectability through her status and financial security through her dowry. This gives some explanation for his interest in Emma. He may want to marry her for her money and not for love.

Chapter Nine: Mr. Elton gives Emma a poem that she assumes is intended for Harriet. When the riddle is deciphered, it is clearly a love poem, which convinces Emma of Mr. Elton's intentions toward Harriet. She continues to advise Harriet on romantic matters, specifically telling her to not betray her feelings to Mr. Elton. Mr. Woodhouse tells Emma and Harriet that Isabella (Emma's sister) and her family will be coming to Hartfield soon.

Analysis: Once again Mr. Elton makes a romantic overture that is directed to an ambiguous source. The poem he writes is intended for Harriet Smith's collection, yet he first shows it to Emma. The poem itself is equally confusing; the answer to the riddle is "courtship," yet the object of said courtship is described as a witty, intelligent, and beautiful woman, a description that even Emma cannot relate to Harriet. Manners provide some obstacle to resolving the situation. Since nothing can be openly declared, both Emma and Harriet must rely on the subtle clues that Mr. Elton gives. He can write a private riddle with the solution 'courtship,' but he cannot discuss the actual topic with either woman.

Games and riddles dominate this chapter of the novel, apt metaphors for Mr. Elton's courtship tactics. The title of the poem is "Charade," and its solution is romance. And in this situation Mr. Elton is deliberately engaged in a charade. He now seems quite aware of Emma's intentions and plays along with them to remain close to Emma. He uses a number of means (pronouns with an ambiguous meaning, conditional clauses that indicate his intentions without expressly saying them) to obscure the situation. His actions are certainly deliberate.

The chapter also reinforces the idea that the friendship between Emma and Harriet Smith does neither much good. Austen notes that Emma has done little reading since she became close with Harriet, and that all of their attempts to improve their minds ended with no effect. Furthermore, she gives another reminder that Harriet is intellectually inferior to Emma when they attempt to solve the riddle. Harriet gives only absurd answers, while Emma easily guesses the answer.

Chapter Ten: Emma and Harriet make a charitable visit to a poor family outside Highbury. She tells Harriet that she never wishes to marry because she would have to find someone superior to herself first. She reminds Harriet that, even unmarried, she would never be as pathetic as Miss Bates, for it is a lack of money that makes celibacy contemptible and Emma would still have her fortune. In conversation, Harriet brings up Miss Bates' niece, Jane Fairfax, who Emma dislikes because she is so highly praised. Emma continues to contrive a romance between Harriet and Mr. Elton.

Analysis: The reason that Emma is unmarried becomes clear in this chapter. As a highly independent woman who will never need to marry, she resolves only to marry for love and only to marry when she finds someone superior, a condition that, considering Emma's own vanity, is unlikely to be fully satisfied. Marriage entails a sacrifice: Emma would lose her authority and have to submit to a husband. As a single woman with a fortune, however, she has the power to do whatever she chooses.

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This chapter also returns to Austen's distinctions between marriage for love and marriage for status. It is only the very few such as Emma Woodhouse who can marry for love, while status and security must be the overriding concern for women such as Harriet Smith. Austen also contrasts the reputations of Emma Woodhouse and Miss Bates, both of whom are single but are differentiated by fortune.

In addition to providing a contrast to Emma's comfortable life, the characters of Mrs. Bates and Miss Bates serve as comic relief in the novel. Miss Bates chatters on incessantly about any topic, while Mrs. Bates' hearing difficulties result in aggravating situations. Yet, Austen also makes it clear that these women deserve pity and compassion, and that is the sole reason why Emma frequently visits the Bates family. It is certainly not; as Emma makes clear, out of any particular regard for the two women.

The introduction of the character Jane Fairfax gives some dimension to Emma's vanity. With the exception of money, Jane is presented as Emma's equal in terms of beauty, wit, intelligence, and talent. Emma is unsettled by this competition, and her automatic dislike of Jane is no doubt linked to some jealousy on her part.

Chapter Eleven: Mr. John and Mrs. Isabella Knightley visit her father and sister at Hartfield. They discuss Frank Churchill, noting that he has not yet visited the Westons since they have been married. When discussing the Westons, Mr. John Knightley reminds Emma that she is not a wife, and says that few think highly of the Churchill family. Emma dislikes her brother-in-law and wishes to contradict him, thinking that his comments reflect badly on Mr. Weston. Yet, she holds her tongue for the sake of her sister and keeping the peace.

Analysis: John Knightley's pointed remark about Emma's marital status is yet another reminder that Emma has more power as a single woman than a married one. While Emma often seems petty and self-centered in her dealings with Harriet Smith and Mr. Knightley, here she reveals herself to be more honorable, letting her brother-in-law's rude comments about Mr. Weston's social activities pass in order to keep the peace. She behaves with propriety.

This interaction also confirms Austen's use of manners to define the value of each character. The first descriptions of Mr. John Knightley and his wife mention their manners. While Isabella's manners are acceptable, her husband's are too reserved to be pleasing, and he is too judgmental towards other's behavior. He criticizes Frank Churchill for qualities without possibly knowing whether he possesses these negative qualities.

This chapter also returns to the story of Frank Churchill, foreshadowing that he will soon play an important place in the novel. The fact that he has not yet visited his father since his marriage is presented as an affront to propriety. However, since there is every indication that he has proper manners, there must be a reason that why he has not visited Highbury.

Chapter Twelve: Emma decides that Mr. George Knightley must dine with them upon his brother's visit, as a means for reconciliation over their argument about Harriet and Mr. Martin. Although Emma has no plans to concede the argument, she wishes to restore their friendship. Isabella mentions Jane Fairfax in conversation, claiming that only she could be as accomplished and superior as Emma, a more suitable companion than Harriet Smith.

Analysis: Despite Emma's numerous faults, she has a near-faultless sense of politeness and decorum. She will not admit that she was wrong concerning Harriet Smith and Robert Martin, but her stubbornness is not enough to stand in the way of her friendship with Mr. Knightley.

Interestingly, Austen points out that Emma is not as worldly as she would like to believe. While Isabella and her husband travel a great deal, Emma admits that she has never even seen the ocean. Her father never travels, which is to be expected considering his anxiety over his health, but it is peculiar that Emma never leaves Highbury, when there are numerous instances

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when other characters do travel often. Perhaps Emma never leaves Highbury because there is no need: she has everything she desires there.

This chapter is also significant for the mention of Jane Fairfax, whose talents and bearing make her a continual aggravation to Emma. Austen contrasts the ideal Jane Fairfax, who would be Emma's intellectual match, with Harriet Smith, who will only flatter Emma. Significantly, only Mr. Woodhouse, who refuses to think badly of his daughter under any circumstances, thinks that Harriet is a perfect friend for Emma.

Chapter Thirteen: Mr. Weston invites members of Highbury society to dine with his family at Randalls on Christmas Eve. Although Harriet Smith is invited, she cannot attend because of a cold. Despite Emma's reluctance, Mr. Elton still resolves to attend. Mr. Woodhouse also attends the party, despite inclement weather that would usually force his absence - still, he remains unpleasant and anxious. Emma is displeased that Mr. Elton seems unaffected by Harriet's absence; she is also taken aback by his overly familiar manner in addressing her. Mr. John Knightley comments to Emma how Mr. Elton seems infatuated with her.

Analysis: Emma finally realizes that Mr. Elton has no interest in Harriet Smith and is instead infatuated with Emma herself. Like his brother, Mr. John Knightley serves to shatter Emma's delusions, but in his manner he differs sharply. While Mr. Knightley has impeccable taste and manners, Emma's brother-in-law abrupt and direct. When Emma realizes that Mr. Elton is interested in her, her opinion of him worsens considerably. She begins to realize his flaws, most importantly that he is too eager to please when it concerns women.

Chapter Fourteen: During her visit with the Westons, Mr. Elton continually attempts to be near Emma, who still hopes that she can fix the situation in Harriet's favor. Emma hears more about Frank Churchill and begins to wonder about the possibility of a match between them. Of all the men that she knows, Frank seems to suit her the best in terms of age, character, and condition.

Analysis: At the Weston's Christmas Eve party, Emma suffers from her two companions. Mr. Elton is too eager to please, while Mr. John Knightley is completely unwilling to do so. Despite her growing dislike for Mr. Elton, she remains civil to him, still holding some hope that she can fix the situation. Yet again, Emma demonstrates her best trait and bears every slight or inconvenience without making a mistake in etiquette.

This is the first part of the novel in which Emma actually considers marriage for herself. It is significant that even Emma, who can presumably marry anyone she wants, thinks of marriage in practical terms. Her considerations are age, character, and condition, essentially, the same status considerations that other women must take into account. At no point does Austen mention love. It is even more striking that Emma decides that Frank Churchill would be a suitable husband before even meeting him. She already knows what she needs to know—his age, his status, and his familial connections—and other information is secondary.

Frank Churchill's story echoes that of his late mother. The Churchill family exerted great control and influence over their daughter, cutting her off when she disobeyed their wishes by marrying Mr. Weston. Similarly, Frank Churchill's aunt (who raised him) is very demanding, and seems to prevent him from visiting his father. Some bitterness remains from Mr. Weston's first marriage, and thus the Churchill family wishes to keep Frank away from him when at all possible.

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Chapter Fifteen: Mr. Elton asks Emma about Harriet Smith's illness, but it seems as if he were more concerned that Emma might possibly fall sick. By the end of the visit with the Westons,

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Mr. Woodhouse is in an ill temper. It has started to snow, and Mr. Woodhouse fears that they will be unable to leave Randalls. The snow, however, subsidesm and carriages are brought to take the guests home. Emma finds herself in the same carriage as Mr. Elton, who professes his love for her. When Emma brings up Harriet Smith, he disparages her for her low social status and reminds Emma that he only spent time with Harriet when Emma was near and claims that Emma gave him encouragement. Emma is appalled by this revelation and promptly rejects Mr. Elton.

Analysis: This chapter contains some sharp insights into the social life in Austen's England. A light snow is enough to keep the guests of the Westons from possibly leaving, and to walk in such weather, as Isabella suggests that she could do, is unthinkable. Travel, even between two relatively close estates, can be arduous if conditions are not perfect.

Mr. Elton reveals himself to be far less sympathetic than before. When he contrives to be in the same carriage with Emma, he arranges a very private encounter with her outside of normally accepted social space. This is the first instance in the novel in which Emma is alone with a man (whenever Mr. Knightley visits, her father is always nearby), and the enclosed space of the carriage heightens the intimacy of the encounter. His protestations to Emma show that he deliberately feigned an interest in Harriet to be close to Emma, and his quick dismissal of Harriet as not of his rank shows a petty snobbery.

However, his quick dismissal of Harriet Smith for her status recalls similar objections that Emma herself made in regards to Harriet and Robert Martin. What Emma finds acceptable behavior for Harriet, she finds unacceptable for Mr. Elton. This turn of events is a perfect ironic retribution for Emma's earlier actions. The concern for status and breeding that Emma used as a weapon for Harriet Smith against Robert Martin she now finds used against her.

Chapter Sixteen: The next day, Emma is miserable that she was so deceived by Mr. Elton that she failed to recognize his true motives. She realizes that the situation is entirely her fault because she tried to meddle in Harriet's and Mr. Elton's affairs. Mr. Knightley, despite the inclement weather, visits Hartfield that Christmas day.

Analysis: Emma is upset about Mr. Elton's behavior towards her for several reasons. The first and most obvious reason is that it humiliates Harriet, and Emma has the burden of telling Harriet that Mr. Elton never had the slightest interest in her. The second relates to Mr. Elton's motives for pursuing Emma. Among Emma's objections to Mr. Elton is the fact that his devotion to her is largely fiscal. He so desperately wants to move up in society and perceives marriage to Emma as the ideal opportunity.

Emma is also insulted that a person of Mr. Elton's social status would consider himself fit for her. This demonstrates some arrogance, for Mr. Elton is too low for Emma but good enough for her close friend. She dismisses Mr. Elton because he does not come from a reputable family, the same reason that he rejects Harriet Smith. Also, the qualities that Emma finds objectionable in Mr. Elton - he is "proud, assuming, conceited; very full of his own claims"— are the very qualities that she instills in Harriet.

Still, even Austen makes some distinction between what Mr. Elton does and what Emma attempts to do for Harriet. Mr. Elton uses Harriet's attentions to get to Emma and behaves with no sense of polite manners (as when he expresses his feelings in the carriage). Emma, Harriet and Mr. Elton may have the same reasons for pursuing and rejecting suitors, but the two women behave with tact, while Mr. Elton is manipulative and rude.

Yet another reason why Emma is upset is that her plans go awry. Emma wishes everything to be orderly, and in this situation nothing has gone as she planned. Nevertheless, she shows some newfound signs of maturity. She accepts the blame for the situation and realizes that she

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erred. She also concedes that both Mr. Knightley and his brother were correct in their appraisal of the situation.

Chapter Seventeen: Mr. and Mrs. John Knightley soon leave Highbury, as does Mr. Elton, who, to Emma's great relief, travels to Bath. Emma resolves to tell Harriet Smith about Mr. Elton's behavior. Harriet bears the news well, blaming nobody. Emma realizes that Harriet is superior to her in some ways because she is artless and sincere in her emotions. She also discovers that Harriet was more resolutely in love with Mr. Elton than she had foreseen.

Analysis: In this chapter, Jane Austen contrasts Emma and Harriet in a different manner than she has at early points in the novel. The earlier distinction between the two is that, while Emma has fortune, wit and talents, Harriet is gullible and foolish. Yet in this situation, Austen makes clear that Harriet Smith is unspoiled and has a sincere and pure heart. This relates back to Mr. Knightley's earlier warnings about Emma's influence on Harriet. Might Emma cause Harriet to lose those qualities that make her, in some small way, Emma's equal? The contrast between Emma and Harriet causes Emma to question her own value. This is not a minor point: for the first time Emma begins to realize that she may lack some quality.

It is also notable that Mr. Elton leaves Highbury so soon after Emma rejects him. There are a number of possible motives for this, including embarrassment. However, his claim that he will visit friends during his absence leads back to an earlier comment by Mr. Knightley, who suspected that Mr. Elton already had a romantic attachment to a young lady who lived elsewhere. The purpose of the trip may be to secure that relationship.

Chapter Eighteen: The Westons are disappointed that Frank Churchill has not come to Highbury, and once again postponed his visit once. Mr. Knightley suspects that the Churchills are to blame for Frank's absence, but notes that Frank is nevertheless a grown, independent man who can do as he wishes. He feels that Frank Churchill is more interested in leisure activities. Emma argues with Mr. Knightley, by asserting that going against the Churchills' wishes would be impractical. Emma defends Frank Churchill at nearly every opportunity, while Mr. Knightley predicts that Frank Churchill will turn out to be insufferable.

Analysis: Without having met Frank Churchill, Emma has already decided that he is a wonderful person. When she quarrels with Mr. Knightley about Frank, she automatically assumes that Frank has good intentions and is perfectly honorable. Mr. Knightley, in contrast, suspects Frank Churchill to be lazy and dishonorable. Since Mr. Knightley tends to echo Austen's own views and predict character flaws, his objections must raise some doubt about Frank Churchill. Whatever influence that the Churchills have on Frank, he is still a grown man and can make decisions for himself; the Churchills can only do so much to prevent him from visiting his father.

Once again, the issues of social status and decorum are important considerations. Mr. Knightley assumes that one of the Churchills' great mistakes with Frank is making him believe that he is above his actual connections: he is too proud, luxurious, and selfish for his status in society. Frank Churchill therefore joins Harriet Smith and Mr. Elton as characters chastised for not knowing their proper place in society. In addition, Mr. Knightley claims that Frank Churchill may lead a disreputable life dedicated only to the pursuit of pleasure. In other words, he does not behave with the sense of honor and decency that a man of his situation should.

Chapter Nineteen: Emma and Harriet call upon Mrs. and Miss Bates. Miss Bates speaks incessantly and pointlessly, but Emma behaves with exemplary manners, even asking about Jane Fairfax when Miss Bates mentions her. Miss Bates received a letter from Jane, who intends to visit next week. She will be sent by the Campbells, who paid for her education. Emma begins to suspect that Jane Fairfax might be involved with a married man with Mr. Dixon.

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Analysis: Emma's mistakes with regard to Harriet Smith have led her to greater self-examination. For the first time, Emma begins to consider her own faults and attempts to improve them. When she visits the Bates, this is an attempt to correct one of these faults: she acknowledges that she is negligent towards Mrs. and Miss Bates, who depend on the compassion of the higher members of Highbury society. Once again, it is Mr. Knightley who has pointed out this flaw in Emma. He is certainly the only one who has both the status and temperament to challenge her.

Miss Bates resembles Harriet Smith in a number of respects. Both are limited in wit and imagination and have positions at the fringes of society. However, with her grating, incessant chatter, Miss Bates is primarily comic relief. Whatever pity Austen has for Miss Bates is abstract and relates only to her social status: one should pity Miss Bates because she is a spinster with little income, not because of any intrinsic qualities. Harriet Smith, in contrast, is a more rounded character with greater shadings. Austen grants her some dignity, as when Emma remarks about how Harriet is superior for her sincerity.

Once again, the mention of Jane Fairfax reminds the readers of Emma's vanity. To satisfy Emma's jealousy towards Jane, she invents the idea that Jane may be involved with some illicit affair with a married man. This is not a well-supported notion, but it does instill the idea that Jane Fairfax may be involved in some secretive arrangement.

Chapter Twenty: This chapter tells the story of Jane Fairfax, the granddaughter of Mrs. Bates, whose mother died when Jane was a small child. Jane was brought up by the Campbells, for Colonel Campbell had served in the army with Jane's late father, and the young girl had been well educated on his behalf. Emma is sorry to have Jane Fairfax visit, although her dislike is truly unfounded. When Jane visits, Emma is polite to her, despite her jealousy, and she even gains some minor information about Frank Churchill from Jane, who has met him.

Analysis: Jane Fairfax is an exemplar of the self-made woman, whose high regard in society comes not from her familial connections but from her talents and charm. Except for status, she equals Emma in every respect, and it is Emma's competitive nature that causes her to dislike Jane, assuming negative qualities where none may actually exist. Yet in their respective fates, Emma and Jane Fairfax differ considerably. Because of her lack of fortune, Jane Fairfax must enter a profession as a governess, a condition that requires her to sacrifice all of the pleasures of her life, while Emma will retain her life of leisure and luxury under all but the most extreme circumstances.

One of the major functions that Jane Fairfax serves in the novel is as juxtaposition against the other characters. Although equal to Emma in all regards, she lacks status. This serves as a reminder that it is not Emma's sharp intelligence or talents that ultimately make her the head of Highbury society, but instead her family and fortune. And while her lack of a solid familial standing gives her a similar status to Harriet Smith, Jane Fairfax is poised, talented and refined. It is she who deserves to marry higher in society and to be Emma's closest companion, yet Emma's inability to be anything less than the center of attention makes this impossible.

Also notable are the parallels between Jane Fairfax and Frank Churchill, which Austen reinforces when Jane says that she has met the elusive Frank. Both are somewhat mysterious visitors connected to Highbury society through familial connections, but were raised outside of it by more elite families after their mothers had died. They share the ambiguity of belonging to one social group by birth but residing within a higher one by breeding.

Chapter Twenty-One: Mr. Knightley compliments Emma on how well she treated Jane Fairfax when they dined together. As Mr. Knightley tells Emma that he has news for her, Miss Bates and Jane Fairfax interrupt them. Jane thanks Emma for the hind-quarter of pork that she had sent to her, and tells Emma that Mr. Elton is to be married to a Miss Hawkins from Bath.

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Emma assumes that Mr. Elton's acquaintance with Miss Hawkins must not be very long. Later, Harriet comes to Highbury in the rain, with news that she saw Robert Martin and his sister while shopping at the Highbury linen shop. They were polite to each other, but Harriet was extremely embarrassed. Emma is relieved that Harriet has little opportunity for contact with the Martins.

Analysis: This chapter continues to develop the contrast between Mr. Woodhouse and Mr. Knightley in terms of their interactions with Emma. While the former has an incredibly idealized picture of Emma, even going as far as to praise her for deep kindness towards Jane Fairfax, the latter is realistic and perceptive. Although he compliments Emma for treating Jane Fairfax kindly when they dined together, he indicates that he is aware of Emma's true jealousy towards Jane Fairfax. Yet again, Emma has demonstrated great tact and manners toward a person she dislikes.

In this chapter, both of Harriet Smith's prospective suitors return to some prominence in the plot, and each one makes Harriet ill at ease. Mr. Elton's imminent marriage to Miss Hawkins demonstrates the true reason for his vacation from Highbury and confirms what Mr. Knightley had suspected was true. He did have a prospective marriage possibility elsewhere and immediately set upon this prospect once he realized that he could not have Emma. Harriet must now realize how badly Mr. Elton treated her and how badly she treated Robert Martin, yet there is a crucial difference. The supposedly coarse Martins remain kind and cordial, honorable where Mr. Elton is cruel and deceptive. Nevertheless, despite how kind the Martins remain to Harriet Smith, Emma has not moved past her prejudice against them and is relieved that they are unlikely to have much contact with Harriet.

Chapters 22-28

Chapter Twenty-two: Not a week after Miss Augusta Hawkins' name had been mentioned among Highbury, she had already been revealed to be handsome, elegant, accomplished and highly amicable, although Emma notes that she has no truly respectable family connections. Mr. Elton returns to Highbury with renewed spirits as he is to be married shortly. Harriet's spirits worsen upon Mr. Elton's return, although she has now resumed contact with Elizabeth Martin. Emma suggests that Harriet visit the Martins out of considerations for propriety.

Analysis: Wealth is the primary motive for Mr. Elton's marriage to Miss Hawkins. She has a fortune that she brings to the marriage, but certainly not the social status that Emma has. It is here that Austen makes the distinction between wealth and status. Miss Hawkins is certainly wealthy, but the source of this wealth is important. Her family's fortune comes from the somewhat disreputable trade industry, not from the ownership of property, which is the source of the income for the Woodhouses and Mr. Knightley.

For the first time, Emma assents to Harriet's contact with the Martins. It is significant that Harriet is so dependent upon Emma for her decisions, virtually unable to decide anything without first checking with her friend. In addition, Harriet's preoccupation with Mr. Elton borders on obsession. She has a limited attention span. If she does not think or speak about Mr. Elton, the subject is Mr. Martin. This may be part of the reason that Emma suggests that Harriet visit the Martins, if only to give her an opportunity to think of something other than Mr. Elton. An additional concern, as always, is propriety. Whatever embarrassment there may be between Harriet and the Martin family, she must be kind and civil to them.

Chapter Twenty-three: Harriet gives Emma the details of her visit with the Martins. Fatigued by the business of Harriet, the Martins, and Mr. Elton, Emma visits the Westons. Frank Churchill, a very good looking man, finally arrives in Highbury, and Emma immediately likes him, for he is quite charming and well spoken. Emma, Mr. Woodhouse and the Westons socialize with

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Frank Churchill, and Emma is pleased by the beginning of this acquaintance.

Analysis: Through Harriet's long tale of her visit with Robert Martin, Austen gives some insight into Harriet's limited imagination. The mere sight of a trunk that will be delivered to Mr. Elton disturbs poor Harriet and ruins her visit to the Martins. This reaches past mere shame and mourning over her unsuccessful courtship with Mr. Elton and absolves Emma of some blame for her pain. Emma may have attempted to design a romance between Harriet and Mr. Elton, but it is now Harriet's duty to let go of her obsessive pain.

Frank Churchill's final arrival at Highbury reveals little substantial information about the young man, who still remains a mystery. More significant is that, despite this lack of any more tangible information, Emma is quite pleased with Frank. She knows that she will like Frank at first sight, when he has had no opportunity to exhibit any personal qualities, positive or negative, and she takes every minor shading to his personality as an example of his excellence, just as she earlier idealized Harriet Smith and Mr. Elton when she had designs for them.

Although the two plotlines have no apparent connection, Austen continues to tie together Jane Fairfax and Frank Churchill. Since there is little reason for the two plotlines to connect with one another, this must be taken as foreshadowing for later developments between the two characters.

Chapter Twenty-four: Frank Churchill and Mrs. Weston visit Emma, who decides that Mr. Knightley must have been wrong about him. When visiting the Crown Inn and seeing its ballroom, Frank suggests to Emma that she, with her resources, should hold dances there. Surprisingly, Frank disparages Jane Fairfax to Emma, who defends her. While they shop for gloves at Ford's, Frank tells Emma more about Jane Fairfax and how she is destined to be a teacher. He even mentions Mr. Dixon. Emma finds Frank to be more moderate and warmer than she expected, and less a spoiled child of fortune.

Analysis: Frank Churchill reveals himself to be more complicated than Emma originally imagined in this chapter, more interested in his family and Highbury society and also more intelligent and engaging. This seems to confirm suspicions that Frank Churchill was kept from Highbury through his aunt's influence. Yet one must take into account perspective: these positive shadings to his character are taken from Emma's eyes and not those of a more objective or authoritative source such as Mr. Knightley. Emma seems to take every detail of Frank's personality to be a credit to him; even when he makes a catty comment; it is about the one person with whom Emma competes. This seems to echo Mr. Elton's earlier manipulation of Emma. Frank Churchill flatters her vanity, but in a more subtle way, by disparaging the one person for whom Emma holds any jealousy.

Also, Frank Churchill's comments seem to presume knowledge of Jane Fairfax that goes beyond mild acquaintance. Earlier comments connecting the two indicated that they had met each other only briefly, but Frank Churchill knows a considerable deal about Jane Fairfax, even the gossip about Mr. Dixon. This foreshadows later developments: what does Frank know about Jane Fairfax, and how does he know it?

Chapter Twenty-five: Emma's good opinion of Frank Churchill is shaken when she hears that he has gone to London simply to get a haircut. The Coles, a family of low origin involved in trade, invite the better families of Highbury to dine with them. Although Emma thinks that this is an affront to her high place in society - she should decide her social circle and not have it decided for her - she accepts the invitation.

Analysis: Frank Churchill's trip to London for a haircut reveals a suspicious arrogance—travel is difficult, and to go to London simply for a haircut is an immense waste of time and resources—but Emma thinks only slightly less of him for it. She has made up her mind that she would like him, and perhaps marry him, far before she actually met him, and vain, indulgent actions

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such as this are downplayed or ignored. This resembles how she ignored Mr. Elton's faults until it was too late. However, in this situation it is Emma herself, not Harriet Smith, who risks humiliation and heartbreak. Austen, however, gives a more negative appraisal, noting that his actions show "vanity, extravagance, love of change, restlessness of temper."

The Coles' party indicates how social life in Highbury is stratified. The Cole family may be wealthy, but they are involved in trade and thus should not presume to set the terms under which they interact with the higher members of their society (the Woodhouses, Mr. Knightley, and the Westons). The chapter also returns to the idea that different segments of society have different forms of acceptable behavior: Emma is at its peak, and thus must consider how she treats others - leaving the Coles' party early would be an embarrassment to them. The Coles, in contrast, should know that they cannot presume to set social functions for their superiors and must wait for the Woodhouses, Westons and Mr. Knightley to reach out to them.

Chapter Twenty-six: Frank Churchill returns from London, unashamed of what he had done. At the Coles' party, Mrs. Cole tells how Jane Fairfax received a new piano from an unknown source. Frank Churchill is obviously amused by the story, and Emma tells him her suspicions that it is a gift from Mrs. Dixon. He suggests to Emma that Mr. Dixon has fallen in love with her, and that is why she chose to come to Highbury instead of accompanying the Campbells to Ireland. He also tells how Mr. Dixon saved Jane Fairfax's life when she nearly fell overboard during a water party. In passing, Frank notes that Mr. Knightley must have provided a carriage to transport Jane Fairfax and Miss Bates to the party. Emma wonders if this indicates Mr. Knightley's partiality for Jane and becomes upset when she considers that he might marry her. She speaks with Mr. Knightley to assuage her fears, and he disparages Frank Churchill for showing off his own voice by singing at the party.

Analysis: Frank Churchill's sense of etiquette is crucial in this chapter. He realizes that people think that his journey for a haircut was a foolish choice, and, although he is shows no sense of shame about his actions, he is able to downplay this fault as neither something to be gloried in nor something to be ashamed of. The greater fault of Frank Churchill is not his foolishness, but his constant need for attention. As Mr. Knightley points out, Frank Churchill revels in showing off his singing voice at the Coles' party.

This chapter also features another instance in which Frank mentions Jane Fairfax to Emma. After suggesting that Jane may be involved with Mr. Dixon, he suggests that Mr. Knightley may have an interest in her. This is obvious manipulation, for Frank wants to suggest that any man is interested in Jane Fairfax except for him. His insults and rumors, always delivered with a self-regarding smile, are obviously sincere and are clearly meant to indulge Emma. He feeds her information about Jane Fairfax that is ambiguous yet likely disparaging, playing into Emma's tendency to gossip.

Austen uses jealousy as a primary motivation for her characters' actions and realizations. Emma shows an inclination toward Mr. Knightley for the first time when she believes that he might marry Jane Fairfax. Her argument is that he must remain single so that her nephew will inherit Donwell Abbey, but her intense feelings on the matter suggest that she might have other motivations. In turn, Mr. Knightley appears quite jealous of Frank Churchill for his attentions to Emma. He is preoccupied with Frank Churchill's vanity and self-absorption and points out these qualities to Emma at every opportunity.

Chapter Twenty-seven: Harriet Smith visits Emma and tells her that she suspects Robert Martin to be involved with Anne Cox. They shop at Ford's together, and Emma sees Mrs. Weston and Frank Churchill going to visit Miss Bates. While Emma and Harriet continue to shop, Miss Bates invites them to hear Jane Fairfax play at her new piano.

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Analysis: Just as jealousy over Jane Fairfax and Frank Churchill, respectively, seem to motivate romantic feelings in Emma and Mr. Knightley, Harriet Smith's suspicions about Anne Cox cause a rekindling of her worry over Robert Martin and whether or not she made the right decision.

Frank Churchill is deliberately ambiguous toward Emma when she meets him on his way to Mrs. Bates' home. He wavers between shopping with Emma and visiting with the Bates family, but chooses to go with his stepmother to Mrs. Bates' home. His words favor spending time with Emma, but his actions favor visiting with Mrs. Bates. Since Jane Fairfax is staying with Mrs. Bates, this decision proves an obvious choice between the two. There are other indications that Frank Churchill might match well with Jane Fairfax. Both are musical (he sings and she is a pianist).

Chapter Twenty-eight: At the Bates' home, Emma listens to Jane play. Mr. Knightley stops by the Bates' while Emma and Frank are there, but because of the numerous visitors he promises to call another time. Miss Bates thanks Mr. Knightley for sending them his store of apples.

Analysis: At the Bates home, Jane Fairfax is the obvious center of attention. When Emma arrives, Frank Churchill is helping her fix her new piano so that she may play. Mr. Knightley arrives to call on Mrs. and Miss Bates, and by extension, Jane Fairfax. Austen is deliberately ambiguous about Jane Fairfax's courtship possibilities. The actions of both Frank Churchill and Mr. Knightley indicate a possible romantic interest in her, but Frank disguises any possible interest by showing such great attention to Emma, while Mr. Knightley behaves with such dignity that no action can be perceived as outwardly romantic. The main subtlety in the chapter is that Mr. Knightley's behavior is consistent throughout the novel. It seems more likely that he would treat Jane Fairfax kindly without having an ulterior motive, since he has such a high regard for decency and benevolence.

Chapters 29-35

Chapter Twenty-nine: Frank Churchill, who so enjoyed dancing at the Cole's party, plans another one for Highbury. Although initially planned for Randalls, the lack of acceptable space for dancing leads him to plan it instead for the Crown Inn.

Analysis: This chapter demonstrates the planning that goes into the various social events that occur throughout Austen's novels. Everyone's tastes and opinions must be considered, even—to a lesser degree—Miss Bates. There are deep considerations about who to invite and why, how comfortable each person will be, whether or not a location is suitable to all. This is what occupies most of the time of the elites in Highbury such as Emma and the Westons.

Frank Churchill differs from the other men of Highbury, as this chapter makes clear. He has no profession, like Mr. Elton, and he does not behave with the authority or reserve that Mr. Knightley or Mr. Weston show. His major concern is pleasure, the very reason why he organizes a dance for Highbury. Austen shows this through the contrast between what Emma focuses on while planning the party and what Frank Churchill considers. While Emma wants to please everybody, Frank, who obsesses over whether or not there will be enough room to dance, thinks more about ensuring that he enjoys himself at the ball.

Chapter Thirty: A letter arrives from Mr. Churchill to urge his nephew's instant return due to Mrs. Churchill's sudden illness. This ruins the preparations for the ball, and they must postpone the event. When Frank leaves, Emma is certain that he almost tells her that he loved her. She convinces herself that she is in love.

Analysis: Mrs. Churchill exhibits a great influence on her nephew, essentially ordering him home when she feels unwell. There is little sense that Mrs. Churchill's actions are informed

by actual health concerns. She becomes most ill and most in need of her family's company when she wishes to exert control on Frank Churchill.

There is a moment before he leaves in which Frank Churchill nearly breaks down his consistent air of insincerity. He speaks of his warm regard for Hartfield and shows a genuine wish to reveal some honest or true emotion. It is this moment in which Emma believes that Frank Churchill may be in love with her. However, whether or not Frank is interested in Emma or someone else entirely is still unclear. When Frank is prepared to admit to something, it is soon after he mentions a visit he made to see Miss Bates, in which he implies that he spoke to Jane Fairfax.

This is perhaps the best evidence that Frank Churchill does not intend to manipulate Emma into believing that he loves her, but that his attention to her stems instead from his naturally social demeanor. There is a sincerity of emotion here that is never present in Mr. Elton. Despite Frank Churchill's faults, in this matter, his purpose is not to deceive.

Nevertheless, Emma finds herself believing that Frank might love her and convinces herself that she might be in love with him. Emma, who has previously thought of romance only in practical terms, finds herself considering actual love. However, she has no concrete idea what love actually entails. She lists as examples of her love listlessness, weariness, and stupidity, indicating a passing fancy or crush and not substantial emotion. Furthermore, this doubt is inconsistent with Emma's normal behavior. She usually holds firm to her emotions to the point of stubbornness - as she did with Harriet Smith - and the fact that she is unsure whether or not she is in love is a good indication that she is not.

Chapter Thirty-one: Emma has no doubt that she is in love but wonders how much she can actually love Frank Churchill if she is no less happy during his absence. She realizes that she is not in love to her vow never to marry or quit her father. Emma starts to wonder if Frank might instead be a good match for Harriet. Emma scolds Harriet for worrying about Mr. Elton, claiming that it is a constant reminder of her mistake. She asks Harriet to speak less of Mr. Elton for her own sake, and Harriet apologies for being ungrateful.

Analysis: After Emma has opened herself to the idea of falling in love with Frank Churchill (and not simply marrying him as a pragmatic move), she realizes that she does not truly love him. Her realization shows a practical reasoning and introspection previously uncharacteristic of Emma. Still, although she does not love Frank Churchill, she still enjoys his attention. It bolsters her own very high self-regard to know that a man such as Frank is so attentive to her.

However, Emma continues to make the same errors that caused her so much aggravation earlier in the book. She has not learned the lesson of Mr. Elton and fancies the idea of making a match between Frank Churchill and Harriet. She knows the dangers of such thinking and actions but is inordinately tempted.

What Emma does realize with regard to Harriet Smith is how unfortunately obsessive she can be with regards to Mr. Elton. This vexes Emma for a number of reasons. It is a reminder of Emma's mistake in judgment, and, in talking about Mr. Elton, Harriet does not serve her primary purpose to Emma. Harriet is useful by flattering Emma, and, in this situation, she annoys. The situation is only remedied when Harriet apologizes and resumes her role as the obedient, dutiful friend.

Chapter Thirty-two: Emma first sees the new Mrs. Elton at church, but she cannot be in the vicinity of the Elton's without recollecting Mr. Elton's bad behavior and Emma's meddling. Emma finds that Mrs. Elton has no elegance and maintains that Harriet would have been a better wife for Mr. Elton because of her higher social connections. When Emma meets with Mrs. Elton, she compares Hartfield to Maple Grove, where her brother resides, and is quite

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presumptuous, calling Mrs. Weston surprisingly ladylike considering her former occupation. She even calls Mr. Knightley the much less formal "Knightley."

Analysis: In Augusta Hawkins, Mr. Elton has found a perfect match: a woman as vapid and socially conscious as he is. The new Mrs. Elton drops names, constantly offers her own superiority, and treats the members of Highbury society with much less respect than normally accorded. The woman is self-important, ignorant, and ill-bred, with none of the talents that could redeem her as they did Jane Fairfax. As bad as the new Mrs. Elton's manners are, they are made worse by her position in society. Her snobbery and comparisons of Hartfield to Maple Grove are made worse by the fact that her connections in Maple Grove are wealthy but lower class. This perpetuates the theme that social class determines proper manners; Mrs. Elton does not know her proper rank in society.

Calling Mr. Knightley by his last name is a particular affront to propriety, for it presumes equality and intimacy between the two, neither of which is the case. Even Emma and her father speak of their close friend as Mr. Knightley, despite their long acquaintance and equal social status. Assuming that the character names reflect Emma's point of view, there are only a few times when a less formal name is used: between close friends of the same age, between siblings or by an adult to a child, or with regard to an unmarried woman.

Chapter Thirty-three: Mrs. Elton, offended by the little encouragement given by Emma, becomes cold and distant to her. Her manners, and those of Mr. Elton, also become more unpleasant toward Harriet. Mrs. Elton does, however, take a great fancy to Jane Fairfax, a fact which causes Emma to pity Jane for the first time. Jane refuses an invitation to join the Campbells, and Emma suspects that she has some ulterior motive. Mrs. Weston predicts that Mr. Knightley has spent so much time occupied with the idea of not being in love with Jane Fairfax that he will probably end in marrying her.

Analysis: Emma is quite decisive about whom she likes and dislikes, and once she decides that she dislikes Mrs. Elton, there is little chance that she will substantially alter this opinion. In only one respect does her low opinion of Mrs. Elton change: It becomes worse. Once again status plays a consideration. Emma dislikes Mrs. Elton because she presumes herself to be higher in society than she actually, believes that her connections at Maple Grove make her quite respectable. Yet part of this dislike stems from Mrs. Elton's apparent mutual dislike of Emma.

While Emma is invariably polite to Mrs. Elton, as she is to nearly all, the bitterness between the two women indicates that manners can only obscure so much. Despite Emma's outward propriety, Mrs. Elton can sense that Emma dislikes her and the victim of her animosity is none other than poor Harriet Smith. Although Mrs. Elton cannot openly scorn Emma, she can openly treat the lowly Harriet Smith with contempt.

However, the polite feud between Emma and Mrs. Elton does serve to show that Emma herself has harmed others socially. It is Mr. Knightley who reminds Emma that Jane Fairfax has become friends with Mrs. Elton primarily because only Mrs. Elton pays attention to Jane. This implies that Jane Fairfax is somewhat of an outcast in society, likely because Emma has made this the case. Just as Mrs. Elton certainly sensed Emma's dislike of her, others in Highbury society likely realize that Emma dislikes Jane Fairfax and follow her lead. Jane Fairfax is a victim because of Emma's envy.

Chapter Thirty-four: Emma decides to have a party for the Eltons at Hartfield to hide her contempt for the couple. Besides the Eltons, Emma invites Mr. Knightley, the Westons, and Jane Fairfax. During the party, they discuss Jane's trip to the post office and her handwriting. Mr. Knightley makes another disparaging comment about Frank Churchill, claiming his writing is like a woman's, while Emma wonders what letters Jane might receive. Are they sent by Mr. Dixon, or the Campbells, or another person altogether?

Analysis: Although it is obvious to all that Emma dislikes Mrs. Elton, she is forced to invite the Eltons to dinner at Hartfield for reasons of propriety. There may be subtle signs and indications of animosity between the two women, but Emma cannot allow such a public statement of dislike. Propriety takes precedence over true feelings and emotions.

In light of Mr. Knightley's earlier comment about how others have snubbed Jane Fairfax, Emma attempts to remedy the situation. Her invitation to Jane, unlike inviting Mrs. Elton, is genuine and sincere. She invites Jane Fairfax as a way to right her earlier wrongs, but she is also interested in unraveling the mystery of Jane and Mr. Dixon. She still suspects that Jane is somehow involved with Mr. Dixon, even though she has no real evidence. All of the real evidence points to Frank Churchill instead. (This chapter also reinforces Mr. Knightley's dislike of Frank Churchill, which goes beyond the objections that he states). This suggests a different motive for Emma's interest in Jane Fairfax. It is now less jealousy and more an idle curiosity. Jane is hiding some important information. What that entails will soon be clearer to Emma.

Chapter Thirty-five: During the later part of the party, Jane mentions that she must become a governess, which she compares to the slave trade. Mr. Weston arrives at the party after a day of business in London and gives Mrs. Weston a letter from Frank Churchill, who is returning to Highbury since his aunt's health improved.

Analysis: This chapter reveals the likely fate of Jane Fairfax—since she is not from a wealthy family, although raised by one, she must go into a profession as a governess. This is a sharp step down the social ladder. As raised by the Campbells, she was part of the elite and lived as Emma does now. While Emma is an heiress who will be at the center of society even if she remains single, Jane Fairfax, despite her equal talents, must depend on a good marriage (the solution Mrs. Weston found to increase her status in society) or else she will be forced into a demeaning life as a spinster, much like her aunt, Miss Bates. The comparison between the governess trade and the slave trade highlights this injustice.

The chapter also indicates that Frank Churchill will soon return to Highbury. His aunt's health was not the reason for his absence, as Mr. Weston indicates. It was rather her need to exert control over Frank and demand his loyalty. Now that she has flexed her authority over Frank, he is temporarily free to return to Highbury. This is an additional reminder that Frank Churchill is not able to act without considering his aunt's demands. This may explain whatever reluctance he has to admit his feelings or emotions with regards to Emma or anyone else.

Chapters 36-42

Chapter Thirty-six: Mr. Weston discusses Frank Churchill and his aunt with Mrs. Elton and reveals more about the Churchill family. They are proud people and, while his pride is harmless, her pride manifests as arrogance and insolence, even though she has no great familial connections. Mr. John Knightley leaves his sons, Henry and John, to stay with Emma, although he worries that they will be a burden to her, considering her increasing social life. He notes that Emma has been more social in the past six months and spends time with more different people. Mr. Knightley suggests that the children stay with him instead, but Emma reminds him that he has as many social functions as she does, for they attend the same ones, and that she is never absent from her estate.

Analysis: Just as Mr. John Knightley serves as the voice of things that one cannot properly say in Emma, Mrs. Elton serves as the voice for questions that normally would be too rude to ask. Through her persistent questioning about Frank Churchill, we learn more about the ill feelings that Mr. Weston has toward the Churchill family. Mrs. Elton even makes the comparison between Mrs. Suckling (her low-born relative in Maple Grove) and Mrs. Churchill, which is apt considering they are both somewhat low-born but exert influence through 'new' money.

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Mr. John Knightley indicates that Emma cares too much for social functions and amusements. Although this fits with his dour character, it nevertheless wounds Emma's pride, for her brother-in-law has suggested that her social activity takes precedence over her family. Mr. Knightley made a similar criticism about Frank Churchill, which foreshadows his later concerns about Frank Churchill's influence over Emma.

Chapter Thirty-seven: Emma's attachment to Frank Churchill has subsided, but she is now concerned that he is in love with her. When Frank returns, he and his aunt and uncle decide to stay a house nine miles away from Mr. Weston. He begins preparations for a ball at the Crown Inn, and Emma is surprised that he only visits her once in ten days.

Analysis: Emma's concern for Frank Churchill distresses her because she believes that he must be in love with her even though she does not share his feelings. The likelihood that he is in love with her is slim, considering his lack of attention to her in the two months since he left Highbury, but she still worries. When he does arrive, she is convinced that he is no longer infatuated with her - if he ever was—but this does not worry her. If her belief that Frank Churchill must love her indicates some vanity and self-delusion, her reaction to his apparent indifference to her shows some improvement. She does not feel slighted to have less attention.

Chapter Thirty-eight: Frank Churchill behaves oddly towards Emma at the ball at the Crown Inn. During the first dance, Emma and Frank dance second to Mr. Weston and Mrs. Elton, and Mrs. Elton is completely gratified by this. Emma wishes that she could like Frank better than she actually does. When Mrs. Weston encourages Mr. Elton to dance with Harriet, he blatantly refuses, much to Harriet's humiliation. To recover Harriet's dignity, Mr. Knightley asks her to dance. After the ball, Mr. Knightley tells Emma that the Eltons' intention was to wound both Emma and Harriet. They cannot forgive her for wanting Harriet to marry Mr. Elton.

Analysis: Although Emma enjoys Frank Churchill's company and his attention during the Crown Inn ball, this is the extent of her feelings. The only regret she feels is that she cannot feel more towards him. The two can now be completely comfortable with each other's company. Nevertheless, all is not right with Frank Churchill. He is in an uncharacteristically bad mood during the ball, yet the reason remains as yet unclear.

The Eltons' actions in this chapter continue to develop the theme of propriety and the difference between overt behavior and subtle signals. Mr. Elton does not do anything outwardly rude toward Harriet, but it is clear that he intends to snub and humiliate her. The Eltons hide behind the façade of propriety, but their behavior is anything but well-mannered. It is important that Harriet is the victim of the snub rather than Emma because she is an easy target. They can snub the socially inferior Harriet with few consequences, but a similar snub against Emma could not be tolerated.

In rescuing Harriet Smith from humiliation, Mr. Knightley is the paragon of behavior for Emma. For the first time he exhibits a change of behavior toward Harriet: he admits her positive qualities and takes pity on her situation. This is not the only change in Mr. Knightley: his feelings toward Emma become more clear. He dismisses the idea that Emma and he are like siblings, giving greater indication of possible romantic feelings.

Chapter Thirty-nine: Frank Churchill and Harriet arrive at Hartfield the day after the ball. The night before, when Harriet was walking home, a party of gypsies approached Harriet and her companions and chased them. Harriet was assaulted by a group of them and was saved by Frank Churchill, who was on his way to return a pair of scissors to Mrs. Bates. Emma still wonders if Harriet and Frank Churchill might make a good couple but vows not to meddle. Soon the news of Frank's heroism is known throughout Highbury.

Analysis: The story that Harriet Smith tells about Frank Churchill is a reminder that there are less reputable elements outside of the genteel estates of Hartfield and Randalls. The story is

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told from Harriet's point of view, therefore one can assume that some of the details of her assault have been exaggerated (she was accosted mainly by children, who could hardly prove too great a threat). Also notable is that Frank Churchill's destination is Mrs. Bates' home. It seems odd that, immediately after the ball, he would want to visit merely to borrow a pair of scissors. This seems like a feeble excuse for his visit and yet more evidence that he has a secret liaison with Jane Fairfax.

Chapter Forty: Harriet visits Emma several days later to make a confession. She has a parcel with items that reminder of Mr. Elton, including a small box with a court plaster that was used to cover a small cut that Mr. Elton had. Harriet claims that she is now done obsessing over Mr. Elton and vows never to marry, for the person she prefers is too great her superior. Emma gives Harriet some hope that she might be able to marry this unnamed man.

Analysis: Harriet Smith shows her more absurd and immature side in this scene, revealing a childish obsession with Mr. Elton. The remnants that she keeps as mementos are foolish trifles: a bit of a bandage, a small pencil, and such. This makes it quite clear that Harriet does not have very good judgment, an appraisal that causes some concern when she vows never to marry. Considering Harriet's lowly rank, vowing never to marry is as foolish a choice as keeping a bandage as a memento. In this declaration, Harriet continues to mirror and emulate Emma, vowing never to marry just as Emma did. Yet while Emma refuses to marry because she feels that she could never find someone who would measure up to her, Harriet refuses to marry because she feels she will never measure up to the unnamed man she adores.

Harriet and Emma are deliberately ambiguous about the object of Harriet's affection. The two only establish that the man saved her the night of the Crown Inn ball and is someone of high rank, so much so that it is unlikely that the match would ever be successfully made. Emma assumes that Harriet is referring to Frank Churchill, who rescued her from the gypsies, but both of these characteristics also apply to another respectable man of Highbury who showed kindness to Harriet Smith.

Chapter Forty-one: Mr. Knightley only grows to dislike Frank Churchill more, as he suspects double-dealing in Frank's pursuit of Emma. It seemed indisputable that Emma was the object of his affections, but Mr. Knightley suspects that he had an interest in Jane Fairfax the whole time. Over tea at Hartfield, Emma, Frank, Harriet and Jane play word games in which they must guess words. The word that Frank gives Jane to guess is "Dixon," which greatly annoys Jane, who promptly quits the game. Mr. Knightley tells Emma about his suspicions about Frank and Jane, but she thinks that there is no romance between them. Mr. Knightley is irritated by the entire situation.

Analysis: Even though Emma is convinced that Frank Churchill has no romantic interest in her, Mr. Knightley is concerned that he is still pretending to have an feelings for her. He believes that Frank and Jane are having an affair and, as Mr. Knightley has been consistently correct in judging others' actions, this suspicion is almost significant evidence of the affair. Where he errs is in the idea that Frank Churchill will harm Emma through the deception. Emma is perfectly clear that she does not love Frank, but Mr. Knightley still feels threatened by him. This continues to build the possibility that Mr. Knightley is interested in Emma. His greatest care in this situation is that Emma does not get hurt.

Still, although Emma will not be hurt by Frank Churchill, his behavior is still inappropriately deceptive. He does have a manipulative nature, but does not direct it towards Emma. During the game, Frank teases and taunts Jane Fairfax to the point that she must leave the game. The purpose of Frank Churchill's games seems to push Jane Fairfax into losing her sense of reserve and to reveal her true emotions. This scene parallels the earlier incident in which Mr. Elton uses the riddle "charade" to declare his feelings to Emma via Harriet Smith. Emma finds

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herself yet again in the middle of a romantic game in which true feelings and emotions cannot properly be conveyed.

Chapter Forty-two: Mrs. Elton plans a picnic, and Mr. Knightley offers Donwell Abbey as the location. She presumes to make all of the invitations herself, even though it takes place at his estate, but Mr. Knightley tells her that only one woman can invite anyone to Donwell Abbey, and that is the future Mrs. Knightley, whoever she may turn out to be. During the picnic, Emma sees Mr. Knightley and Harriet together, which she finds odd. Jane Fairfax leaves early while Frank Churchill arrives late, primarily due to delays from Mrs. Churchill. Frank is not in a good mood during the party and, while talking with Emma, claims that he is not at all a fortunate person and that he wishes to leave England. He turns down Emma's invitation to a picnic at Box Hill the next day, but finally relents.

Analysis: Mrs. Elton receives a long-awaited comeuppance in this chapter when her presumptions and breaks of etiquette reach an unreasonable level. Her great mistake is to demand the power to invite whomever she pleases to Donwell Abbey, a power that only Mr. Knightley may have. Mr. Knightley's reproach of Mrs. Elton contains an interesting comment. When he says that only the future Mrs. Knightley may invite whomever she chooses to his estate, he gives the first indication that he is interested in marriage. The automatic assumption before this point was that Mr. Knightley had resigned himself to remaining a bachelor.

It now seems more and more likely that Jane Fairfax will suffer the indignation of becoming a governess, and even worse, she may owe her position to Mrs. Elton's intervention. This chapter bolsters the suspicions that Frank Churchill and Jane Fairfax are involved, considering the strange circumstances of his late arrival and her early departure—both are unhappy during their separate visits to the picnic at Donwell Abbey.

Also, Harriet spending time with Mr. Knightley is a notable change in events. This is a reminder of Harriet's earlier claim that she was in love with a man of great status. Harriet has shown no interest in Frank Churchill, so it must be assumed that Emma was mistaken and Harriet has developed feelings for Mr. Knightley.

Chapters 43-49

Chapter Forty-three: The next day, the party goes to Box Hill for a picnic. Frank Churchill is still in a bad mood, but his mood improves when he concentrates only on amusing Emma. The party is listless, so Frank proposes a little game: everyone must say one thing very clever to Emma, or else two things moderately clever, or three things dull. When Miss Bates begins to chatter on incessantly, Emma puts her down harshly, telling her that she is limited to only three dull things. Later on, Emma, Jane and Frank discuss marriage. Jane speaks about how quick marriages can be salvaged, while Frank tells Emma to choose a wife for him and mold her (in her own image). Emma returns to the idea of Frank and Harriet. Afterwards, Mr. Knightley scolds Emma for treating Miss Bates so rudely, telling her that Miss Bates deserves her compassion and not her scorn.

Analysis: Although Miss Bates previously acted only as comic relief in Emma, she serves a greater purpose in this chapter. No matter how absurd, chattering or boorish she may be, even Miss Bates deserves to be treated with some dignity. Her low situation makes her deserving of even kinder treatment, which makes Emma's sharp remark particularly cruel.

As Mr. Knightley reminds Emma, she made a great mistake when she puts down Miss Bates. As one of the highest members of Highbury society, Emma has a duty to treat those of lesser rank with kindness and to take pity on those such as Miss Bates. This is a turning point in Emma's behavior. Although she has thought ill of a number of Highbury residents before (the Eltons, Jane Fairfax), this is the first time that Emma has not behaved politely to one of them.

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This parallels the events of Chapter Forty-two, in which Mr. Knightley acts as the voice of propriety and good manners in terms of Mrs. Elton. He upbraids Emma just as decisively, but there is genuine warmth to his criticism. When he speaks to Emma about her mistake, he points out how admired and warmly considered Emma is. His wish is to improve Emma and not to put her in her place, as he did Mrs. Elton.

Chapter Forty-four: Ashamed of what she has done, Emma visits Miss Bates to apologize for her behavior at Box Hill, but she is not home. Emma waits for her with Mrs. Bates. Miss Bates does arrive and tells Emma that Jane was crying and writing letters to Colonel Campbell and Mrs. Dixon. She will be going to be the governess for Mrs. Smallridge of Maple Grove, thanks to Mrs. Elton, and will be paid well, according to Miss Bates. She also learns that Frank Churchill has suddenly left, since the Churchills requested that he return home.

Analysis: Emma is appropriately ashamed of her behavior, and her attempts to remedy her situation with Miss Bates are sincere and commendable. But Austen spends little time on Emma's newfound modesty, instead switching to news of Jane Fairfax. It is confirmed that Jane must enter a profession as a governess, a job that she earlier compared to the slave trade, and now she is in ill health. Despite Miss Bates' protests that she will be happy as a governess, Jane Fairfax is quite upset by this turn of events. Emma explicitly contrasts her fate with that of Mrs. Churchill. Jane Fairfax is a gracious, talented woman who must take a subservient position merely because of status, while Mrs. Churchill is a demanding, cruel woman who is important in society.

There is now some explanation for Frank Churchill's recent bad mood. Mrs. Churchill yet again demands that Frank Churchill return home. There is more evidence that the fates of Jane Fairfax and Frank Churchill are connected. Both suffer depression almost simultaneously, and both are set to leave Highbury around the same time.

Chapter Forty-five: When Emma returns home, she finds that Mr. Knightley and Harriet have arrived. He tells Emma that he is going to London to spend time with John and Isabella, and is touched to learn that Emma has gone to see Miss Bates. He takes her hand and is about to kiss it, yet suddenly lets it go. The following day, there is news that Mrs. Churchill has died. Emma now realizes that there is no obstacle between Frank and Harriet. She also learns that Jane Fairfax is now in ill health, likely depressed that she must go to Maple Grove.

Analysis: In this chapter, Emma is determined to set right her previous ill will toward Jane Fairfax. She strenuously attempts to visit her and wish her better health. Not only does she think well of Jane, she now wishes to do something about it. Emma acts with a newfound modesty. She is even embarrassed when her devoted but delusional father compliments her for kindness toward Miss Bates.

Mr. Knightley's romantic attentions toward Emma become more overt in this chapter, although he remains reluctant. He takes her hand when he senses her embarrassment over the false praise, a subtle physical gesture that represents a shift from verbal expressions of emotion that predominate the novel. He is at the verge of expressing his love for Emma but still hesitates.

The death of Mrs. Churchill is a truly unexpected event in the novel, for whatever illness she earlier claimed seemed to be a false pretense for getting Frank Churchill to be near her. Still, the major obstacle for Frank Churchill is now removed. He no longer is prevented from declaring his love for anyone. Yet despite the overwhelming evidence that he must be in love with Jane Fairfax, Emma persists in believing that he could love Harriet Smith.

Chapter Forty-six: Mr. Weston urgently requests Emma's presence at Randalls, for Mrs. Weston has important news. When Emma arrives, Mrs. Weston looks quite disturbed. She has news that Frank Churchill and Jane Fairfax have been secretly engaged. Emma tells Mrs. Weston honestly that she was once interested in Frank, but that interest subsided. Still, she criticizes

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Frank for pretending to show affection for her when he was engaged to Jane, particularly when Jane was present.

Analysis: Whether or not Frank Churchill was wrong in devoting his attention to Emma and hiding his engagement to Jane Fairfax is up for debate. As Emma points out, he came to Highbury with professions of openness and simplicity but instead duped everyone. Still, it was evident from his first introduction that Frank harbored some secret and was deliberately deceptive. And although he gave the appearance that he had an interest in Emma, she realized almost immediately that this was not the case and that his interest was more out of vanity and their shared sociability. Also, Mrs. Churchill made it impossible for him to make his romance public without retribution.

The one unqualified positive circumstance of the engagement is that Jane Fairfax will no longer have to become a governess. While Frank does have his faults, he will certainly improve Jane Fairfax's situation, while her impeccable manners will improve his sometimes disreputable behavior. The parallels between Frank Churchill and his father are striking. Both men were constrained in their actions by the Churchill family, and both found happiness with an educated and respectable governess whose status they improve.

Chapter Forty-seven: Emma realizes that Harriet might be upset by the turn of events; for this is the second time that Emma has suggested that someone might be interested in the poor woman. Emma is angry with Frank Churchill for the deception but is at least relieved that Jane will not sink into an insignificant life. When Emma sees Harriet, Mr. Weston has already told her about Frank Churchill. Harriet denies that she ever had an interest in Frank Churchill; instead, Harriet has been fixated on Mr. Knightley. (When she earlier spoke to Emma about her feelings, she mentioned that the man in question saved her. While Emma assumed she meant Frank's actions with the gypsies, in fact she meant Mr. Knightley's kind behavior at the Crown Inn ball after she had been slighted). Emma finally realizes that nobody should marry Mr. Knightley but Emma herself, and that she has lead Harriet to believe that Mr. Knightley could be in love with her. Emma realizes that she has made Harriet believe that her claims are greater than they actually are; she has made the humble Harriet now vain.

Analysis: Mr. Knightley's words to Emma, "you have been no friend to Harriet Smith," prove prophetic in this chapter, as Emma herself realizes. She believes that she has yet again misled Harriet Smith into expecting the wrong romantic attachment. Nevertheless, Mr. Knightley's warning was not prophetic in the manner that Emma imagines. Emma did not damage Harriet Smith by setting her up for another heartbreak. Rather, Emma's great fault is that she made Harriet believe that she could aspire to an unreasonable social status. Emma realizes that part of her vanity is the belief that she knows the secrets of everybody else's feelings. She has been proven consistently wrong on this account because she views the world as she would like it to be. She assumed that Mr. Elton loved Harriet because she wanted it to be so. As her own feelings for Frank Churchill grew, she was convinced that he loved her; as they waned, she believed that his did as well.

Jealousy once again motivates romance in this novel: it takes Frank Churchill to make Mr. Knightley show greater affection toward Emma, and now it is Harriet Smith who makes Emma realize that she loves Mr. Knightley. The great horror of the possible match between Mr. Knightley and Harriet Smith is that, from his actions, Emma believes it to be possible. But, the match must be prevented, for it would cause Mr. Knightley constant difficulties and expose him to intense mockery.

Class once again enters into discussions of marriage. Even if Mr. Knightley does love Harriet Smith, Emma cannot imagine the marriage taking place. Whatever love the two of them have would be fraught with such difficulties that there is virtually no possibility of success.

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Chapter Forty-eight: Emma gives up hope that Mr. Knightley is in love with her. Even if he were, she would still not be able to marry him because of her father's need for constant attention. Mrs. Weston tells Emma that Jane Fairfax regrets being involved in a suspicious private engagement and wishes that she had handled the situation with greater decorum. Emma feels disheartened and alone, since the pregnant Mrs. Weston will soon be preoccupied with her child and Frank Churchill will no longer visit frequently.

Analysis: Emma Woodhouse has thus far been completely satisfied with the condition of her life. In her mind she has everything that she desires: fortune, status, and a comfortable social circle. Yet in this chapter she realizes that an integral part of her happiness depends on Mr. Knightley's affections. Although they have no romantic attachment as of yet, it is important to Emma that she is the most important woman in his life. Realizing that she might lose this position to Harriet Smith makes Emma aware how deeply she cares for him. This helps to explain why no attachment between Emma and Mr. Knightley has been formed earlier. Both already realized that they were the most important person in the other's life.

The discussion between Mrs. Weston and Emma concerning Frank Churchill and Jane Fairfax brings up the important point that the two must certainly be in love with one another. Both endured a great deal of pain during their secret engagement and risked their reputation among society by deceiving their friends and family. As Emma states, "her affection must have overpowered her judgment." Yet love cannot entirely excuse deception; both Jane and Frank behaved improperly. Since all turned out well for the two of them - they hurt nobody during their deception and will be properly married soon - Austen's major point is that their behavior was wrong for reasons of manners. Even without any negative consequences, the deception was wrong as a breach of decorum.

At this point in the novel, Emma is alone, outside the social interactions of her friends. Everyone else has already married (the Westons) or plans to (Frank and Jane). She may always have her wealth and status, but Emma still may risk loneliness by clinging to her self-absorption. This isolation will not come from becoming a social pariah but will instead occur if she remains immature and vain among responsible adults with greater responsibilities to consider.

Chapter Forty-nine: Mr. Knightley stops by Hartfield to see Emma, and they discuss Frank Churchill and Jane Fairfax. He fears that Jane will be miserable with a man as intolerable as Frank Churchill but hopes that she will improve him. Mr. Knightley admits that he envies Frank in one respect. Emma fears that he will mention Harriet, but Mr. Knightley then professes his love for Emma. The two are now reassured of their love for one another.

Analysis: The final decision on Frank Churchill's actions comes when Emma discusses his engagement with Mr. Knightley. While Mr. Knightley has always held a low opinion of Frank Churchill out of jealousy for his apparent affection for Emma, he now realizes how he underrated him. Mr. Knightley serves as the final judge of character in the novel, and, when he comes to forgive Frank Churchill this is a cue from Austen that Frank, for all of his faults, should not be considered disreputable.

Once again, manners and etiquette obscure the true emotions and cause dangerous mixed signals. The great propriety that Emma shows in dealing with Frank Churchill makes it unclear what feelings she may have. Mr. Knightley from this concluded that she might be in love with Frank. It is necessary to discern what each character does or does not feel under the heavy veil of polite behavior. In believing that Emma might love Frank, Mr. Knightley made his one major error.

Mr. Knightley professes love in a measured and utterly dignified manner that is very different from the fawning adoration that Mr. Elton showered upon Emma in the carriage ride. When he and Emma declare their love for one another, it is occasion for relief, rather than for

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abundant joy. Austen suggests that a match between the two was inevitable as they are the two highest members of Highbury society. Moreover, Mr. Knightley's criticisms of her were merely preparation for making her a suitable wife.

Chapters 50-55

Chapter Fifty: Emma now has two obstacles to a marriage with Mr. Knightley: her father and Harriet Smith. Emma cannot marry Mr. Knightley while her father lives, for any marriage would greatly inconvenience him. Moreover, she does not know how to break the news to Harriet. She attempts to get Harriet invited to stay with Isabella in London, where she could be distracted. Frank Churchill writes a letter to Mrs. Weston, which expresses regret for his deception and clarifies some of his behavior. He writes that Emma is a young woman unlikely ever to be attached, for she is so complete in herself, and that he was often tempted to let her know about Jane.

Analysis: This chapter serves mostly to clarify earlier inconsistencies in Frank Churchill's behavior, as well as imminent obstacles that Emma and Mr. Knightley must face. The letter from Frank Churchill also solves some of the plot's mysteries: he was the one who sent the piano to Jane Fairfax, and he ordered it when he was in London ostensibly getting his hair cut. When he left Emma to return to the Churchills and seemed to be on the verge of admitting something, he was considering telling her the secret of his engagement. Finally, when Jane Fairfax was miserable and ready to accept the job as a governess, it was because she was so ashamed of her secretive behavior she broke off the engagement.

The letter also once again returns to the issue of manners and unspoken emotions. Frank Churchill's assumptions contrast directly with Mr. Knightley's. While Mr. Knightley assumed that Emma believed herself to be the object of Frank Churchill's affections, Frank Churchill assumed that Emma realized that Frank and Jane were secretly in love. Because Emma's great propriety left so much unspoken, both men made equally invalid assumptions about what she believed.

Chapter Fifty-one: Mr. Knightley and Emma discuss Frank Churchill's letter come to the same conclusion: Frank Churchill did not behave well, but he was partially justified, especially since there has been no final harm. They also consider the various options to deal with Emma's father. Mr. Knightley suggests moving him to Donwell Abbey with Emma, but Emma is concerned that it will cause the old man great discomfort. Finally they decide that Mr. Knightley will move to Hartfield instead.

Analysis: This chapter makes very clear that Mr. Woodhouse is more than just a harmless curmudgeon who takes pleasure in his complaints. He is an intractable obstacle for Emma, too concerned with his own comfort to allow his own daughter to marry. In this manner he parallels Mrs. Churchill: both characters use appearances of frailty and ill health to demand obedience from children they raised.

Austen also returns to the theme that Emma Woodhouse has the societal power of a man, rather than a single young woman. In this way, the relationship between Emma and Mr. Knightley reverses traditional gender roles. Mr. Knightley is the one who makes sacrifices and must modify his customs and behavior. It is he who must give up his home to move elsewhere upon marriage.

The considerations that the two of them make about their marriage reinforce the social dynamic in Highbury. A marriage between Mr. Knightley and Emma affects more than just those two. It affects Mr. Woodhouse, who might lose the daughter who cares for him. It affects Isabella's son, Henry, who now might lose his place as the inheritor of Donwell Abbey if Emma and Mr. Knightley produce an heir. This particular situation also affects Harriet Smith, who once

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again must bear the pain of rejection from a man who is too socially superior for her to rightfully consider.

Chapter Fifty-two: Harriet finally learns about Emma and Mr. Knightley and bears the news well enough. Emma visits the Bates in order to see Jane Fairfax. Mrs. Elton is also there and tells Emma that she knows the good news about her and Mr. Knightley. Emma learns that Frank Churchill and Jane Fairfax will marry soon, after an appropriate period of mourning for Mrs. Churchill.

Analysis: With Harriet gone from Highbury, Emma is free to enjoy Mr. Knightley's presence. This chapter emphasizes the inappropriateness of Emma's friendship with Harriet Smith. Harriet is a burden to Emma with her consistent heartbreaks and fragile nature, but in this case she bears the news about Mr. Knightley well. Austen gives the sense that Harriet's disappointment is necessary and even appropriate in order to force her to settle on a man who has an equal status. Unlike her situation with Mr. Elton, Harriet is entirely to blame for any pain she has suffered because of her feelings for Mr. Knightley. Since Mr. Knightley did not mislead her, Harriet's belief that he might love her is entirely a product of her developing vanity.

The chapter also reinforces the earlier theme that marriage does not simply affect the prospective husband and wife. Just as Emma and Mr. Knightley have to think about others' desires and emotions, Jane Fairfax and Frank Churchill must show the proper respect to others. Marrying so soon after Mrs. Churchill died would be an affront to her memory, since it would indicate how the ill-tempered old woman prevented Frank from doing as he pleased.

Chapter Fifty-three: Mrs. Weston gives birth to a little girl, Anna, and begins discussing the possibility of marrying her to one of Isabella's sons. Emma and Mr. Knightley publicly share the news of their engagement. Mr. Woodhouse dislikes the idea of Emma marrying Mr. Knightley because it would force him to change his habits. Still, he inevitably assents to the marriage, and Emma hopes that time and reassurance will inevitably soften the old man. Emma tells Mr. Knightley that she cannot call him by his first name but promises to call him George after they are married.

Analysis: Austen explores the dynamics of marriage and courtship in this chapter with the reminder that elite parents immediately plan for their child's marriage. Just barely after she has been delivered, Anna Weston already seems a possible match for Henry Knightley. Also, the birth of Anna Weston gives additional light on the role of the governess. Emma notes that Miss Weston will be performing essentially the same job for her daughter that she did when she taught Emma at Hartfield.

Other details of the formality of courtship emerge. To Emma, her fiancé will be Mr. Knightley until they marry, and only then will she call him George. She still considers it improper to use his first name, even though they are engaged. Also, there is proper etiquette for revealing news of the marriage that Emma and Mr. Knightley must follow. Mr. Woodhouse, the most difficult case, must know almost immediately, and it is also proper form to tell the Westons. However, there are few members of Highbury society who can be ignored; it would even be impolite not to tell Jane Fairfax and Miss Bates the news.

Chapter Fifty-four: Harriet Smith is to be married to Robert Martin. Emma is somewhat disappointed by Harriet's decision, as Mr. Knightley suspects, but he reminds her that Harriet will be happy and secure. When Frank Churchill and Jane Fairfax visit Highbury, Emma realizes that Mr. Knightley was the most suitable choice for her.

Analysis: This chapter concludes Harriet Smith's romantic pursuits, as she agrees to marry the man whom she was originally meant to marry. She has given up the pretensions that Emma instilled in her and finally accepted her devoted suitor. This emphasizes the negative effect that Emma had on the young woman. If not for Emma's interventions, Harriet would have

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married Robert Martin sooner and been immediately content. By taking Harriet under her wing and giving her a sense of vanity, Emma postponed Harriet's happiness with a succession of heartbreaks.

It is important to note how Emma has changed in this chapter. She is a bit disappointed by Harriet's engagement, for she still harbors some wish that Harriet could find a more highborn husband, but comes to realize that Harriet's connections are worse than Robert Martin's and that Harriet can only benefit from the match. Emma has come to agree with Mr. Knightley's earlier view that Harriet's marriage to Robert Martin is the most sensible choice.

The similarity between Emma Woodhouse and Frank Churchill becomes more evident in this chapter. Both require spouses who will bring out their best qualities while subduing their worst. Frank Churchill and Emma indulge each other's vanity and immaturity, but with the influence of Jane Fairfax and Mr. Knightley, respectively, Frank and Emma become more sensible and decent persons. It becomes clear that they would ultimately have been unsuitable for one another.

In the novel, the relationships that work best are those in which the spouses complement each other but do not necessarily resemble one another—Mr. and Mrs. Elton share a vulgar attention to social status and an utter lack of consideration for others' feelings. But Jane Fairfax counters Frank's insubstantial character with a reserved demeanor, Robert Martin is sensible where Harriet Smith is foolish and gullible, and Mr. Knightley is perceptive where Emma misjudges situations.

Chapter Fifty-five: Harriet writes to Emma about Robert Martin and admits that she was silly to consider Mr. Knightley. Harriet has learned the truth about her parents: her father was a respectable tradesman who could provide for her stay at Mrs. Goddard's school. Emma meets Robert Martin and becomes convinced that Harriet will be happy with him. Harriet marries Robert Martin, Frank Churchill marries Jane Fairfax, and later, after Mr. Woodhouse is placated, Emma marries Mr. Knightley.

Analysis: Everything is set right in this chapter: Harriet becomes a respectable member of society when she learns of her family connections and finds happiness with Robert Martin. She is, as Emma had hoped, from a decent family and can now enter society without any undue suspicion.

Not surprisingly, Mr. Woodhouse becomes supportive of his daughter's marriage when he realizes that it will benefit his own comfort. He agrees to the marriage after a string of robberies because he thinks that Mr. Knightley's presence at Hartfield will keep him safe.

Emma herself finally fulfills Austen's expectations and is married to Mr. Knightley. Upon her marriage, she is set to leave Highbury for a vacation to the ocean, the first instance in the novel in which she leaves her home. If Emma has conceded some of her independence to Mr. Knightley and allowed herself to be less than the center of attention, she has opened herself to new experiences and the possibility of a life in which things remain acceptably beyond her control.

Self Assessment

Multiple Choice Questions:

1. Jane Austen was born on December 16, ...

(*a*) 1785 (*b*) 1675

(*c*) 1775 (*d*) 1975

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2. In 1795, Austen met Tom Lefroy, the .... of their neighbors at Steventon.
   (*a*) Son (*b*) Daughter
   (*c*) Cousin (*d*) Nephew
3. Austen completed the first draft of her next novel, titled "The Elliots" in July ....
   (*a*) 1816 (*b*) 1814
   (*c*) 1788 (*d*) 1917
4. In the .... Austen works began to receive major scholary attention.
   (*a*) 21st century (*b*) 20th century
   (*c*) 18th century (*d*) 19th century

8.3 Summary

- Emma, by Jane Austen, is a novel about the perils of misconstrued romance. The novel was first published in December 1815.
- Austen's novel, focusing on courtship and marriage, remain well-known for their satiric depictions of English society and the manners of the era.
- "Emma" was first published by John Murray in December of 1815.
- In the 20th century, Austen's works began to receive major scholarly attention, specifically with the publication of A.C.
- Emma's viewpoint predominates the novel, and Austen gives her perspective on nearly every event, but it is not the only perspective.
- An important consideration in Emma and, Jane Austen's novels in general, is social status, particularly when it concerns marriage.

8.4 Keywords

Epistolary : relating to writing of letter.

Uncouth : lacking good manners.

8.5 Review Questions

1. Write a note on the fiction "Emma".
2. Write an essay on the biography of Jane Austen.
3. Explain the detailed study of the text.

Answers: Self Assessment

1. (*c*) 2. (*d*)
3. (*a*) 4. (*b*)

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8.6 Further Readings

Books

Emma (E Text) — Jane Austen

Jane Austen — Tony Tanner

Jane Austen: the World of her Novels — Deirdre Le Faye

Online links

http://pinkmonkey.com/booknotes/monkeynotes/pmEmma02.asp

http://www.austen.com/emma/

http://www.online-literature.com/austen/emma/1/

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Unit 9: Emma Plot Construction

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9.1.1 Summary of Plot Construction

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Objectives

After studying this unit, you will be able to:

- Explain the plot construction of Emma
- Discuss the summary of the plot construction.

Introduction

Emma Woodhouse is the top girl in her town. She's rich, pretty, and intelligent. She swears she will never marry, and takes up matchmaking, which she thinks she's good at. While doing this she manages to break some hearts and get a marriage proposal from Mr Elton, who she was trying to match-make with her best friend, Harriet. While sunbbing the other girl the village (who would've been her friend but who Emma looks down on), Jane fairfax, a shy girl, she also gets involved in a friendly courtship with Mr. Frank Churchill, a young rich man who is very friendly and a big flirt. Her self-appointed mentor, Mr Knightley (brother-in-law) disapproves, but Emma dosen't listen to him. He thinks Emma isn't doing a good job at matchmaking or anything for that matter, but she just brushes him off mostly. He also thinks Frank Churchill is a improper guy, but he's biased. Frank Churchill, while being friendly and flirty, manages to accidentally get a crush on Emma, but the next time she sees him, is over her. Meanwhile, he enjoys joining her in teasing Jane and mocking her and her aunt, Miss Bates. Jane is much more intelligent and prettier than Harriet, but Emma's dislike for her stems in jealousy and grows through Jane's shyness, which Emma interprets as snobbery, not realizing that she is the real snob. After awhile, after insulting Miss Bates publicly, Emma gets a rather large scolding from Mr knightley, and goes to make amends with Jane and Miss Bates. Miss Bates, always agreeable, forgives her immediately, but Jane, pretending to be sick, refuses to see her. Emma goes home, puzzled. She tries to visit Jane again, when she hears that other people have seen her, but is told she is too sick to see anyone. She tried to send medicine, only to have it returned. Finally, realizing in despair that Jane is not so willing to forgive her, stops. She is confused, sorry for mocking Jane, and annoyed at her previous best friend, Harriet, who confessed she had a crush on Mr Knightley, who Emma is secretly in love with. Meanwhile, she finds the shocking news that Frank Churchill all this time was engaged to Jane Fairfax. Shocked and dismayed at Frank's behavior, not only to herself, but his nasty treatment of Jane, understand's Jane's feelings towards her immediately. Jane saw Emma as competition. Now

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that the engagement is open, Jane begs Emma to forgive her, and they become good friends. Harriet marries a Mr Martin, who she secretly loved all along, and Mr Knightley, over his grudge (jealousy) of Frank Churchill, proposes to Emma, who, although friendly with Frank, never was in love with Frank. Emma and Frank are still friends, and all ends happily.

9.1 Plot Construction

Although conceived that she herself will never marry, Emma Woodhouse, a precocious twenty-year-old resident of the village of Highbury, imagines herself to be naturally gifted in conjuring love matches. After self-declared success at matchmaking between her governess and Mr. Weston, a village widower, Emma takes it upon herself to find an eligible match for her new friend, Harriet Smith. Though Harriet's parentage is unknown, Emma is convinced that Harriet deserves to be a gentleman's wife and sets her friend's sights on Mr. Elton, the village vicar. Meanwhile, Emma persuades Harriet to reject the proposal of Robert Martin, a well-to-do farmer for whom Harriet clearly has feelings.

Harriet becomes infatuated with Mr. Elton under Emma's encouragement, but Emma's plans go awry when Elton makes it clear that his affection is for Emma, not Harriet. Emma realizes that her obsession with making a match for Harriet has blinded her to the true nature of the situation. Mr knightley, Emma's brother-in-law and treasured friend, watches Emma's matchmaking efforts with a critical eye. He believes that Mr. Martin is a worthy young man whom Harriet would be lucky to marry. He and Emma quarrel over Emma's meddling, and, as usual, Mr. Knightley proves to be the wiser of the pair. Elton, spurned by Emma and offended by her insinuation that Harriet is his equal, leaves for the town of Bath and marries a girl there almost immediately.

Emma is left to comfort Harriet and to wonder about the character of a new visitor expected in Highbury—Mr. Weston's son, Frank Churchill. Frank is set to visit his father in Highbury after having been raised by his aunt and uncle in London, who have taken him as their heir. Emma knows nothing about Frank, who has long been deterred from visiting his father by his aunt's illnesses and complaints. Mr. Knightley is immediately suspicious of the young man, especially after Frank rushes back to London merely to have his hair cut. Emma, however, finds Frank delightful and notices that his charms are directed mainly toward her. Though she plans to discourage these charms, she finds herself flattered and engaged in a flirtation with the young man. Emma greets Jane Fairfax, another addition to the Highbury set, with less enthusiasm.

Did u know? Jane is beautiful and accomplished, but Emma dislikes her because of her reserve and, the narrator insinuates, because she is jealous of Jane.

Suspicion, intrigue, and misunderstandings ensue. Mr. Knightley defends Jane, saying that she deserves compassion because, unlike Emma, she has no independent fortune and must soon leave home to work as a governess. Mrs. Weston suspects that the warmth of Mr. Knightley's defense comes from romantic feelings, an implication Emma resists. Everyone assumes that Frank and Emma are forming an attachment, though Emma soon dismisses Frank as a potential suitor and imagines him as a match for Harriet. At a village ball, knightley earns Emma's approval by offering to dance with Harriet, who has just been humiliated by Mr. Elton and his new wife. The next day, Frank saves Harriet from Gypsy beggars. When Harriet tells Emma that she has fallen in love with a man above her social station, Emma believes that she means Frank. Knightley begins to suspect that Frank and Jane have a secret understanding,

and he attempts to warn Emma. Emma laughs at Knightley's suggestion and loses Knightley's approval when she flirts with Frank and insults Miss Bates, a kindhearted spinster and Jane's aunt, at a picnic. When Knightley reprimands Emma, she weeps.

News comes that Frank's aunt has died, and this event paves the way for an unexpected revelation that slowly solves the mysteries. Frank and Jane have been secretly engaged; his attentions to Emma have been a screen to hide his true preference. With his aunt's death and his uncle's approval, Frank can now marry Jane, the woman he loves. Emma worries that Harriet will be crushed, but she soon discovers that it is Knightley, not Frank, who is the object of Harriet's affection. Harriet believes that Knightley shares her feelings. Emma finds herself upset by Harriet's revelation, and her distress forces her to realize that she is in love with Knightley. Emma expects Knightley to tell her he loves Harriet, but, to her delight, Knightley declares his love for Emma. Harriet is soon comforted by a second proposal from Robert Martin, which she accepts.

Notes The novel ends with the marriage of Harriet and Mr. Martin and that of Emma and Mr. Knightley, resolving the question of who loves whom after all.

9.1.1 Summary of Plot Construction

Emma is a novel of courtship and social manners. The majority of the book focuses on the question of marriage: who will marry whom and for what reasons will they marry: love, practicality, or necessity? At the center of the narration is the title character, Emma Woodhouse, a heiress who lives with her widowed father at their estate, Hartfield. Noted for her beauty and cleverness, Emma is somewhat wasted in the small village of Highbury but takes a great deal of pride in her matchmaking skills. Unique among other women her age, she has no particular need to marry: she is in the unique situation of not needing a husband to supply her fortune.

At the beginning of the novel, Emma's governess, Miss Taylor, has just married Mr. Weston, a wealthy ma who owns Randalls, a nearby estate. Without Miss Taylor as a companion, Emma feels suddenly lonely and decides to adopt the orphan Harriet Smith as a protege. Harriet lives at a nearby boarding school and knows nothing of her parents. Emma concludes that Harriet's father must have been a gentleman and advises the innocent Harriet in virtually all things, including her choice of society. She suggests that Harriet does not spend any more time with the Martins, a local family of farmers whose son, Robert, has paid Harriet much attention. Instead, Emma plans to play matchmaker for Harriet and Mr. Elton, the vicar of the church in Highbury.

The friendship between Emma and Harriet does little good for either of them, a fact which Mr. Knightley, a neighbor and old friend, immediately notices. Harriet indulges Emma's worst qualities, giving her opportunity to meddle and serving only to flatter her. Emma in turn fills Harriet Smith with grand pretensions that do not suit her low situation in society. When Robert Martin proposes to Harriet, she rejects him based on Emma's advice, thinking that he is too common. Mr. Knightley criticizes Emma's matchmaking because he views Robert Martin to be superior to Harriet; while he is respectable, she is from uncertain origins. Emma's sister, Isabella, and her husband, Mr. John Knightley, visit Highbury, and Emma uses their visit as an opportunity to reconcile with Mr. Knightley after their argument over Harriet. Yet, she still believes that Mr. Elton is a far more suitable prospect than Robert Martin.

At first Emma seems to have some success in her attempts to bring Harriet and Mr. Elton together. The three spend a good deal of leisure time together, and he seems receptive to all

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of Emma's suggestions. When Harriet is unable to attend the Westons' party on Christmas Eve, however, Mr. Elton focuses all of his attention solely on Emma. When they travel home by carriage from the party, Mr. Elton professes his adoration for Emma and dismisses the idea that he would ever marry Harriet Smith. Mr. Elton intends to move up in society and is interested in Emma primarily for her social status and wealth. Emma promptly rejects Mr. Elton, who is highly offended and promptly leaves Highbury for a stay in Bath.

Emma is shocked by her poor judgment of the situation and belief that Mr. Elton would be a good match for Harriet. She realizes that Mr. Knightley may have been correct in some of his advice to her, but she is still not convinced that Harriet should demean herself by associating with Robert Martin. After Mr. Elton's departure, Emma is forced to break the news to a broken-hearted Harriet.

The village of Highbury is impatiently anticipating the visit of Frank Churchill, Mr. Weston's son from his first marriage. After the death of his wife, Mr. Weston sent the child to be raised by his wife's family, acknowledging that he did not have enough wealth to provide for the boy. Frank is thought to be an ideal match for Emma and, without having met him, Emma agrees that his age and breeding make him a good suitor for her.

Another character who occupies Emma's thoughts is Jane Fairfax, the granddaughter of Mrs. Bates, the impoverished widow of the former vicar, and the niece of Miss Bates, a chattery spinster who lives with her mother. Jane is equal to Emma in every respect (beauty, education, talents) except for status and provokes some jealousy in Emma. Jane will soon visit Highbury because the wealthy family who raised her after her parents' death has gone on vacation.

In the meantime, Mr. Elton returns from Bath with news that he is engaged to a Miss Augusta Hawkins. This news, along with an awkward meeting with the Martins, greatly embarrasses poor Harriet.

Frank Churchill finally visits the Westons, and Emma is pleased to discover that he lives up to her expectations. Emma and Frank begin to spend time together, but she notices that he seems to be somewhat insubstantial and immature. He makes a day trip to London for the sole reason of getting his hair cut; an act that even Emma acknowledges is superficial. As Frank and Emma continue to spend more time in each other's company, Mr. Knightley becomes somewhat jealous. He disapproves of Frank, convinced that he is not to be trusted, especially with Emma's heart. Emma in turn becomes jealous as she suspects that Mr. Knightley might be in love with Jane Fairfax.

Emma's friendship with Frank Churchill is bolstered by his seemingly shared disdain for Jane Fairfax. Frank confirms Emma's suspicions that Jane might be involved with Mr. Dixon, a married man, even though this is only idle gossip. Soon afterward, Jane Fairfax receives a pianoforte from London, and Emma and Frank conclude that it was sent to her by Mr. Dixon.

Task Which character accompanies the Emma's thoughts in the novel?

Frank Churchill must abruptly leave Highbury when he learns that his aunt is unwell. She is an insufferable woman, proud and vain, and she exercises great authority over her nephew. Thinking that Frank is ready to process his love for her, Emma convinces herself that she is in love with him but is uncertain how to tell if her feelings are sincere. Finally, she realizes that she must not be in love with him because she is as happy with him absent as she was with him present.

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Mr. Elton brings his new wife back to Highbury. She is a vapid name-dropper, who compares everything to the supposedly grand lifestyle of her relatives and addresses her new peers in Highbury with a startling lack of formality. Emma takes an instant dislike to her, and upon realizing this, Mrs. Elton takes a dislike to Emma.

When Frank Churchill returns, he and Emma sponsor a ball at the Crown Inn. It is generally assumed that Frank and Emma have formed an attachment, but Emma has already ceased to imagine Frank as her own suitor and perceived him as a potential lover for Harriet. During the ball, Mr. Elton takes the opportunity to humiliate Harriet, openly snubbing her in front of the other guests. Mr. Knightley undercuts this social slight by graciously dancing with Harriet in Mr. Elton's stead.

The next day, while walking home, Harriet is attacked by a group of gypsy beggars, but Frank Churchill saves her. His gallant rescue becomes the talk of Highbury and leads Emma to confirm her belief that he would be a suitable match for Harriet. While discussing the event, Harriet admits that she has feelings for the man who saved her, though she does not explicitly name Frank Churchill. Thanks to this new infatuation, Harriet is finally past her heartbreak for Mr. Elton.

Self Assessment

Fill in the blanks:

1. Emma Woodhouse is the .... girl in her town.
2. Jane is .... and accomplished, but Emma dislikes her.
3. Mr. Elton bring his new .... back to Highbury.
4. Harriet is finally past her heartbreak for ....

Mr. Knightley begins to suspect that Frank Churchill has a secret relationship with Jane Fairfax, but Emma laughs at him and continues to flirt with Frank Churchill. At an outing at Box Hill, Frank Churchill's bad influence over Emma comes to a head, and Emma insults Miss Bates to her face. Afterwards, Mr. Knightley severely scolds Emma for her behavior. When Emma visits Miss Bates to apologize, she discovers how much her insult has damaged her relationship with the family.

After the death of his aunt, Frank is suddenly free to reveal that he has been secretly engaged to Jane Fairfax. The engagement had to remain a secret because of his aunt's disapproval and threat to disown him if he made a bad match. Frank Churchill's flirtatious behavior toward Emma is revealed to be nothing more than a ruse meant to divert attention from his feelings for Jane. When Emma attempts to break the bad news of Frank Churchill's engagement to Harriet, Emma learns that Harriet is actually in love with Mr. Knightley, who "rescued" her at the Crown Inn ball. With Harriet's revelation, Emma realizes that she is in love with Mr. Knightley herself. Emma concludes that, not only has been put her friend in the position of yet another heartbreak, but she has done Harriet a great disservice by making her think that she could aspire to such heights of society.

Mr. Knightley soon professes his love for Emma, and they plan to marry. Yet there are two obstacles: first, if Emma were to marry, she would have to leave her father, who would not be able to bear the separation; second, she must break the news to Harriet. Mr. Knightley decides to move in to Hartfield after their marriage to allay Mr. Woodhouse's fears of being left alone. Harriet takes the news about Mr. Knightley well and soon after reunites with Robert Martin. The novel concludes with three marriages: Robert Martin and Harriet, Frank Churchill and Jane Fairfax, and finally, Mr. Knightley and Emma.

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9.2 Summary

- Mr. Knightley defends Jane, saying that she deserves compassion because, unlike Emma, she has no independent fortune and must soon leave home to work as governess.
- Without Miss Taylor as a companion, Emma feels suddenly lonely and decides to adopt the orphan Harriet Smith as a protege.
- The friendship between Emma and Harriet does little good for either of them, a fact which Mr. Knightley, a neighbor and old friend, immediately notices.
- At first Emma seems to have some success in her attempts to bring Harriet and Mr. Elton together.
- After the death of his aunt, Frank is suddenly free to reveal that he has been secretly engaged to Jane Fairfax.

9.3 Keywords

Conjuring : cause to appear as if by magic.

Infatuation : be inspired with an intense but short-lived passion for.

Adoration : love and respect deeply.

9.4 Review Questions

1. Examine the plot construction of work titled “Emma”.
2. Explain the summary of plot construction.

Answers: Self Assessment

1.	Top girl	2.	Wife
3.	Beautiful	4.	Mr. Elton.

9.5 Further Readings

Books

Emma (E Text) — Jane Austen

Jane Austen — Tony Tanner

Jane Austen: the World of her Novels — Deirdre Le Faye

Online links

http://pinkmonkey.com/booknotes/monkeynotes/pmEmma78.asp

http://www.bookrags.com/notes/emma/SUM.html

Unit 10: Emma Characterization and all Major and Minor Themes

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Objectives

After studying this unit, you will be able to:

- Explain the analysis of major characters
- Discuss all the major and minor themes.

Introduction

Jane Austen began writing Emma in 1814, and the book was published anonymously for the first time in 1816. Anne Taylor, Emma's governess, who had been extremely close to both Emma and her father, moves out to live with Mr. Weston. In the absence of this confidante, Emma looks for a new friend and becomes acquainted with the seventeen years old, illegitimate girl Harriet. Emma Woodhouse, a twenty-one-year-old girl. She lives with her father, her mother already died at a very young age. So Emma was raised from the day of her fifth birthday on by a governess, Miss Taylor. Emma herself says about Miss Taylor that she 'fell little short of a mother in affection.' At the beginning of the novel, however, Miss Taylor has just married Mr. Weston. So Emma is being left alone after sixteen years of companionship of Miss Taylor. As much as she dislikes the fact that her governess married it was in fact she who brought the two lovers together.

10.1 Major Characters

Emma Woodhouse

Emma Woodhouse is the protagonist of the story, is a beautiful, high-spirited, intelligent, and 'slightly' spoiled young woman of the age of twenty. Her mother died when she was very young, and she has been mistress of the house ever since, certainly since her older sister got married. Although intelligent, she lacks the necessary discipline to practice or study anything in depth. She is portrayed as very compassionate to the poor, but at the same time has a strong

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sense of class. Her affection for and patience towards her hypochondriac father are also noteworthy. While she is in many ways mature for her age, Emma makes some serious mistakes, mainly due to her conviction that she is always right and her lack of real world experience. Although she has vowed she will never ever marry, she delights in making matches for others.

Notes Emma Woodhouse seems unable to fall in love, until jealousy makes her realize that she has loved Mr. Knightley all along.

George Knightley

George Knightley is about thirty-seven years old, is a close friend of Emma, and her only critic, although he cares deeply for her. Mr. Knightley is the owner of the neighbouring estate of Donwell Abbey, which includes extensive grounds and a farm. He is the elder brother of Mr. John Knightley, the husband of Emma's elder sister Isabella. Mr Knightley is very annoyed with Emma for persuading Harriet to turn down Mr Martin, thinking that the advantage is all on Harriet's side; he also warns Emma against matchmaking Harriet with Mr. Elton, correctly guessing that Mr. Elton has a much higher opinion of himself. He is suspicious of Frank Churchill and his motives; although his suspicion turns out to be based mainly on jealousy of the younger man, his instincts are proven correct by the revelation that Frank Churchill is not all that he seems.

Mr. Frank Churchill

Mr. Frank Churchill is Mr. Weston's son by his previous marriage, is an amiable young man, who manages to be liked by everyone except Mr. Knightley, who considers him quite immature, although this partially results from his jealously of Frank's supposed 'pursuit' of Emma. After his mother's death, he was raised by his wealthy aunt and uncle, whose last name he took. Frank enjoys dancing and music and living life to the fullest. Frank may be viewed as a careless but less villainous version of characters from other Austen novels, such as Mr. Wickham from Pride and Prejudice or Willoughby from Sense and Sensibility.

Jane Fairfax

Jane Fairfax is an orphan whose only family consists of an aunt, Miss Bates, and a grandmother, Mrs. Bates, is regarded as a very beautiful, clever, and elegant woman, with the best of manners, and is also very well-educated and exceptionally talented at singing and playing the piano; in fact, she is the sole person whom Emma envies. She has little fortune, however, and seems destined to become a governess – a prospect she dislikes.

Harriet Smith

Harriet Smith is a young friend of Emma's is a very pretty but unsophisticated girl who is too easily led by others, especially Emma; she has been educated at a nearby school. The illegitimate daughter of initially unknown parents, she is revealed in the last chapter to be the daughter of a fairly rich and decent tradesman, although not a "gentleman". Emma takes Harriet under her wing early in the novel, and she becomes the subject of some of Emma's misguided matchmaking attempts. Harriet initially rebuffs a marriage proposal from farmer Robert Martin because of Emma's belief that he is beneath her, despite Harriet's own doubtful origins. She then develops a passion for Mr. Knightley, which is the catalyst for Emma realising her own feelings. Ultimately, Harriet and Mr. Martin are wed, despite Emma's initial meddling. The now wiser Emma approves of the match.

Augusta Elton

Augusta Elton is formerly Miss Hawkins, is Mr. Elton's wife. She is moneyed but lacks breeding and possesses moderately good manners, at best. She is a boasting, domineering, pretentious woman who likes to be the centre of attention and is generally disliked by Emma and her circle. She patronizes Jane, which earns Jane the sympathy of others.

Mrs. Anne Weston

Mrs. Anne Weston formerly Miss Taylor, was Emma's governess for sixteen years and remains her closest friend and confidante after she marries Mr. Weston in the opening chapter. She is a sensible woman who adores and idolizes Emma. Mrs. Weston acts as a surrogate mother to her former charge and, occasionally, as a voice of moderation and reason, although she is the one to yield in arguments more often than not.

Mr. Weston

Mr. Weston is a recently wealthy man living in the vicinity of Hartfield, marries Emma's former governess, Miss Taylor, and by his first marriage is father to Frank Churchill, who was adopted and raised by his late wife's brother and sister-in-law. Mr. Weston is a sanguine, optimistic man, who enjoys socializing.

Miss Bates

Miss Bates is a friendly, garrulous spinster whose mother, Mrs. Bates, is a friend of Mr. Woodhouse. Her accomplished niece, Jane Fairfax, is the light of her life. One day, Emma humiliates her on a day out in the country, when she pointedly alludes to her tiresome prolixity. Afterward, Mr. Knightley sternly rebukes Emma. Shamed, Emma tries to make amends.

Mr. Henry Woodhouse

Emma's father, is always concerned for his own health and comfort, and to the extent that it does not interfere with his owns, the health and comfort of his friends. He is a valetudinarian (i.e., similar to a hypochondriac but more likely to be genuinely ill). He assumes a great many things are hazardous to one's health, and is generally a difficult person to handle because he is always fussing about the trifling things which bother him and which he assumes must bother everyone else just the same, to the point of trying to convince his visitors to deny foods he considers too rich. He laments that "poor Isabella" and especially "poor Miss Taylor" have married and been taken away from him, because since he is unhappy about their being gone, he assumes they must be miserable as well; moreover, he dislikes change in general, and marriage is a form of change.

Self Assessment

State the following sentences are True or False:

1. Emma Woodhouse is a beautiful young lady of the age of twenty-two.
2. Jane Austen began writing Emma in 1812.
3. Jane Fairfax is an orphan.
4. Harriet Smith is Mr. Weston's son by his previous marriage.

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Isabella Knightley (Woodhouse)

Isabella Knightley (Woodhouse) is the elder sister of Emma and daughter of Henry. She is married to John Knightley, and spends much of her time at home caring for her five children (Henry, 'little' John, Bella, 'little' Emma, and George).

John Knightley

John Knightley is Isabella's husband and George's younger brother. He is an old acquaintance of Jane Fairfax. He indulges his family's desires for visits and vacations, although he would prefer to stay at home, especially if the weather is less than perfect.

Task Explain about the character of Emma Woodhouse and Mr. Henry Woodhouse.

Mr. Philip Elton

The vicar of the church in Highbury whom Emma chooses as a possible suitor for Harriet Smith. Mr. Elton ultimately reveals his romantic interest in Emma herself, but she rejects him. He marries the pretentious and rude Augusta Hawkins.

Mr. Woodhouse

Emma's father is a wealthy man possessed of a large estate, Hartfield. Isolated in his estate, Mr. Woodhouse has few enjoyments. Although he dotes on Emma, he also indulges her more selfish tendencies and is largely unpleasant. His complaints and lack of activity make him appear a much older man than he actually is.

Miss Bates

The daughter of Mrs. Bates, Miss Bates is neither young, married, handsome nor rich. She lacks any distinguishing traits such as intellect or cleverness, yet is generally happy and treats others with great goodwill. Emma's cruel treatment of Miss Bates during the picnic at Box Hill is one of the turning points of the novel.

Mrs. Elton (Miss Augusta Hawkins)

Mrs. Elton is the daughter of a Bristol merchant who marries Mr. Elton. Her status in society rests only on the fact that her sister married very well, and her behavior when she arrives at Highbury is presumptuous, arrogant and rude. She refuses to treat others with the proper respect they are accorded, including even Mr. Knightley.

Mr. Weston

Mr. Weston is the older man that Miss Taylor marries, Mr. Weston had been married much earlier. From this marriage he had a son, Frank Churchill, whom he sent away to be raised by his late wife's relatives. He is from a respectable family that has been progressively moving up in society and amassed a modest fortune.

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Mrs. Bates

Mrs. Bates is the widow of a former vicar of Highbury and the mother of Miss Bates. She is considered a harmless old lady and is largely ignored by Highbury society.

Robert Martin

Robert Martin is a likable farmer who lives on Mr. Knightley's estate. Emma convinces Harriet to reject his first proposal of marriage because she believes that he is too coarse. He marries Harriet at the end of the novel.

Mrs. Goddard

Mrs. Goddard is the mistress of a Boarding school where girls might be sent to receive a little education. One of her former students is Harriet Smith, who now assists her.

10.1.1 Analysis of Major Characters

Emma Woodhouse

The narrator introduces Emma to us by emphasizing her good fortune: "handsome, clever, and rich, with a comfortable home and happy disposition," Emma "had lived nearly twenty-one years in the world with very little to distress or vexes her." But, the narrator warns us, Emma possesses "the power of having rather too much her own way, and a disposition to think a little too well of herself." Emma's stubbornness and vanity produce many of the novel's conflicts, as Emma struggles to develop emotionally.

Emma makes three major mistakes. First, she attempts to make Harriet into the wife of a gentleman, when Harriet's social position dictates that she would be better suited to the farmer who loves her. Then, she flirts with Frank Churchill even though she does not care for him, making unfair comments about Jane Fairfax along the way. Most important, she does not realize that, rather than being committed to staying single (as she always claims), she is in love with and wants to marry Mr. Knightley. Though these mistakes seriously threaten Harriet's happiness, cause Emma embarrassment, and create obstacles to Emma's own achievement of true love, none of them has lasting consequences. Throughout the novel, Knightley corrects and guides Emma; in marrying Knightley, Emma signals that her judgment has aligned with his.

Austen predicted that Emma would be "a character whom no one but me will much like." Though most of Austen's readers have proven her wrong, her narration creates many ambiguities. The novel is narrated using free indirect discourse, which means that, although the all-knowing narrator speaks in the third person, she often relates things from Emma's point of view and describes things in language we might imagine Emma using. This style of narration creates a complex mixture of sympathy with Emma and ironic judgment on her behavior. It is not always clear when we are to share Emma's perceptions and when we are to see through them. Nor do we know how harshly Austen expects us to judge Emma's behavior. Though this narrative strategy creates problems of interpretation for the reader, it makes Emma a richly multidimensional character.

Emma does not have one specific foil, but the implicit distinctions made between her and the other women in the novel offer us a context within which to evaluate her character. Jane is similar to Emma in most ways, but she does not have Emma's financial independence, so her

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difficulties underscore Emma's privileged nature. Mrs. Elton, like Emma, is independent and imposes her will upon her friends, but her crudeness and vanity reinforce our sense of Emma's refinement and fundamentally good heart. Emma's sister, Isabella, is stereo-typically feminine—soft-hearted, completely devoted to her family, dependent, and not terribly bright.

Did u know? The novel implicitly prefers Emma's independence and cleverness to her sister's more traditional deportment, although we are still faced with the paradox that though Emma is clever, she is almost always mistaken.

Mr. Knightley

Mr. Knightley serves as the novel's model of good sense. From his very first conversation with Emma and her father in Chapter 1, his purpose—to correct the excesses and missteps of those around him—is clear. He is unfailingly honest but tempers his honesty with tact and kindheartedness. Almost always, we can depend upon him to provide the correct evaluation of the other characters' behavior and personal worth. He intuitively understands and kindly makes allowances for Mr. Woodhouse's whims; he is sympathetic and protective of the women in the community, including Jane, Harriet, and Miss Bates; and, most of all, even though he frequently disapproves of her behavior, he dotes on Emma.

Knightley's love for Emma—the one emotion he cannot govern fully—leads to his only lapses of judgment and self-control. Before even meeting Frank, Knightley decides that he does not like him. It gradually becomes clear that Knightley feels jealous—he does not welcome a rival. When Knightley believes Emma has become too attached to Frank, he acts with uncharacteristic impulsiveness in running away to London. His declaration of love on his return bursts out uncontrollably, unlike most of his prudent, well-planned actions. Yet Knightley's loss of control humanizes him rather than making him seem like a failure.

Like Emma, Knightley stands out in comparison to his peers. His brother, Mr. John Knightley, shares his clear-sightedness but lacks his unfailing kindness and tact. Both Frank and Knightley are perceptive, warm-hearted, and dynamic; but whereas Frank uses his intelligence to conceal his real feelings and invent clever compliments to please those around him, Knightley uses his intelligence to discern right moral conduct. Knightley has little use for cleverness for its own sake; he rates propriety and concern for others more highly.

Frank Churchill

Frank epitomizes attractiveness in speech, manner, and appearance. He goes out of his way to please everyone, and, while the more perceptive characters question his seriousness, everyone except Knightley is charmed enough to be willing to indulge him. Frank is the character that most resembles Emma, a connection she points out at the novel's close when she states that "destiny … connect[s] us with two characters so much superior to our own." Like Emma, Frank develops over the course of the novel by trading a somewhat vain and superficial perspective on the world for the seriousness brought on by the experience of genuine suffering and love. He is a complex character because though we know we should judge him harshly in moral terms, we cannot help but like him more than he deserves to be liked.

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Jane Fairfax

Jane's beauty and accomplishment immediately make her stand out, but we are likely to follow Emma's lead at first and judge Jane uninteresting on account of her reserve. As Jane gradually betrays more personality and emotion, she indicates that she harbors some secret sorrow. Eventually, she and Emma push the cloudy confusion behind and become friends. The contrast between Jane's delicate sense of propriety and morality and the passionate nature of her feelings is much more dramatic than any of the conflicts that Emma experiences. Jane's situation too is much more dire than Emma's: if Jane does not wed, she must become a governess, because she lacks any money of her own. The revelation of Jane's secret engagement to Frank makes Jane seem more human, just as Knightley's humanity is brought out by his love for Emma.

10.2 Emma: All Major and Minor Themes

Courtship and marriage

As in all of Austen's novels, courtship and marriage play major roles in "Emma." The entire novel is structured around various courtships and romantic connections, from Harriet and Robert Martin to Jane Fairfax and Frank Churchill to Emma and Mr. Knightley. All of the conflicts in the novel also revolve around this topic, particularly in terms of characters striving to find appropriate matches. In this way, Austen presents marriage as a fundamental aspect of society during the time period. While marriage promotes families and serves romantic purposes, it also upholds the class structure of the community by ensuring that individuals marry appropriately (such as Harriet and Robert Martin, who are in the same class). At the same time, Austen also uses marriage to highlight the social limitations faced by Emma and other characters: in their small village, marriage and courtship are the sole catalysts of excitement or conflict.

Social class

Austen highlights the theme of social class throughout the novel, particularly in terms of Emma's relationship with Harriet Smith. As a member of the wealthiest family in Highbury, Emma holds the highest social position in the community. While she interacts with other characters at an equal level (such as Mr. Knightley), she also has social responsibilities to less fortunate individuals, such as Miss Bates, Harriet Smith, and the poor families who live on her estate. Yes, while Austen encourages compassion and charity in members of the higher classes, she also maintains the importance of class distinctions. One of Emma's biggest mistakes is taking the lower-class Harriet Smith and bringing her to an almost equal social level. While Harriet is a benevolent character, Austen asserts that she is not an appropriate member of high society and, in fact, would never be accepted if it were not for Emma's influence. As a result of this confusion of classes, Harriet develops inappropriate expectations for marriage and her future and thus risks being rejected from her own peers, such as the Martin family. Austen also uses Mr. Weston's first marriage as an example of this: because Mr. Weston's first wife was from a higher social class, she was unable to adjust to his lower standard of living, and the marriage was ultimately an unhappy one.

Oppression of women

As a heroine, Emma possesses beauty, wealth, intelligence, high social standing, and financial independence. However, Austen makes it clear that Emma is unique in her position; most of the women in the novel lack Emma's financial independence and, as a result, have much more limited options for their futures. This speaks to the ingrained oppression of women in British

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society at the time. Most occupations were deemed inappropriate for women (akin to prostitution), which left women almost incapable of supporting themselves independently. Jane Fairfax is presented as an example of this ingrained oppression of women. Although she possesses all of the same personal qualities as Emma, she lacks the wealth that could give her financial and social security. The only options available for her are marriage or becoming a governess. Most of the other female characters in the novel are faced with a similar choice: Harriet Smith can either marry or continue to work at Mrs. Goddard's school; Mrs. Weston only marries Mr. Weston after working as Emma's governess. Although Emma is luckier than most, even she has limited options for her future: she can either marry or become a wealthy spinster. Ironically, Austen herself had to submit to this ingrained oppression: because she never married and could not publicly claim her novels, she was dependent on her family for support.

Miscommunication

Many of the major conflicts in the novel are a direct result of miscommunication between characters. One primary example is Mr. Elton's misguided courtship of Emma during which Emma assumes that Mr. Elton is actually courting Harriet Smith. This misconception is perpetuated when Mr. Elton presents Emma with a riddle for Harriet's book. Because there is no real communication between the three characters, the revelation of Mr. Elton's true feelings is much more problematic. Similar problems arise because of miscommunication between Frank Churchill and Emma. While Emma initially views Frank Churchill as her future husband, Frank is secretly engaged to Jane Fairfax and manipulates Emma into promoting the façade. Even Mr. Knightley engages in miscommunication by failing to reveal his true feelings for Emma until the very end of the novel. As such, Emma assumes that Harriet and Mr. Knightley are in love with each other. In each of these cases, the required formality of social interactions ends up causing nothing but confusion and hurt feelings. However, in the end, all of these social mishaps are resolved, and each character is ultimately matched up with an appropriate partner.

Moral relativism

For the majority of the novel, Emma operates under the assumption that she knows what is best for those around her. A prime example of this is Emma's relationship with Harriet Smith, in which Emma assumes that she has the right to determine Harriet's choice of husband and future happiness. She even takes responsibility for Harriet's personality: taking it upon herself to "improve" Harriet. Emma indulges in similarly condescending behavior with many other characters in the novel, including Mr. and Mrs. Weston, her sister and father, Mr. Elton, and Frank Churchill. Emma's belief in her own infallibility is undermined by her behavior toward Miss Bates at the picnic at Box Hill. Although Emma had made mistakes with Harriet and Mr. Elton, this is the first time that Emma is blatantly wrong in her behavior. This forces her to acknowledge that her seeming infallibility regarding those around her is nothing more than ego and arrogance.

Love

For the majority of the novel, Emma considers herself to be immune to romantic love. Although she considers the possibility of marriage to Frank Churchill, she acknowledges that she does not actually love him, as she is just as happy during his absence as she is during his presence. This ability to exist without love relates to the larger theme of marriage that permeates the narrative. Austen makes it clear that love is not a requirement for marriage and can actually

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be a detriment to the relationship (as with Mr. Weston's first marriage). An individual must first consider social position, fortune, and other logical qualities when determining an appropriate match. However, because of Emma's financial independence, these logical considerations are superfluous: she is in the unique position to be able to marry solely for love. Ironically, while Emma's ultimate choice is made out of love, Mr. Knightley also combines all of the logical qualities of wealth, social status, and breeding that make a good husband. In the end, Austen also ensures that Harriet Smith and Jane Fairfax are able to marry for love, though their marriages also serve the important purpose of providing them with financial and social security.

Social conduct

Because "Emma" focuses so much on social interaction and society, conduct plays an extremely important role. Austen uses it as a way to measure worth in her characters, as well as establish which characters have behaved inappropriately. Although Emma is oblivious about her own faults for much of the novel, she is always very aware of appropriate conduct and manners in herself. She is also quick to recognize bad conduct in those around her, such as Mr. Elton, Mrs. Elton, Frank Churchill, and her own brother-in-law. Significantly, it is Emma's realization of her bad conduct in insulting Miss Bates at the picnic at Box Hill that serves as a catalyst to her self-improvement toward the end of the novel. As a result of Frank Churchill's influence, Emma had abandoned proper social conduct and symbolically lowered her status. She is forced to make amends to Miss Bates directly and, even then, is overcome with guilt. By the end of the novel, however, Emma is able to regain her sense of appropriate conduct and marries the only other character with equal awareness of manners and breeding: Mr. Knightley.

Money, Marriage, and the Women of "Emma"

Emma is the first of Jane Austen's novels to feature a heroine who is free from financial concerns. While other Austen heroines view marriage as a financial necessity, Emma expresses no interest or desire to marry for the majority of the novel. Her fortune assures her of independence and security. In fact, her chief concern is that marriage will prevent her from maintaining that independence. Emma is also a unique Austen heroine because of her lack of romantic sensibilities. While Marianne Dashwood of "Sense and Sensibility," Anne Elliot of "Persuasion," and Jane Bennet of "Pride and Prejudice" have each of their actions qualified by their love, Emma is remarkable self-possessed and views love only from a detached and almost masculine standpoint.

It is only after Emma discovers her true feelings for Mr. Knightley near the end of the novel that Emma transforms into a standard "romantic" heroine. The reader discovers that Emma's detached view of love was nothing more than a naïve misconception. She was proud to play matchmaker in Highbury but served only to give proof of her poor understanding of the emotion. Significantly, once Emma discovers the meaning of love, she is more than happy to abandon her rule against marriage. Yet, even then, Austen assures the readers that Emma's newfound love will not interfere with her independence: Mr. Knightley already has a fortune of his own and even agrees to move into Hartfield after the marriage.

Although Emma is clearly a departure from typical Austen heroines, the supporting female characters in the novel still highlight the difficulties facing women without financial independence. Miss Bates, Jane Fairfax, and Harriet Smith exemplify three possible scenarios for women who lack Emma's high social status. Miss Bates never married and is dependent on her mother's minimal income. With each passing year, her poverty increases, as does the amount of derision that she must endure from those around her. Harriet is equally poor and dependent on those around her. The daughter of a tradesman, she has few prospects until Robert Martin, and, thanks to Emma's influence, is always in danger of stretching beyond her social capabilities. Jane Fairfax serves as a foil to Emma, and, in many ways, seems to be more appropriate as

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an Austen heroine. She possesses all of Emma's grace, beauty, and intelligence but lacks the income of a gentleman's daughter, a fact that seems to doom her to a life as a governess.

Through the characterization of Emma and her financially insecure counterparts, Austen offers a sharp critique of a society that gives so few options to women. Emma has the best opportunities and the brightest future as a result of her wealth and independence. Yet, despite all of her skills, she still only has two possible paths: marriage or spinsterhood. In the end, Austen gives her heroine the more appropriate choice but still ensures that Emma only marries a man who will allow her to maintain her independence.

Harriet and Jane Fairfax also receive their portion of contentment: Harriet marries Robert Martin, the male figure most suited to her, while Jane Fairfax ultimately marries Frank Churchill and achieves the high social status that she deserved all along. For both of these characters, marriage is the only possible option to prevent poverty and social stigma. Whether or not the marriages end happily, Austen assures her readers that the characters will at least have some financial security.

Self Assessment

Fill in the blanks:

5. Emma makes .... major mistakes.
6. Austen highlights the themes of social class throughout the ....
7. As a .... , Emma possesses beauty, wealthy, intelligence, high social standing and financial independence.

Only Miss Bates remains the perpetual spinster, serving as a warning to those women who are unable to achieve matrimony during their youth. Ironically, this is the path that Austen herself was forced to follow. Neither she nor her sister ever married, and Austen was dependent on the charity of her brothers for most of her adult life. Because of Austen's personal financial difficulties, it is not surprising that almost all of her heroines struggle with similar issues (all of which are typically resolved by marriage at the end of the novel). Emma then becomes a sort of idealized vision of the best possible scenario for an intelligent woman to maintain her independence. Yet, as Austen notes by the end of the book, even a woman like Emma cannot help but get married in the end.

10.3 Summary

- Emma Woodhouse is the protagonist of the story, is a beautiful, high-spirited, intelligent, and 'slightly' spoiled young woman of the age of twenty.
- Austen predicted that Emma would be "a character whom no one but me will much like."
- Knightley's love for Emma—the one emotion he cannot govern fully—leads to his only lapses of judgment and self-control.
- Austen highlights the theme of social class throughout the novel, particularly in terms of Emma's relationship with Harriet Smith.
- As a heroine, Emma possesses beauty, wealth, intelligence, high social standing, and financial independence.
- Emma is the first of Jane Austen's novels to feature a heroine who is free from financial concerns.

10.4 Keywords

Spinster : typically an older women beond the usual age for marriage.

Matrimony : the state or ceremony of being married.

Feminine : having qualities traditionally associated with women.

Courtship : especially with a view to marriage.

10.5 Review Questions

1. Examine the characterization of work titled "Emma".
2. Explain the major mistakes which is done by Emma.

Answers: Self Assessment

1. False
2. False
3. True
4. False
5. Three
6. Novel
7. Heroine

10.6 Further Readings

Books

Emma (E Text) — Jane Austen

Jane Austen — Tony Tanner

Jane Austen: the World of her Novels — Deirdre Le Faye

Online links

http://pinkmonkey.com/booknotes/monkeynotes/pmEmma74.asp

http://www.bookrags.com/notes/emma/CHR.html

http://pinkmonkey.com/booknotes/monkeynotes/pmEmma75.asp

http://pinkmonkey.com/booknotes/monkeynotes/pmEmma79.asp

http://www.shmoop.com/emma/marriage-theme.html

Unit 11: Charles Dickens—Great Expectations

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11.1 Charles Dickens—Great Expectations (Non-detailed): Introduction to the Author and the Text

11.1.1 Introduction to the Author

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Objectives

After studying this unit, you will be able to:

- Know about the Great Expectations of Charles Dickens.

Introduction

Great Expectations is a novel by Charles Dickens. It was first published in serial form in the publication All the Year Round from 1 December 1860 to August 1861. It has been adapted for stage and screen over 250 times. Great Expectations is written in the first person from the point of view of the orphan Pip. The novel, like much of Dickens's work, draws on his experiences of life and people.

11.1 Charles Dickens—Great Expectations (Non-detailed): Introduction to the Author and the Text

11.1.1 Introduction to the Author

Charles Dickens was born in Portsmouth, England, on February 7, 1812, to John and Elizabeth Dickens. He was the second of eight children. His mother had been in service to Lord Crew, and his father worked as a clerk for the Naval Pay office. John Dickens was imprisoned for debt when Charles was young. Charles Dickens went to work at a blacking warehouse, managed by a relative of his mother, when he was twelve, and his brush with hard times and poverty affected him deeply. He later recounted these experiences in the semi-autobiographical novel David Copperfield. Similarly, the concern for social justice and reform which surfaced later in his writings grew out of the harsh conditions he experienced in the warehouse.

As a young boy, Charles Dickens was exposed to many artistic and literary works that allowed his imagination to grow and develop considerably. He was greatly influenced by the stories his nursemaid used to tell him and by his many visits to the theater. Additionally, Dickens loved to read. Among his favorite works were Don Quixote by Miguel de Cervantes, Tom Jones by Henry Fielding, and Arabian Nights, all of which were picaresque novels composed of a series of loosely linked adventures. This format no doubt played a part in Dickens' idea to serialize his future works.

Dickens was able to leave the blacking factory after his father's release from prison, and he continued his education at the Wellington House Academy. Although he had little formal schooling, Dickens was able to teach himself shorthand and launch a career as a journalist. At the age of sixteen, Dickens got himself a job as a court reporter, and shortly thereafter he joined the staff of A Mirror of Parliament, a newspaper that reported on the decisions of Parliament. During this time Charles continued to read voraciously at the British Library, and he experimented with acting and stage-managing amateur theatricals. His experience acting would affect his work throughout his life—he was known to act out characters he was writing in the mirror and then describe himself as the character in prose in his novels.

Fast becoming disillusioned with politics, Dickens developed an interest in social reform and began contributing to the True Sun, a radical newspaper. Although his main avenue of work would consist of writing novels, Dickens continued his journalistic work until the end of his life, editing The Daily News, Household Words, and All the Year Round. His connections to various magazines and newspapers as a political journalist gave him the opportunity to begin publishing his own fiction at the beginning of his career.

Notes Charles Dickens would go on to write fifteen novels. A final one, The Mystery of Edwin Drood, was left unfinished upon his death.

While he published several sketches in magazines, it was not until he serialized The Pickwick Papers over 1836-37 that he experienced true success. A publishing phenomenon, The Pickwick Papers was published in monthly installments and sold over forty thousand copies of each issue. Dickens was the first person to make this serialization of novels profitable and was able to expand his audience to include those who could not normally afford such literary works.

Within a few years, he was regarded as one of the most successful authors of his time, with approximately one out of every ten people in Victorian England avidly reading and following his writings. In 1836 Dickens also married Catherine Hogarth, the daughter of a fellow co-worker at his newspaper. The couple had ten children before their separation in 1858.

Task Write an essay on the Biography of Charles Dickens.

Oliver Twist and Nicholas Nickleby followed in monthly installments, and both reflected Dickens' understanding of the lower classes as well as his comic genius. In 1843, Dickens published one of his most famous works, A Christmas Carol. His disenchantment with the world's economic drives is clear in this work; he blames much of society's ills on people's obsession with earning money and acquiring status based on money.

His travels abroad in the 1840s, first to America and then through Europe, marked the beginning of a new stage in Dickens' life. His writings became longer and more serious. In David Copperfield (1849-50), readers find the same flawed world that Dickens discovered as a young boy.

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Did u know? Dickens published some of his best-known novels including A Tale of Two Cities and Great Expectations in his own weekly periodicals.

The inspiration to write a novel set during the French Revolution came from Dickens' faithful annual habit of reading Thomas Carlyle's book The French Revolution, first published in 1839. When Dickens acted in Wilkie Collins' play The Frozen Deep in 1857, he was inspired by his own role as a self-sacrificing lover. He eventually decided to place his own sacrificing lover in the revolutionary period, a period of great social upheaval. A year later, Dickens went through his own form of social change as he was writing A Tale of Two Cities: he separated from his wife, and he revitalized his career by making plans for a new weekly literary journal called All the Year Round. In 1859, A Tale of Two Cities premiered in parts in this journal. Its popularity was based not only on the fame of its author, but also on its short length and radical (for Dickens' time) subject matter.

Dickens' health began to deteriorate in the 1860s. In 1858, in response to his increasing fame, he had begun public readings of his works. These exacted a great physical toll on him. An immensely profitable but physically shattering series of readings in America in 1867-68 sped his decline, and he collapsed during a "farewell" series in England.

On June 9, 1870, Charles Dickens died. He was buried in Poet's Corner of Westminster Abbey. Though he left The Mystery of Edwin Drood unfinished, he had already written fifteen substantial novels and countless shorter pieces. His legacy is clear. In a whimsical and unique fashion, Dickens pointed out society's flaws in terms of its blinding greed for money and its neglect of the lower classes of society. Through his books, we come to understand the virtues of a loving heart and the pleasures of home in a flawed, cruelly indifferent world. Among English writers, in terms of his fame and of the public's recognition of his characters and stories, he is second only to William Shakespeare.

11.1.2 Introduction to Great Expectations

When Dickens started his thirteenth novel, Great Expectations, in 1860, he was already a national hero. He had come from humble beginnings, working as a child in a shoe polish factory while his family was in debtor's prison, to become the quintessential Victorian gentleman. He was involved in all aspects of English life: writing, acting, producing, going on book tours, publishing magazines, and, as always, active in social welfare and criticism.

Amidst all this, however, Dickens' private life had entered a dark period. Dickens had just separated from his wife two years earlier, there were rumors of an affair with a young actress in the newspapers, and he was spending more and more time at his home in Chatham.

Dickens himself had risen to achieve greater expectations than any clerk's boy could expect, but he had not found happiness, the idea that one must search beyond material wealth and social standings and look within themselves for happiness becomes the major theme in Great Expectations.

Some time in 1860, Dickens had started a piece that he found funny and truthful and thought it might do better as a novel: "...it so opens out before me that I can see the whole of a serial revolving on it, in a most singular and comic manner," he wrote. Dickens had told friends that he had gone back and read David Copperfield and was quite struck by the story now that he looked back upon it. Copperfield was a happy novel, the story of a young man who came into his fortune though hard work and luck. Its influences and similarities are seen in Great Expectations. There are, however, some major thematic differences.

Self Assessment

Fill in the blanks:

1. Great Expectations is a novel by ....
2. Charles Dickens was born in Portsmouth, England on ....
3. Charles Dickens was exposed to many .... and ....
4. Charles Dickens travels abroad in the .... first to America and then through Europe.
5. Charles Dickens started his thirteenth novel, Great Expectations in ....

Though not considered as autobiographical as David Copperfield which he had published some ten years earlier, the character of Pip represented a Dickens who had learned some hard lessons in his later life. Especially strong throughout the novel are the concepts of fraternal and romantic love, how society thwarts them, how a man should find them.

For financial reasons, Dickens had to shorten the novel, making it one of his tighter and better written stories. It was published in serial form, as were all of his novels, and the reader can still see the rhythm of suspense and resolution every couple of chapters that kept all of England waiting for the next issue.

Though a dark novel, Great Expectations was deliberately more humorous than its predecessor A Tale of Two Cities, and even while it presented Dickens' ever present social critique, it did so in a way that made people laugh.

The greatest difference between Great Expectations and Dickens' earlier novels is the introduction of dramatic psychological transformations within the lead characters, as opposed to characters that are changed only through their circumstances and surroundings. The story of Pip is a Bildungsroman — a story that centers on the education or development of the protagonist — and we can follow closely the things that Pip learns and then has to unlearn.

All in all, Great Expectations is considered the best balanced of all of Dickens' novels, though a controversy still persists over the ending. Dickens had originally written an ending where Pip and Estella never get back together. Many critics, including George Bernard Shaw, believe that this rather depressing ending was more consistent with the overall theme and tone of the novel, which began, continued, and perhaps should have finished with a serious, unhappy note.

Nevertheless, Dickens published the ending where all is forgiven and Estella and Pip walk out of the Satis House garden together. It was, perhaps, an ending that Dickens would have like to have had for his own life. Dickens published one more novel, Our Mutual Friend, before dying in 1870.

11.2 Summary

- Great Expectations is a novel by Charles Dickens. It was first published in serial form in the publication All the Year Round from 1 December 1860 to August 1861.
- Charles Dickens was born in Portsmouth, England, on February 7, 1812, to John and Elizabeth Dickens.
- A publishing phenomenon, The Pickwick Papers was published in monthly installments and sold over forty thousand copies of each issue.
- Dickens had just separated from his wife two years earlier, there were rumors of an affair with a young actress in the newspapers.

Notes

11.3 Keywords

Exposed : a report in the media that reveals something discreditable.

Mystery : a hadicraft or trade.

Revitalize : give new life and vitality.

Shattering : cause to break suddenly and violently into pieces.

11.4 Review Questions

1. When and where Charles Dickens was born? What was the name of his parents?
2. Describe the introduction to the work "Great Expectations".
3. Write about the theme of Great Expectations.

Answers: Self Assessment

1. Charles Dickens
2. February 7, 1812
3. Artistic and Literary
4. 1840
5. 1860

11.5 Further Readings

Books

Great Expectations (Non-Detailed) — Charles Dickens

Charles Dickens — Michael Slater

Charles Dickens — Harold Bloom

Online links

http://www.online-literature.com/dickens/greatexpectations/

http://www.victorianweb.org/authors/dickens/ge/pva10.html

http://www.pinkmonkey.com/booknotes/monkeynotes/pmGreatExpect02.asp

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Unit 12: Great Expectations: Detailed Study of Text-I

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Objectives

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12.1 Part I, Chapters 1–10 (1–10)

12.2 Part I, Chapters 11–19 (11–19)

12.3 Summary

12.4 Keywords

12.5 Review Questions

12.6 Further Readings

Objectives

After studying this unit, you will be able to:

- Explain Great Expectations detailed study of text part I all chapters
- Discuss Analysis of part I all chapters.

Introduction

Phillip Pirrup (Pip) is an orphan, and an only remaining child. He is being brought up by his sister, a blacksmith's wife. He lives in the marsh country near the Thames, twenty miles off the sea. One day, in the graveyard, visiting the graves of his parents and brothers, he is come upon by an escaped convict. The convict frightens him, hanging him upside down and threatening to kill him. Pip must bring him food and an iron file to be saved. If he betrays him, the convict will summon a companion he has, who will torture Pip with pleasure. Pip watches the convict leave, and stagger away, towards the gibbet that is visible on the shore.

During the evening, the sound of a gun is heard-another convict has escaped from the Hulks. Pip is sent to bed for asking too many questions, and lies in terror of the sin he is about to commit, but at dawn creeps down, and takes food from the pantry, and a file from Joe's tools, and leaves for the marshes.

Arriving at the graveyard, Pip comes across another convict, who starts and runs, and finally finds Magwitch at the Battery. Magwitch takes the food and wolfs it down. Pip reveals that he saw 'the young man' whom Magwitch claimed was hiding with him. Magwitch exclaims, and goes after him then and there. Pip hears him desperately filing the chain from his leg.

Pip returns home and discovers that his sister has not found the pantry empty. She is preparing for Christmas lunch. She cleans the house while Joe and Pip are at church. Pip feels such guilt about his theft that he seriously considers called the minister aside and confessing all.

Notes

12.1 Part I, Chapters 1–10 (1–10)

Chapter 1

The story opens with the narrator, Pip, who introduces himself and describes an image of himself as a boy, standing alone and crying in a churchyard near some marshes. Young Pip is staring at the gravestones of his parents, who died soon after his birth. This tiny, shivering bundle of a boy is suddenly terrified by the voice of large, bedraggled man who threatens to cut Pip's throat if he doesn't stop crying.

The man, dressed in a prison uniform with a great iron shackle around his leg, grabs the boy and shakes him upside down, emptying his pockets. The man devours a piece of bread which falls from the boy, then barks questions at him. Pip tells him that yes, he is an orphan and that he lives with his sister, Mrs. Joe Gargery, the wife of a blacksmith, about a mile from the church. The man tells Pip that if he wants to live, he'll go down to his house and bring him back some food and a file for the shackle on his leg. Pip agrees to meet him early the next morning and the man walks back into the marshes.

Analysis

Dickens introduces us immediately to Pip, who serves as both the young protagonist of Great Expectations and the story's narrator looking back on his own story as an adult. With this two-level approach, Dickens leads the reader through young Pip's life with the immediacy and surprise of a first person narration while at the same time guiding with an omnipotent narrator who knows how it will all turn out.

Notes The adult narrator Pip will foreshadow future events throughout the story by using signs and symbols.

Dickens uses this duality to great effect in the first chapter, where we are personally introduced to Pip as if we were in a pleasant conversation with him: "I give Pip as my father's family name..." Immediately after this, however, we are thrown into the point of view of a terrified young child being mauled by an escaped convict.

The narrator Pip then presents an interesting, and prophetic, relationship between the boy and the bullying man. At first, the relationship appears to be based solely on power and fear. The man yells at the boy only to get what he wants, a file and some food, and the boy only responds for fear of his life. And yet, after they part, the young Pip keeps looking back at the man as he walks alone into the marshes. The image of the man holding his arms around him, alone on the horizon save a pole associated with the death of criminals, is strikingly familiar to the initial image of young Pip, holding himself in the cold, alone in the churchyard with the stones of his dead parents. For a moment, then, the relationship seems to warm. They share a common loneliness and a common marginalization from society, the orphan and the escaped convict. Even while he is afraid, Pip instinctively displays a sympathetic reaction.

This initial meeting, between a small boy and a convict, will develop into the central relationship in the book. It is the relationship which will cause Pip's great expectations for himself to rise and fall.

Chapter 2

Pip runs home to his sister, Mrs. Joe Gargery, and his adoptive father, Joe Gargery. Mrs. Joe is a loud, angry, nagging woman who constantly reminds Pip and her husband Joe of the difficulties she has gone through to raise Pip and take care of the house. Pip finds solace from

these rages in Joe, who is more his equal than a paternal figure, and they are united under a common oppression.

During the dinner, Pip nervously steals a piece of bread. Early the next morning, Pip steals food and a pork pie from the pantry shelf and a file from Joe's forge and runs back to the marshes.

Analysis

The reader's sympathy once again is directed at Pip who not only lost his parents but is being raised by a raging, bitter woman. A common criticism inherent in many of Dickens' novels is the abuse of children in society at large. Although he paints Mrs. Joe in a rather humorous light at times, the reader is still keenly aware of the fear in which this poor child grew up.

Character names in Dickens' works are often codes which reflect a characteristic of the person or their station. Mrs. Joe's name can be decoded to reflect humorous irony on Dicken's part. Although the wife of Joe has taken both his names in the classic patriarchal manner (usually connoting that the wife is the property of the man) the Gragery household is anything but patriarchal. In fact, her husband is treated as little more than a child and Pip and he are the submissive ones.

Chapter 3

The next morning, Pip sneaks out of the house and back to the marshes. He finds a man, wet and cold and dressed like a convict, but he turns out to be a different convict from the man who had threatened him the night before. This man has a badly bruised face and wears a broad-brimmed hat. He runs away from Pip without speaking to him. Pip finally finds his man and gives him the food. The man reacts with anger when Pip tells him about the other convict. Pip leaves him filing at his shackle and returns home.

Analysis

The second meeting of Pip and the convict is much more civil and sympathetic than the first. Pip even puts away his fear to say, "I am glad you enjoy it," as the convict eats. Since he stole the food and file, Pip is now the convict's partner in crime and feels closer to the man.

Great Expectations is sometimes called, among other things, a mystery or suspense novel, and in this chapter we see elements of that genre. Dickens uses secrets as a way of heightening suspense throughout the novel. Someone is always hiding something from someone else. Sometimes these secrets are clear to the reader and make the reader a partner in crime with the characters, as we are with Pip last as he sneaks around his house, terrified of getting caught, stealing food. Other times the reader is left out of the secret but we are given the impression that it is an important thing that we need to find out, as in the case of the two convicts. We know that there is some connection between the two that is important to the story but we are given very few clues to help us.

Task What is the nature of relationship between these two characters?

Chapter 4

Pip returns home to find Mrs. Joe preparing the house for Christmas dinner. She has invited Mr. Wopsle, the church clerk, Mr. Hubble the wheelwright and Mrs. Hubble and Uncle Pumblechook

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who was a "well to do corn-chandler" who "drove his own chaise-cart." The discussion over dinner was how fortunate Pip should feel about being raised "by hand" by Mrs. Joe and how much trouble she has gone through in that endeavor, though Pip's opinion was never requested. Mr. Pumblechook nearly chokes on some brandy after the meal and Pip realizes that he poured tar water in the brandy bottle when he stole some for the convict. Mrs. Joe becomes too busy in the kitchen to afford a full investigation, but then announces that she is going to present the pork pie. Sure that he is going to get caught, Pip jumps up from the table and runs to the door, only to meet face to face with a group of soldiers who appear to be there to arrest him.

Analysis

The suspense grows in this chapter as the reader and Pip fearfully await the discovery by Mrs. Joe of the things which are missing from the kitchen. The apprehension is kept light, however, with a foolish dialogue between the adults over how much trouble Pip is to raise for Mrs. Joe. Mr. Pumblechook is presented as a loud mouth idiot, full of himself. The only sympathetic character is Joe, who continues to make gestures of support toward Pip. Dicken's little social commentary here is clear: It is often the dim witted and poor (Joe) who acts with more grace and charity than wealthy loud mouths (Mr. Pumblechook and Mr. Wopsle) who claim that they do.

Chapter 5

The soldiers do not want to arrest Pip but they do need a pair of handcuffs fixed by Joe. They are invited in, Mr. Pumblechook offers up Mrs. Joe's sherry and port, and Joe gets to work on the handcuffs in the forge. They are, in fact, hunting two convicts who were seen recently in the marshes. After Joe fixes the handcuffs, he, Pip, and Mr. Wopsle are allowed to follow the soldiers into the marshes. They soon find the two convicts wrestling each other in the mud. The one with the hat accuses the other, Pip's convict, of trying to kill him, but the other replies that he would have done it if he really wanted to. Instead, he had been the one who had called for the soldiers and was willing to sacrifice himself just so the one with the hat would get caught again.

The bring the two back to a boathouse where Pip's convict, eyeing Pip, admits to stealing Mrs. Joe's pork pie by himself, thus getting Pip off the hook. Joe and Pip watch as the two convicts are brought back to the prisonship.

Analysis

The reader is presented with the question of why the two convicts are fighting each other. Pip's convict goes so far as to say that he deliberately got himself caught, just so he could make sure the man with the hat would go back to prison. What hatred did this man have that would make him go back to prison just to see another suffer as well?

The relationship between the convict and Pip continues to grow as well, even though they do not speak and the convict hardly looks at him. The convict obviously wants to protect the boy and, suspecting Pip may be threatened, takes the blame for stealing the pork pie. The two are, once again, united in secrecy.

Chapter 6

Joe, Pip, and Mr. Wopsle walk back home. Pop decides not to tell Joe the truth about his file and the pork pie — he is afraid of losing his respect. When they return, the topic of discussion is the question of how the convict managed to get into the locked house. Through his bombastic overbearance, Mr. Pumblechook argument wins: the convict crawled down the chimney. Mrs. Joe sends Pip to bed.

Notes

Analysis

Pip's fear that Joe would "think worse of me than I was" if Pip told him about the file and pork pie is a fear that Pip will revisit throughout his young life. Joe is the only friend in the world for Pip, he is his entire society.

Did u know? Pip fears to lose this companionship by telling the truth. In the future, Pip will struggle with telling the truth because of the fear that society will think less of him.

Chapter 7

Pip describes a little of his education with Mr. Wopsle's great aunt, a "ridiculous old lady" who had started a small school in her cottage. The education, as Pip describes it, is less than satisfactory, but Pip does learn some basics from Biddy, an orphan girl who works for Mrs. Wopsle.

While doing his homework one night, Pip discovers that Joe is illiterate. Joe explains that he never stayed in school long because his father, a drunk and physically abusive to him and his mother, kept him out. Joe goes on to explain to Pip that, because of his father, Joe stays humble to Mrs. Joe. "I'm dead afeerd of going wrong in the way of not doing what's right by a woman," he says. He lets Mrs. Joe "Ram-page" over him because he sees how difficult it is to be a woman, remembering his mother, and he wants to do the right thing as a man. Pip has new understanding and respect for Joe.

Mrs. Joe comes home, quite excited, and proclaims that Pip is going to "play" for Miss. Havisham, "a rich and grim lady who lived in a large and dismal house." Uncle Pumblechook suggested Pip to Miss. Havisham when she asked if he knew any small boys. Pip was to go tomorrow and spend the evening at Uncle Pumblechook's in town.

Analysis

Chapter Seven and Chapter Eight mark a key turning point in the novel, separating Pip's young childhood in the humble company of Joe from the beginnings of greater expectations in the company of higher society.

The chapter presents a relationship between Joe and Pip which is growing in love and respect. Joe is at the bottom of the social hierarchy, and, particularly, at the bottom of his household's hierarchy but Pip finds new respect for his position. "I had a new sensation of feeling conscious that I was looking up to Joe in my heart." The image is almost ideal: the young Pip and Joe sitting next to the fire, Pip admiring him and teaching him the alphabet.

Dickens contrasts this humble setting with the opportunity presented at the end of the chapter by the noisy entrance and rather insolent announcement by Mrs. Joe. She introduces the first of Pip's "great expectations" in the form of the job given to Pip "to play" for Miss. Havisham: "...this boy's fortune may be made by his going to Miss Havisham's." Although little is known about the wealthy woman, and less is known exactly how Pip is supposed to "play," the opportunity is one where Pip will be in the company of a higher social and economic class of people.

Chapter 8

Pip spends the evening at Mr. Pumblechook's and is brought to Miss. Havisham's after a meager breakfast. They are met at the gate by a young woman, Estella, "who was very pretty

Notes

and seemed very proud." Estella lets Pip in, but sends Mr. Pumblechook on his way. She leads him through a dark house by candle and leaves him outside a door. He knocks and is let in. There he meets Miss Havisham, a willowy, yellowed woman dressed in an old wedding gown. She calls for Estella and the two play cards, despite Estella's objection that Pip was just a "common labouring-boy." "Well," says Miss Havisham, "you can break his heart." Estella insults Pip's coarse hands and his thick boots as they play.

Smarting from the insults, Pip later cries as he eats lunch in the great house's yard. He explores the yard and the garden, always seeing Estella in the distance walking ahead of him. Finally, she lets him out of the yard and he walks the four miles home, feeling low.

Analysis

Dickens uses strong imagery to describe Miss Havisham's house ("The Manor House" or the "Satis House") as barren of feelings or even life, even before we meet the bitter Miss Havisham and the rude Estella: "The cold wind seemed to blow colder there, than outside the gate..." Again we have a strange mystery: Why is this woman always in the dark, and dressed in a wedding gown? Who is the young and pretty Estella and what is she doing in such a morbid place?

Pip's first taste of "higher society" is a bitter one, and it leaves him ashamed and embarrassed rather than justifiably angry. Pip is, in fact, just a toy for both Miss Havisham, who wants him to "play," and Estella, who treats him roughly while at the same time flirts. Pip, torn between being insulted and his attraction to Estella, opts to feel ashamed of his upbringing — so much so that he "wished Joe had been rather more genteelly brought up." His new found respect and love for Joe was being spoiled by his embarrassment of being brought up in a lower class family.

Chapter 9

Pip is forced to talk about his day to Mrs. Joe and Mr. Pumblechook. Pip lies in a fantastical matter, making up stories about dogs being fed veal and Miss Havisham lounging on a velvet couch. He lies, partly in spite, but also because he is sure that the two would not understand the situation at the Satis House even if he described it in detail.

Later, Pip tells Joe the truth, and also confesses that he is embarrassed about being a "commoner" because of his attraction to Estella. Joe reassures him that he is not common; he is uncommon small and an uncommon scholar. Referring to Pip's lies, he adds, "If you can't get to be on common through going straight, you'll never get to do it through going crooked."

Analysis

Joe's analysis, though phrased in what Pip would call "common" language, is accurate: Pip is trying to become "uncommon" by lying about his experiences. Pip made up lies about the Satis House with the intention of glorifying it in front of the eager Mr. Pumblechook and Mrs. Joe, both of whom eat it up. While Pip is naively honest in admitting to Joe that he wants to become uncommon, he is intelligent enough to know that he can become uncommon by being dishonest, or, as Joe would have it, "crooked."

One of the main themes of the book is spelled out in this chapter, specifically, the desire to rise above one's social station. Dickens, writing this book toward the end of his life, is speaking directly of his own youthful desires and those of his father as well. As the story of Pip unfolds and we witness the different ways in which Pip tries to climb the social ladder — by making up fantastical stories in this case — it will be interesting to listen to the running commentary made by the narrator, the older Pip, who, like Dickens himself, is looking back on this theme and reflecting on how it affected his happiness later on in life.

Notes

Chapter 10

Pip states plainly that he wants to be uncommon and so, taking to heart Joe's advice that "you must be a common scholar afore you can be a on common one," he asks Biddy at the small school to help him get educated. Mr. Wopsle's great-aunt's school is little more than a play school and Pip understands it will be hard to concentrate on some actual learning, but Biddy agrees and gives Pip some books to start with.

On the way home, Pip goes into a pub to pick up Joe. He finds Joe sitting with a stranger, a man with one eye pulled closed and a worn hat on his head. The man asks Joe all kinds of personal questions, some about Pip's relation to him, the whole time staring at Pip. At one point, the man stirs his drink with Joe's file — the file Pip stole to give to the convict! As Joe and Pip depart, the stranger hands Pip a coin wrapped in paper.

When they get home, Pip realizes that the paper is actually a two pound note. Thinking it was a mistake (though Pip knows somehow that it wasn't) Joe runs back to the pub to give it back but the man is gone.

Analysis

Pip, excited at the beginning of the chapter by the prospect of educating himself to become uncommon, is reminded of his common, and somewhat illegitimate, past by the stranger in the pub. As he goes to sleep, he is bothered by the fact that it is uncommon to be "on secret terms of conspiracy with convicts."

The man clearly knew something about Pip assisting the convict and wanted Pip to know that he did. How he knows remains a mystery, but Pip's immediate fear is how his past will "haunt" him as he tries to climb out of his common background.

12.2 Part I, Chapters 11–19 (11–19)

Chapter 11

A few days later, Pip returns to Miss Havisham's as directed. This time, the house seems full of people waiting to see her but she sees him first. She brings him into a great banquet hall where a table is set with food and large wedding cake. But the food and the cake are years old, untouched except by a vast array of rats, beetles and spiders which crawl freely through the room. Miss. Havisham has Pip walk her around the room as four guests are brought in: Sarah Pocket, a "vicious," "dry, brown, corrugated woman;" Georgiana, "the grave lady;" Camilla, an old melodramatic woman; and her husband, Cousin Raymond. All are, apparently, the same age or a little younger than the withered Miss. Havisham and all come to see her on the same day of the year: her birthday, which also happens to be the day when the cake was set out and the clocks were stopped so many years ago; i.e. the day Miss Havisham stopped living.

Miss. Havisham continues walking around the room, saying little to her guests, until the mention of a certain Matthew, whereupon she stops short. The guests leave, and Miss. Havisham once again asks that Estella and Pip play cards as she watches.

As Pip is once again allowed to explore the yard, he runs into a pale, young gentleman who challenges him to fight. Despite the young man's jumping about and expert preparation (bringing some water and explaining the rules), Pip gives him a bloody nose, a black eye, and a general whopping. They end the fight and the boy, cheerful as ever, wishes Pip a good afternoon. At the gate, Estella tells Pip that he may kiss her if he likes. Pip kisses her on the cheek.

Notes

Analysis

Pip is introduced to a number of strange characters in this chapter but, more importantly, he is given some more hints about Miss Havisham's strange lifestyle. It is clear that the decay of her and the house stem from her wedding day that none of her relatives dare to mention. Miss. Havisham's relationship with her relatives — Georgiana, Sarah Pocket, Cousin Raymond, and Camilla — is even more loveless than her relationship with Pip. For her relatives, their visit to Miss Havisham is based on greed, hoping to please her enough to be given some of her money at her death. Miss Havisham is well aware of this, and a number of times refer to her dead body laid out as a meal for her relatives on the same table where her decaying cake now sits.

It is ironic that the loveless environment of the Satis House is representative of the higher society that Pip would like to rise to. The relationships of the house are based on money and power, while the relationship at the forge with Joe is based on mutual respect. Pip feels unnatural with how he acts with this kind of society, as is the case when he feels guilty for hitting the pale young gentleman. But he is rewarded for his violence by Estella's kiss, symbolic of society's rewarding of violent behavior. Though unclear to young Pip, the narrator is making clear that Pip's desire to enter into higher society is a decision to choose empty relationships where people are tools (or, as in Pip's case, simple walking sticks). It is also a decision to choose death and decay, as reflected in the Satis House setting. Lastly, it is an environment where Pip instinctively feels he is going against his nature.

Chapter 12

Pip returns once again to Miss. Havisham's, but he does not run into the boy again. He begins pushing Miss. Havisham in a wheelchair from her room to the large banquet hall, and continues to do so over the course of eight months. Sometimes they are joined by Estella and the three sing little ditties together.

During this same time, Mr. Pumblechook makes a habit of visiting Mrs. Joe and discussing Pip's promising prospects, now that he is routinely seeing Miss Havisham.

But the prospects seem to fall away when one night Miss Havisham asks Pip to bring Joe to visit her in order that Pip may start his indenture as a blacksmith.

Analysis

By this time it is clear that Miss. Havisham is bringing up Estella to "...break their hearts and have no mercy." That is, to break the hearts of men, like Pip, in revenge for what they have done to Miss Havisham. Although what they have done to Miss Havisham is not completely clear, we can assume that the reason for her unchanged state and the decaying state of the house is that she was jilted on her wedding day by a man. Estella, then, is to revenge this sin for Miss Havisham by causing men to fall in love with her and then breaking their hearts. With Pip, she is obviously succeeding, who is continuing to be abused and insulted by her while admitting that she grows prettier and more a part of his thoughts everyday.

Chapter 13

Joe accompanies Pip to the Satis House the next day. Miss Havisham gives Joe twenty five guineas for Pip's service to her and thus buys Pip's indenture as a blacksmith. Returning to Mr. Pumblechook's house, where Mrs. Joe is also anxiously waiting, Joe produces the twenty five pounds much to everyone's — except Pip's — joy. Caught up in the excitement,

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Mr. Pumblechook insists that Pip be legally bound by law and drags Pip and the entourage down to the Town Hall to be bound. Mrs. Joe then brings everyone out for dinner.

At the meal, all but Pip seem to be enjoying themselves: "...I was truly wretched, and had a strong conviction on me that I should never like Joe's trade. I had liked it once, but once was not now."

Analysis

Throughout Great Expectations, Dickens uses meals as a reflection of the relationships at hand. The meal celebrating Pip's indenture is reminiscent of the Christmas meal in Chapter 4, where Pip feels none of the enjoyment, human companionship, and hospitality that is supposed to accompany meals. What is significant about these meals among friends is what they are not. The uneaten meal and cake in Miss Havisham's banquet hall stands as a starkly direct symbol of the lack of love and human companionship that meals commonly signify.

If we look, however, at the first "meal" of the story: the pork pie and "wittels" that Pip gives to the convict, we see something different. Though the setting of the meal is unglamorous, the cold, damp marshes, and the manners of the guest (the convict) are likened to a dog, there appears to be some genuine hospitality in Pip's words, "I am glad you enjoy it." And the convict answers sincerely, "Thankee, my boy, I do." The meal, in fact, joins the two inexorably. Dickens will turn to the use of food and meals throughout the story to reflect on relationships on various levels of society.

Chapter 14

Pip explains his misery to his readers: He is ashamed of his home, ashamed of his trade. He wants to be uncommon; he wants to be a gentleman. He wants to be a part of the environment that he had a small taste of at the Satis House. His greatest fear allies his greatest shame. He fears, beyond everything else, that Estella will see him in his current, dirty, blacksmith state.

Analysis

Throughout all of Dicken's books, criticism aimed specifically at the Victorian Society can be seen. In this case, Dickens is contrasting Pip's shame at having to do honest, hard work with his desire to be a gentleman which, up until this point, has meant acting as Miss Havisham's walking stick. In essence, Dickens is criticizing a Victorian tendency, seen even today, of looking down on the common laborer as dirty and of less value than the more urbane man leading a wealthy, leisurely lifestyle. Instead, the gentleman, and his sense of "work," is held up as ideal.

Dicken's criticism is on two levels: one, against the society which enforces these values and two, against the individuals, like Pip, who adopt society's values despite their better judgment.

Chapter 15

Biddy continues to teach Pip all she knows including an ironic little ditty about a man who goes to London and lives a fancy life. Pip continues to teach Joe everything he has learned, though he doubts Joe is taking much of the information in.

Orlick, a gruff man that Joe employs around the forge, begins one day to insult Mrs. Joe within her hearing. There is a fight between Joe and Orlick, which Joe wins, but the two continue to work together as if it is all behind them.

Notes

About a year into his indenture, Pip revisits Miss. Havisham at the Satis House ostensibly to thank her for paying for his indenture. He is disappointed at the meeting: Miss Havisham does see him for a few moments, but only to laugh at him when he looks around for Estella. Estella has, in fact, been sent abroad to be educated as a lady.

Pip returns home to find nearly the whole of the village gathered around his house. Mrs. Joe has been hit over the head, knocked senseless by some unknown assailant.

Analysis

Even while Pip dreams of an upper-class life, violence and crime continue to be events in his life. In this chapter, Pip is witness to a fight between Orlick and Joe, apparently egged on by Mrs. Joe, reminiscent of Estella complimenting with a kiss Pip's fight with the pale young gentleman. Violence comes quickly and rather unexpectedly throughout the novel and, as in this case, does little to solve anything.

Chapter 16

Pip immediately suspects Orlick, though, strangely, his sister was hit with the shackles that the convict filed off in the first chapter! Because of this connection, Pip also suspects the one-eyed man that Joe and he had met in the pub, and who had demonstrated his own knowledge of Pip's past by stirring his drink with the file used to free those same shackles.

His sister has suffered some serious brain damage, having lost much of voice, her hearing, and her memory. She communicates by writing letters and symbols on a slate. Furthermore, her "temper was greatly improved, and she was patient."

To help with the housework and to take care of Mrs. Joe, Biddy is employed and moves into the house and becomes "a blessing to the household."

Notes Strangely, Pip's sister starts to treat Orlick extraordinarily well, inviting him to have something to drink, and watching him with an "air of humble propitiation."

Analysis

The seemingly distant episode of Pip helping the convict on the marshes continues to haunt him, even as he tries to distance himself by becoming educated and he dreams of being Estella's gentleman. The shackles in this chapter remind Pip of the episode and bring back his shame and guilt to the point where Pip feels like he is partly responsible for his sister's injury.

Dickens subtly changes how we view Mrs. Joe by referring to her now as "my sister." Before the accident, the readers almost forget the blood relationship between Pip and Mrs. Joe, but with the changing of Mrs. Joe's attitude and temper, her position reverts to Pip's sister.

Chapter 17

Pip notices that Biddy is turning into a woman, not very pretty, but very bright and wise. They go for a walk and Pip confesses his desire to be a gentleman. He also admits that he wants to be a gentleman so that he will be acceptable, and perhaps loved, by Estella. Biddy wisely suggests that becoming a gentleman to "gain over" a woman who thinks him course and common does not sound very logical.

Notes

Pip knows this instinctively, can't help himself and says as much, amidst tears in front of Biddy. He tells Biddy that he wishes he were more easily satisfied, he wishes he could fall in love with her, Biddy. "But you never will, you see," Biddy replies.

Analysis

This chapter lays out what has remained unspoken for some time to a somewhat relieving affect: Pip comes right out and says he loves Estella and that, foolish even to himself, he wants to become a gentleman to win her over. The discussion, symbolically, takes place among the marshes, which have, throughout the novel, represented Pip's past as well as his social position as a blacksmith's apprentice. The pastoral peacefulness that accompanies Pip's walk with Biddy is contrasted with the ships in the river, that Pip has always associated with some far away, expected future. Pip himself states his frustrated state when he says he wishes he were happy in his current position, including having Biddy close, but he is forever looking toward some impossible future.

Chapter 18

It is the fourth year of Pip's apprenticeship and he is sitting with Joe and Mr. Wopsle at the pub when they are approached by a stranger who wants to talk to Joe and Pip alone. Pip recognizes him, and his "smell of soap," as a man he had once run into at Miss Havisham's house years before.

Back at the forge, the man, Jaggers, explains that Pip now has "great expectations." He has been given a large amount of money, to be administered by Jaggers, by an anonymous sponsor whom Pip is never to try to discover. Fulfilling Pip's dreams, Jaggers explains that Pip is to be "brought up a gentleman" and will be tutored by Matthew Pocket — the same "Matthew" that had been mentioned at Miss Havisham's. Jaggers give him money enough for new clothes and leaves, expecting to meet him in London within a week.

Pip spends an uncomfortable evening with Biddy and Joe, then retires to bed. There, despite having all his dreams come true, he finds himself feeling very lonely.

Analysis

The implication to Pip, and to the readers, is that Miss Havisham is the sponsor who is going to make all of Pip's dreams come true including, Pip imagines, training him as a gentleman so that he may be an appropriate mate for Estella.

Immediately after this dramatic change in fortune, however, Pip finds himself feeling lonely and isolated. The reason is clear: From the moments of Jagger's announcement, the relationship between he and Joe and Biddy has changed. In essence, Jagger's news fulfills the vanity that had been creeping up in Pip since he first worked at Miss Havisham's. That is, he thinks himself better, more intelligent, more qualified than the life which he was leading with Biddy and Joe. As the end of the chapter makes clear, however, Pip has marginalized himself with this vanity and made himself lonely.

Chapter 19

The word has spread through town that Pip has come into fortune and people are treating him distinctively different. Pip goes into town to buy clothes for his London trip and stores them at Pumblechook's house because he thinks it would be common of him to wear them in his own neighborhood. Even Pumblechook is treating him as if he is a king, and Pip, joining into the arena that he viewed as hypocrisy only a few chapters before, starts to enjoy it and even starts to like Pumblechook.

Notes

Relations between he and Biddy and Joe do not improve, however, especially when he asks Biddy if she would try and educate Joe so that he could bring him up to another social level once the full extent of Pip's sponsor's fortune is given to him. Biddy brusquely tells Pip that Joe has no need, and does not want, to be brought up to another social level.

Pip visits Miss Havisham. She hints subtly that she is his unknown sponsor, and does it in such a way that Sarah Pocket, standing near, is given to believe it. The week finally over, Pip leaves for London. Even while he is in the carriage, however, he considers turning around and spending another day saying good-bye to Joe and Biddy.

Analysis

Pip is in the height of his own vanity here, and it is reflected in a new pomposity to his language. He even goes as far as to correct the grammar of Biddy, who was his first teacher. He feels himself being remeasured by society, just as the tailor in town remeasured him for clothing even though he already had Pip's sizes. At the same time, Pip is treating the people he meets differently as well, especially Joe and Biddy. He actually finds himself enjoying the bombastic idiot Pumblechook whom he had hated for most of his life.

Symbolically, Pip goes to say good-bye to the marshes, which have always represented his lowly past. This time, however, he finds them beautiful in a way he hadn't recognized before. Nevertheless, he wants to "get them done with." We are, of course, left with the feeling that Pip will never be done with the marshes, or his past.

Self Assessment

Fill in the blanks:

1. Phillip Pirrup (Pip) is an ....
2. Young Pip is staring at the .... of his parents.
3. Pip's first taste of .... is a bitter one.
4. Pip spends an uncomfortable evening with .... and ....
5. Pip goes to say .... to the marshes.

12.3 Summary

- Dickens introduces us immediately to Pip, who serves as both the young protagonist of Great Expectations and the story's narrator looking back on his own story as an adult.
- A common criticism inherent in many of Dickens' novels is the abuse of children in society at large.
- Pip returns home to find Mrs. Joe preparing the house for Christmas dinner.
- Pip describes a little of his education with Mr. Wopsle's great aunt, a "ridiculous old lady" who had started a small school in her cottage.
- Joe's analysis, though phrased in what Pip would call "common" language, is accurate: Pip is trying to become "uncommon" by lying about his experiences.
- Throughout Great Expectations, Dickens uses meals as a reflection of the relationships at hand.
- Pip is in the height of his own vanity here, and it is reflected in a new pomposity to his language.

12.4 Keywords

Forge	:	make or shape by heating it and beating or hammering it.
Vicious	:	imperfect.
Marsh	:	an area of low-lying land which is flooded in wet seasons or at high tide.

12.5 Review Questions

1. How does Dickens use setting to convey the mood right at the opening?
2. What does Dickens description of the first convict tell us about him?
3. What object that pip takes the convict makes him feel guilty and nearly gets him discovered?

Answers: Self Assessment

1. Orphan
2. Grave stones
3. Higher society
4. Biddy and Joe
5. Goodbye

12.6 Further Readings

Books

Great Expectations (Non-Detailed) — Charles Dickens

Charles Dickens — Michael Slater

Charles Dickens — Harold Bloom

Online links

http://www.online-literature.com/dickens/greatexpectations/

http://www.shmoop.com/great-expectations/summary.html

http://www.pinkmonkey.com/booknotes/monkeynotes/pmGreatExpect02.asp

Notes

Unit 13: Great Expectations: Detailed Study of Text-II

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13.6 Further Readings

Objectives

After studying this unit, you will be able to:

- Explain Great Expectations detailed study of text part II all chapters
- Discuss analysis of part II all chapters.

Introduction

The journey takes about five hours. Pip has a traitorous impression of London as being 'rather ugly, crooked, narrow, and dirty.' Pip heads for Mr. Jaggers' address in Little Britain. The coachman asks for a tip, but quickly gives way - he knows Mr. Jaggers.

The clerk in the office tells Pip that Mr. Jaggers is in court, but shows Pip to his room, throwing its occupant out. Mr. Jaggers' room, being dim and willed with old swords, pistols and nails, depresses Pip. The wall is 'greasy with shoulder', because clients like to be far away from Jaggers. The heat drives Pip out. He walks to Smithfield, but is horrified but its slum atmosphere, and goes to St. Paul's. He faces Newgate Prison, and a man attempts to sell him a seat in court, but Pip refuses.

He is shown the gallows instead, and told that four are to be hanged in two days' time. He returns to the office. Jaggers is still out. On the street he hears other people discussing his guardian. Some are reassuring others that Jaggers can do 'it', and others are distressed, but resigned to their loss, as Jaggers was on the opposing side.

Pip receives a note from Biddy telling him Joe is coming to London the following day with Mr. Wopsle. Pip does not look forward to the visit, being embarrassed due to Bentley Drummle. Pip has redecorated their room at Bernard's Inn. He has even taken on a boy to support (the Avenger), and has clothed him, but must find him lots of food and a little to do. He sets the Avenger to watch for Joe. Herbert is much organised, and most prepared to see Joe. Joe is incredibly pleased to see Pip, and very impressed by how genteel he is. He tell Pip that no one has changed, except Mr. Wopsle, who has given up the Church to become an actor. Joe gives Pip a brochure which announces his first performance that week. Joe tells Pip about Wopsle's first performance as Hamlet.

13.1 Part II, Chapters 1–10 (20–29)

Notes

Part II: Chapter 1

Pip goes to London and, compared with his last images of the marshes, finds it "ugly, crooked, narrow and dirty." He meets with Jaggers, who tells him that he will be boarding with Matthew Pocket. He meets Wemmick, Jagger's square-mouth clerk.

Analysis

Once again, Dickens is using place, and Pip's attitude toward it, as symbolism. In this case, London is the setting for Pip's great expectations, but immediately we find it rather ugly, unnatural, and suffocating, giving us an indication of how those great expectations may be played out. Ironically, Jagger's office is located in a place called "Little Britain" and it has all the trappings of death: a chair that looks like it was made of the same material as a coffin and death masks on the hearth. This, then, is Pip's grand future.

Part II: Chapter 2

Wemmick brings Pip to Bernard's Inn, where he will be staying when he is in town. The Inn appears to Pip to be a fairly run-down, decrepit place. There he meets his guide and roommate for the next few days, Matthew Pocket's son Herbert. Herbert Pocket and Pip recognize each other when they meet: Herbert is the pale young gentleman that Pip fought in the garden of Miss Havisham's so long ago.

Task Who was Mr. Jaggers? Explain about his character.

Analysis

Though Pip grew up in what might be considered rural poverty, his new digs in the city seem much more poor in nature than the warmth of the forge. The only warm spot appears to be Herbert, whom Pip had first met under strange, and violent, circumstances.

Part II: Chapter 3

Herbert Pocket prepares a simple dinner and explains his relationship to Miss. Havisham. His father, Matthew Pocket, is Miss. Havisham's cousin. Miss. Havisham was doted on by her father her whole life and shared her only with a half brother, the son of her father and the cook. Miss. Havisham fell in love with a swindler and Matthew Pocket tried to warn her about him. Angrily, she demanded that Matthew leave the house and not return. Miss Havisham is then jilted on the day of her wedding, her fiancé leaving her only a letter. The rumor was that the fiancé had worked in conspiracy with her younger brother, who may have wanted to exact revenge on the more favored.

Did u know? Miss. Havisham adopts Estella and raises her to wreak revenge on the male gender by making them fall in love with her, and then jilting them.

Notes

The next day, Herbert brings Pip to meet his father, and his seven siblings, in the outlying area of Hammersmith.

Analysis

The theme of the meal as a reflection of human companionship again returns in this chapter. The meal prepared by Herbert is simple and the table setting is balanced on a number of pieces of furniture, clearly showing it as a non-traditional set-up. And yet, Pip enjoys himself immensely, and feels that Herbert, despite the fact that he may have lost favor in Miss Havisham's eyes (and thus Pip has taken his inheritance), is honest and has no capability for bitterness at all.

Pip and the reader are again reminded none to subtly that the "lap of luxury" is, in fact, not material or social gain, but the simple joy of eating with sincere friends. In fact, we are given Matthew Pocket's definition of a gentleman, repeated by his son:"... no man who was not a true gentleman at heart, ever was... a true gentleman in manner." Young Pip, however, is not ready to learn this lesson.

Part II: Chapter 4

The Pocket household turns out to be a comical jumble of children, nurses, and boarders, all held together loosely under Matthew Pocket's weary gaze. Mrs. Pocket had been raised with high expectations herself and brought up to be "highly ornamental, but perfectly helpless and useless." She seems to have little idea of child rearing, leaving the young ones in the hands of two nurses. Pip observes the chaos over a meal.

Analysis

Dickens, pointedly, is making two criticisms here aimed at English society. The first is a humorous critique of England's obsession with titles in their class system. Mrs. Pocket is, in fact, so caught up in titles that she spends her whole day reading a book about them. She is disappointed by her own lot in life, though she seems not to have to do any household duties and has a good man for a husband. She is caught up in the class system in complete oblivion to what is going on around her. She is actually raised, Pip finds out, to be utterly useless and to be taken care of.

The second criticism is Dicken's continuing them of child abuse, and the many ways in which children are oppressed and marginalized. In the Pocket family the children are not necessarily physically abused (though their lives appear in danger sometimes from lack of supervision) or under fed or made to work, but there seems to be psychological abuse by there mere numbers. The parents, Matthew and Mrs. Pocket, have little to no time for a decent rearing of the children.

Part II: Chapter 5

Pip finds Matthew Pocket to be, like his son, serious, honest, and good. Because Matthew Pocket was earnest in teaching Pip, Pip feels earnest in learning and progresses well. At the same time, he is drawn by the city life within London and asks Jaggers if he can live permanently at the Bernard Inn with Herbert, instead of boarding in Hammersmith. Jaggers agree.

Notes Wemmick brings Pip to watch Jaggers in court, where Pip observes him "grinding the whole place in a mill."

Analysis

The honesty and earnestness of Matthew Pocket is contrasted in this chapter with the logical, though not necessarily honest, character of Jaggers. In fact, Jagger's morality is not based on what is actually just, it is only based on a game of words. Guilt or innocence is not decided in Jaggers' mind by who is actually guilty or innocent, or even who has the most evidence or not, it is based on the talent of the lawyer to massage out of the participants the desired verdict.

Again, Dicken's is taking a rather direct critical shot at the judicial system and lawyers in general.

Part II: Chapter 6

While at the Pockets, Pip comes to know the family surrounding Miss. Havisham. Camilla is Matthew Pocket's sister, Georgiana is a cousin. Pip also grows close to Herbert.

Pip is invited to dinner at Wemmick's whose slogan seems to be "Office is one thing, private life is another." Indeed, Wemmick has a fantastical private life. Although he lives in a small cottage, the cottage has been modified to look a bit like a castle, complete with moat, drawbridge, and firing cannon. Pip finds Wemmick an entertaining host, far different from the Wemmick at the office.

Analysis

Dicken's humorously uses Wemmick to show how conforming to society, in this case Wemmick's job at Jaggers, can twist a person so much as to make them unidentifiable. It is almost as if Wemmick's private life and public life have made him a split personality. The one, a grim clerk with a dry callousness, the other, an imaginative, caring, generous esoteric.

Literally, Wemmick's home is his castle, and Wemmick talks in terms of defending this private home against the encroachment of the hard city life. Pip's meal there, complete with the customary cannon firing, continues the thematic use of meals with a series that introduces Part II of the novel. In this meal, Pip is brought to understand the entertaining imagination, as well as the caring humanity, of an acquaintance whom he presumed was a dull clog in the city machine.

Part II: Chapter 7

The next day, Jaggers himself invites Pip and friends to dinner. Pip brings Herbert as well as the other Pocket boarders, including Startop and Drummle, a mopey depressed aristocrat. Pip and his friends find themselves revealing their relationships quite clearly, specifically all of their irritation at the insulting Drummle.

Pip, on Wemmick's suggestion, looks carefully at Jagger's servant woman — a "tigress" according to Wemmick. She is about forty, and seems to regard Jaggers with a mix of fear and duty.

Notes

Analysis

Dickens uses this chapter to once again present mysteries that the narrator Pip hints will be solved in upcoming issues. Of all the young men invited to Jagger's house, Jaggers is especially pleased and interested in the unfriendly Drummle. It is a strange choice for Jaggers and we are led to believe that Drummle will become a more important character later in the novel. As well, Wemmick's singling the servant woman out as one to be watched and Jagger's own proud demonstration of her scarred wrists, indicate that she too will reoccur.

This chapter presents yet another meal, this one serving as an airing of dirty laundry, much to the enjoyment of the host Jaggers. The evening ends in an argument between the boarders and we learn nothing personal about Jaggers himself. Used as a comparison to Pip's meal with Wemmick, it appears that Jaggers is what he seems to be: a nearly mechanical rationalist, with a cold scientific fascination for the psychology of people, but with a complete lack of emotional involvement with them. In fact, we are given the feeling that a good insulting argument is more entertaining to Jaggers than a peaceful communion of friends.

Part II: Chapter 8

Biddy write to Pip to tell him Joe is coming into London and would like to visit him. Pip does not look "with pleasure" on this.

Joe shows up for breakfast and tells Pip that Miss. Havisham wants him to know Estella is back at the Satis House. The conversation is apologetic and stilted, Joe addresses Pip as "sir," and Joe stays only for a few minutes. He tells Pip that he is out of his element, and that if Pip would like to see the real Joe and sit down and talk like old times, he should visit the forge.

Analysis

Once again, we are presented with the meal theme, this meal an uncomfortable clash between Pip's new "gentlemanly" life and his "common" life at the forge. Joe even uses the word "wittles," which was last used by the convict that Pip met in the marshes, symbolizing all of Pip's past that he is trying to separate from.

Joe, like Dickens, knows the importance of place and invites Pip back to the forge where the two of them could be natural around one another.

Part II: Chapter 9

Pip journeys back to this hometown to see Estella. He shares the carriage with two convicts who sit behind him. Pip recognizes one of them as the one-eyed man Pip met in the tavern years before who stirred his drink with the file and gave Pip a one pound note. The convict does not recognize him, but Pip overhears him tell the other convict about the note that a stranger had given him to bring to Pip.

Analysis

We are given a number of answers to earlier mysteries in this chapter. The convict riding with Pip in this chapter was given the pound note, and, presumably, the file by the convict who Pip had helped in the opening few chapters. Other than being a fellow convict, it appears that the one-eyes man has no real relationship with that first convict.

Still, Pip feels uneasy. By the mere proximity of the convicts and their story, Pip is reminded how his past will always cling to him.

Part II: Chapter 10

Pip imagines that Miss. Havisham has adopted both he and Estella to raise them to be with each other. Pip imagines he and Estella inhabiting the old Satis House and flinging open the windows to let the sun and the breeze in.

He meets Orlick at the gate of The Satis House and learns that he is now working for Miss. Havisham. He goes in to meet her and Estella, who is now older and so much more beautiful that he doesn't recognize her at first. Facing her now, he slips back "into the coarse and common voice" of his youth and she, in return, treated him like the boy he used to be. She is coming from France and on her way to live in London. They talk of his new friends and his old friends: "Who is fit for you then is not fit for you now," Estella said, asking about Joe. Pip agrees and, at that moment, decides not to go see Joe and Biddy.

It is here that Pip sees something strikingly familiar in Estella's face. He can't quite place the look, but an expression on her face reminds him of someone.

Later, they all have dinner with Jaggers, who, curiously, does not look at Estella the whole meal.

Analysis

We are given a much greater look into the character of Estella in this chapter. It is evident, or at least Estella wants to be convinced of the fact, that Miss. Havisham has been successful in raising her as a beautiful but emotionless woman. "I have no heart," she tells Pip.

Notes Miss. Havisham will have her revenge on the male gender: "I developed her into what she is, that she might be loved," she tells Pip. "Love her!"

The master-apprentice archetype is seen in a number of different relationships through Great Expectations, sometimes demonstrating the positive nature of the relationships, sometimes demonstrating the negative. The Miss Havisham/Estella master-apprentice relationship is decidedly negative. Miss. Havisham raised Estella not as an individual, but as an extension of herself to fulfill that which she had not in her own life (not to find love, however, but to revenge love). In contrast, Pip was an apprentice to Joe, but Joe raised him out of generosity and love as opposed to any selfish reasons. Other master/apprentice relationships — Mr. Trabb and his boy, Pip's own "Avenger" servant boy — are more of a comment on the abusive treatment of children in Victorian times.

13.2 Part II, Chapters 11–20 (30–39)

Part II: Chapter 11

Pip and Jaggers return to the inn in town. Pip mentions to Jaggers that Orlick may not be a trustworthy assistant to Miss Havisham and Jaggers tells Pip that he will see him fired.

Pip stays away from Joe and Biddy's house and the forge, but walks around town, enjoying the admiring looks he gets from his past neighbors. This pleasant walk is disturbed by the

Notes

Trabb boy who makes fun of Pip, imitating the snobbish way he walks and barking out, "Don't know yah!" to onlookers.

Did u know? Pip returns to London and talks to Herbert about Estella. Herbert himself reveals that he is in love with a woman named Clara, though it must be kept secret because his mother would think he was marrying "below station."

Analysis

Although Pip continues to make decisions based on how he thinks society wants him to act — not going to see Joe and Biddy while he is home — we recognize the fact that he feels guilt and shame about these same decisions. Unlike Estella, Pip seems to wear his guilt on his sleeve, but his guilt shows him to have a conscience at least. Dickens uses guilt in Pip — who seems to be the only one in the novel who experiences it — to signal moments when Pip feels himself acting against his nature.

The Trabb boy's pranks nail Pip's shame right on the head, and his antics reflect what is going on in Pip's conscious. Pip feels he has become a parody, a proud peacock who "doesn't know yah." At the same time, Pip confesses to Herbert that he cannot let it go. He desires Estella deeply and can't seem to shake her. As long as he tries to be the person that Estella — and society — want, he will be acting against his nature.

Part II: Chapter 12

Herbert and Pip go to see Wopsle in Hamlet, which turns out to be a horrible piece of theater, but a very humorous evening nonetheless because of the crowd's wisecracks. They invite Wopsle home for dinner and listen to him rant about his performance.

Analysis

Dickens presents a light hearted critique of overacted theater in this chapter. Wopsle's Hamlet is laugh-out-loud comedy. Dickens was an actor and a producer of theatrical productions himself, and there is no doubt he was probably targeting certain actors that he knew personally in this parody.

Part II: Chapter 13

Pip receives a note from Estella that she is coming to London. She asks if he will meet her at the carriage stop.

While waiting for the carriage, Pip meets Wemmick who is on his way to Newgate prison to conduct some business. The prisoners are friendly with Wemmick, even offering to send him presents before their executions.

As Pip returns to wait for Estella, he wonders at the fact that things associated with the criminal element have strangely intercepted his life at various times, starting with the convict at the beginning of the story. He feels as if the stain of criminality is still on him from his visit to Newgate prison and how that contrasts with the beautiful Estella.

As the carriage pulls up, Pip once again sees a familiar expression in Estella's face, but cannot place it.

Analysis

Pip reflects on how criminals have intercepted his life at various points, starting with the convict that he fed at the beginning and the one-eyed convict that gave him the pound note from the first convict. Now he is involved in men, Wemmick and Jaggers, who make convicts their livelihood. These thoughts are interrupted by the strangely abrupt entrance of Estella's carriage. It is strangely abrupt since Pip spent the whole chapter in anticipation, waiting for nearly six hours for it, but when it finally comes, Pip is involved in other thoughts.

Narrator Pip is hinting with these thoughts that Young Pip's interaction with criminals is not over. Their surprising involvement in his life will continue. Dicken's placing the abrupt intervention of Estella's entrance in these thoughts foreshadows a little more specifically: Estella, too, will have something to do with criminality.

Part II: Chapter 14

Estella is to go on to Richmond, accompanied by Pip, and the two sit in a nearby cafe as they wait for the outgoing coach. Estella is to educated by a wealthy woman in Richmond with a single daughter.

Estella tells Pip that all of Miss Havisham's relatives hate him because they Miss Havisham to be his benefactor. They are always gossiping jealously, but Estella believes that Pip is still alright in Miss Havisham's eyes.

The carriage comes and they ride to Richmond talking of trivial things. Pip believes that if he were to be with her forever that he would be blissfully happy — but this contradicts his knowledge that whenever he is with her he is "always miserable."

Analysis

"We are not free to follow our own devices, you and I," says Estella, meaning that she has been given instructions for the day and they must not deviate from them. The statement, however, is a projection of how both their lives are controlled in general.

Estella is not free "to follow her own devices" not only because Miss. Havisham is her adoptive mother and she should do as she says, but because Estella has been raised to actually think, feel, and act exactly as Miss. Havisham wishes. In raising Estella, Miss. Havisham created a puppet, an individual who indeed cannot choose her own destiny because she will act that way she has been conditioned to act.

Pip, on the other hand, is also trapped and cannot freely choose, but his lack of independence is wholly his own fault. Pip is not free to follow "his own devices" because he has trapped himself in how he thinks he needs to act, think, and feel. He believes himself to have great expectations, among these, someday, the hand of Estella, and this belief has forced him into acting a certain way (snobbishly, especially toward his past), feeling a certain way (that he is happy with Estella even if he is not), and thinking a certain way (proud and wasteful).

As hinted in the previous chapter, both Pip and Estella will find their destinies intricately tied up in their pasts. This, too, will bind them to certain actions.

The irony is that, though they think themselves trapped, both can escape their current lifestyles if they truly wanted too, just as easily as they could ignore Miss Havisham's instructions and change the plans for the day. Estella can shake off her upbringing and try to find her emotions; Pip can stop acting like an ass and lead a life which feels more natural to him.

Notes

Part II: Chapter 15

Pip's conscience bothers him with regard to Joe and Biddy who he continues to ignore. As well, he feels guilty for leading Herbert into a life of debt by carrying him along on a very expensive lifestyle of dinners, drinks and shows.

Pip describes his life at Bernard's Inn with Herbert: "We spent as much money as we could, and got as little for it as people could make up their minds to give us. We were always more or less miserable and most of our acquaintances were in the same condition... our case was in the last aspect a common one."

They "check their affairs" by shuffling papers and bills and realize that, though they are in far in debt both, are quite unsure just how far in debt they have gone.

After one evening of "checking their affairs," a letter comes for Pip announcing the death of Mrs. Joe Gargery.

Analysis

Pip makes clear in this chapter that, in general, he is not happy with his lifestyle. He is not happy with his state of mind, feeling guilty about Joe and Biddy, nor with his day-to-day life as a young gentleman about town. A symbol of the emptiness he feels with being a gentleman around town is indicated by his joining a men's club called "Finches of the Grove." The group meets over dinner, argues, and gets drunk and Narrator Pip does not respect the group of young gentleman enough to even introduce their names.

The only true friend Pip has met is Herbert, and Pip feels that he is betraying even that relationship by living the high life with a man who cannot afford it.

The chapter reinforces what the reader already knows about Pip: He has chosen a lifestyle which alienates himself from the people he loves, and even alienates him from his true self.

Part II: Chapter 16

Pip returns home to attend the funeral — which turns out to be a ridiculous affair put on by Trabb the tailor and made worse by the pompous Pumblechook and the foolish Hubbles.

Later, however, Joe and Pip sit comfortably by the fire like times of old. Pip finds out that before she died, his sister put her head on Joe and said, "Joe... Pardon... Pip."

Later, Biddy and Pip go for a walk and Pip asks what she will do now. She tells him she is going to open her own school. Biddy insinuates that Pip will not be returning soon as he promises. Pip leaves insulted.

Analysis

As Joe predicted, the environment of the forge was a better environment for an honest relationship between he and Pip. Joe is much more comfortable with Pip in the comfort of his own home, smoking his pipe by the fire.

Discomfort continues, however, between Pip and Biddy. Biddy's honest evaluations of Pip are the cause of this discomfort. It is like talking to his own conscience. Biddy seems to be able to see right through Pip, as when she predicts that he will not be back too often, while at the same time she seems to sympathize with his position. Biddy's relationship with Pip appears as a contrast to Estella's relationship with him. In the former, Pip is loved by a woman who

knows him better than anyone, both his strength and his failings. In the latter, Pip is a mere play thing to a woman who apparently, and admittedly, has been conditioned not to love.

Part II: Chapter 17

Pip "comes of age," that is, turns twentyone, and hopes that his benefactor will present her/himself. His hopes seem to be on the mark when Jaggers makes an appointment with him for early that evening.

In fact, Jaggers reveals nothing about Pip's benefactor and tells him that he does not know when the benefactor will chose to reveal themselves. The only thing that has changed is that Pip is now in charge of his own stipend which is now set at five hundred pounds a year.

Jaggers then dines with Herbert and Pip at the Bernard Inn. After he leaves, Herbert echoes both he and Pip's thoughts: When they are in Jagger's presence, you always feel as though you've committed some outrageous crime that not even you yourself are aware of.

Analysis

Once again, the irony of the title of the book is echoed in the events in Pip's life. Expectations, great or small, will be crushed. Pip expects his benefactor — whom he continues to believe is Miss Havisham — will reveal themselves on his birthday. Though Herbert's twenty-first birthday was only a few months ago, it was not anticipated or celebrated with as much anxiousness as Pip's — because of the great expectations which preceded it.

The motif of expectations crushed is paralleled with the continuing theme of guilt and shame in Pip's life. Herbert and Pip both share in a rather humorous feeling that any conversation with Jaggers makes you feel like your hiding something, but in Pip's case, he has felt like he is hiding something for most of his life.

Part II: Chapter 18

Pip goes to Wemmick's castle for dinner and is introduced to Miss. Skiffins (whose face, like Wemmick's, also looks like a post office box). Pip asks Wemmick for advice on how to give anonymously give Herbert some of his yearly stipend (one hundred pounds a year).

With help from Miss. Skiffins' brother, who is in finance, Wemmick and Pip put together a plan whereby Herbert will be given a job with a young merchant.

Analysis

The distinction between how we treat people in the public arena versus how we treat them in private is made stark clear by Wemmick's initial reaction in the previous chapter when Pip first approaches him about helping Herbert. Pip spoke with him in Jaggers' office, where Wemmick told him that giving money to help a friend is like throwing money into the Thames. When Pip approaches him about the same subject in his own home, Wemmick tells him that the gesture is "devilish good" of him. Wemmick demonstrates that not only does society force us to act a certain way, in a great part against our nature, it also forces us to denigrate our fellow humans to the level of positive or negative investments. The narrator certainly doesn't fault Wemmick for this, but Young Pip is being given clear lessons about life in the city.

Notes

Part II: Chapter 19

Pip dedicates a chapter, thin as it is, to his relationship with Estella while he lives in the city and she lives in Hammersmith. "I suffered every kind and degree of torture that Estella could cause me," he says.

On a number of occasions, he accompanies Estella on her frequent visits to Miss. Havisham. In his presence, Miss. Havisham demands to hear of all the hearts that Estella has broken, complete with names and details.

Pip blindly interprets this as meaning that after Estella has wreaked appropriate revenge on the male gender, the two of them will be given to each other by Miss. Havisham as a reward.

Miss. Havisham's concentrated effort to raise a child who can feel no love comes back to work against her, however, as Pip witnesses an argument between them. Miss. Havisham, an older woman from when Pip first met her, has moments when she needs to be loved and appreciated. Unfortunately, Estella is incapable of love and cannot, therefore, give affection to even her adoptive mother. Miss. Havisham did her job too well.

While fraternizing with his men's club, "the Finches of the Grove," Pip finds out that Drummle has begun courting Estella. Despite knowing how Estella treats men, Pip is miserably upset that Estella has begun seeing the most repulsive of Pip's acquaintances.

Analysis

Though Pip continues to dream of Miss. Havisham revealing herself as his benefactor and, as well, revealing her plan of bringing he and Estella to live together in perfect domestic bliss, he admits that he "...never had one hour of happiness in her (Estella's) society..."

The torture that Pip feels, however, may in a great part be the torture that he brings on himself. Estella tells him that of all the men that she toys with, and of all the hearts that she breaks, she has never deceived or entrapped Pip.

Part II: Chapter 20

Pip has his twenty-third birthday and seems to be doing very little with his life. He no longer is tutored by Mr. Pocket, though they remain on good terms. He tries a few occupations, but doesn't stick to any of them. Instead, he finds that he is spending a lot of time reading.

A rough sea-worn man of sixty comes to Pip's home on a stormy night. Pip invites him in, treats him with courteous disdain, but then begins to recognize him as the convict that he fed in the marshes when he was a child.

The man reveals that he is Pip's benefactor. He has been living in Australia all these years and making money as a sheep herder. But since the day that Pip helped him, he swore to himself that every cent he earned would go to Pip.

"I've made a gentleman out of you," the man exclaims. Pip is horrified. All of his expectations are demolished. He has been living his life off the hard workings of a convict. There is no grand design by Miss. Havisham to make Pip happy and rich, living in harmonious marriage to Estella.

The convict tells Pip that he has come back to see him under threat of his life, since the law will execute him if they find him in England. Pip gives the convict Herbert's empty bed, then sits by the fire by himself, pondering his miserable position.

Self Assessment

Fill in the blanks:

1. Jagger's office located in a place called ....
2. Wemmick brings Pip to ....
3. Dickens pointedly, is making two criticisms here aimed at ....
4. Pip journeys back to this hometown to see ....
5. Pip conscience bothers him with regard to .... who he continues to ignore.

Analysis

The chapter closing the second part of the novel closes as well Pip's great expectations. The irony is that the convict lived his life for Pip, worked his fingers to the bone to make Pip a gentleman. He did this based on the true act of kindness that Pip demonstrated when he gave the convict wittles to eat in the marshes. With all of his money and education, however, Pip has become much less of a noble "gentleman" than when he was a child. Pip has become less prone to kind acts than when he was a poor shivering orphan in a lonely courtyard. As seen by Pip's decaying relationship with his adoptive father Joe and his true friend Biddy, but most strongly by his horrified reaction to his benefactor in this chapter, Pip has become an unkind, ungenerous, pompous ass.

Considering his situation, Pip first becomes angry at Miss. Havisham, who used him and deliberately led her relatives and himself into believing that he was destined for her fortune. But his anger soon turns to himself, when he realizes how badly he treated Biddy and Joe, his true friends. He saw Joe as common and low class when all the time he was being supported by the lowest of the classes, a convict.

Although Pip learns that his expectations were all a sham and he realizes that he has mistreated Biddy and Joe, he is still basing his thoughts on the class system, society's ideas of "gentleman" and "common." Although Pip's future seems to have changed, internally he still has not learned that the hierarchy of the class system says nothing about the nobleness of a person or how to lead a happy life. Indeed, he thinks he is ruined because he now associates himself with a convict, even though the convict has shown him nothing but kindness. He doesn't know what crime the convict committed; he only classifies him as less than common because of his label of "convict." Even his guilt about how he treated Joe is based on the fact that the money which brought him great expectations is somehow less pure than money from Miss. Havisham. Yet the convict has shown Pip more generosity and care than Miss. Havisham ever did: "Look'ee here, Pip. I'm your second father." Dicken's finishes this part with the line, "This is the end of the second stage of Pip's expectations."

13.3 Summary

- Wemmick brings Pip to Bernard's Inn, where he will be staying when he is in town.
- Dickens, pointedly, is making two criticisms here aimed at English society.
- Dicken's humorously uses Wemmick to show how conforming to society, in this case Wemmick's job at Jaggers, can twist a person so much as to make them unidentifiable.
- Pip imagines that Miss. Havisham has adopted both he and Estella to raise them to be with each other.
- Pip has his twenty-third birthday and seems to be doing very little with his life.

Notes

13.4 Keywords

Motif : a single or recurring image forming a design.

Critique : a detailed analysis and assessment.

Thematic : relating to the theme of an inflected word.

Proximity : nearness in space, time or relationship.

13.5 Review Questions

1. What kind of lawyer is Mr. Jaggers?
2. What is Pip's first impression of London?
3. What is Herbert's occupation?

Answers: Self Assessment

1. Little Britain
2. Bernard inn
3. English society
4. Estella
5. Joe and Biddy

13.6 Further Readings

Books

Great Expectations (Non-Detailed) — Charles Dickens

Charles Dickens — Michael Slater

Charles Dickens — Harold Bloom

Online links

http://www.online-literature.com/dickens/greatexpectations/

http://www.shmoop.com/great-expectations/summary.html

http://www.pinkmonkey.com/booknotes/monkeynotes/pmGreatExpect02.asp

Notes

Unit 14: Great Expectations: Detailed Study of Text-III

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Objectives

After studying this unit, you will be able to:

- Explain Great Expectations detailed study of text part III all chapters
- Discuss analysis of part III all chapters.

Introduction

Pip decides that he cannot keep Magwitch in the apartment-his housekeepers will discover him, especially if he in any way seems to have a secret. He decides to introduce Magwitch as his uncle from the country. He goes downstairs to summon the watchman, but falls over someone crouching on the stairs. Pip hurries to the watchman, who cannot imagine who could have been on the stairs. He asks if Pip saw the man who was looking for him. He is then confident Pip saw the man with his 'uncle', but Pip did not. The watchman cannot give any better description, except that the other person seemed working class. Pip is excessively worried that the two events, either of which could be dismissed, are connected.

Pip dozes until daylight. When he awakes he is quite incapable of being able to decide what to do. He informs his housekeeper of the arrival of his uncle. When Magwitch awakes, Pip tells him his fabrication to date. Magwitch tells him that he used the name Provis aboard ship, but his full name is Abel Magwitch.

Did u know? Pip tries to discover who the man was, without awaking Magwitch's fear, but he cannot. Magwitch, who was tried in London, might have been known that way. He refuses to reveal what he was tried for, as he has served his time.

Even so, he decides to revisit the lot where Satis House stood, for Estella's sake. She was treated badly by her husband, who eventually died when a horse turned upon him. Pip has heard nothing of her since. He walks around the grounds in the moonlight, and sees another walker, a woman, who cries his name-Estella.

Notes

Her youth has gone, although her beauty remains. She is softened, friendly. Neither has been back, each returns for the first time. It is the only possession that Estella keeps, and finally it is going to be built on. She remembers Pip as a thing of worth she threw away-she has thought of him a great deal.

14.1 Part III, Chapters 1–10 (40–49)

Part III: Chapter 1

Pip gets up and eats breakfast with the convict, who tells him his name is Magwitch though he is going by Provis while in England. Pip is disgusted with him, though, at the same time, he wants to protect him and make sure he isn't found and put to death. Pip buys some clothes for him that will make him look like a "prosperous farmer."

Pip goes to Jaggers to verify that this man is his benefactor. Indeed, Jaggers assures him that Miss. Havisham had nothing to do with his great expectations.

Analysis

Pip is closer to Magwitch than he knows since they both base the value of people on societally structured hierarchies. Pip still believes that one's value is decided by the class one is born, or adopted, into. Because he thinks of Magwitch as the lowest of the low, he thinks himself the lowest of the low because of his association with him. Magwitch does not see it this way. Instead, he believes that the amount of money you have, and how ostentatiously you spend it, is what gives one value. Thus, he has spent his life working for money to make a poor blacksmith boy a "gentleman."

Part III: Chapter 2

Herbert meets Magwitch. Pip brings Magwitch to a nearby inn, then returns to discuss with Herbert "what is to be done."

Pip feels he cannot take any more of Magwitch's money, mostly because Pip is still proud and it is the money of a criminal. At the same time, Pip does not want Magwitch's execution on his hands which will surely occur if it is discovered he is back in England. Pip wants to protect Magwitch since he has risked his life to come back to see him.

The two decide that Pip will try and convince Magwitch to leave England with him. After that, they'll see what happens. Magwitch returns for breakfast the next morning, and Pip asks him about the other convict that Pip had seen him fighting with in the marshes on the Christmas day long in the past.

Task Why is it necessary to move Magwitch?

Analysis

The reader has been shown very few moments when Young Pip has been happy. Pip was unhappy even when he should have been happy — during his apprenticeship with Joe — and continued to be unhappy even when great expectations were announced for him. Now a great mystery has been solved in the way of the appearance of Pip's benefactor, and Pip is, once again, unhappy. We notice, however, that Pip is unhappy not so much because of his circumstances but because of how he views those circumstances. And although many in the novel are living

a much worse life than he — Joe and Biddy, Magwitch himself, Wemmick and Jaggers, Herbert and the rest of the Pockets — they do not seem to demonstrate the same unhappiness with their lot in life. Magwitch, his life in danger, seems strangely happy to be in the company of Pip, a person he had met under dire circumstances for just a few moments many years before.

Only Pip has yet to reach within himself to find a happiness that neither society, nor romantic concepts of home, can offer him.

Part III: Chapter 3

Magwitch tells them the story of his life. From a very young age, he was alone and got into trouble. Mostly, he stole out of hunger and cold. At that same young age, he was impressed with the fact that others referred to him as hard, as a criminal, and predicted that he would spend his life in and out of jail. Indeed, his life ran along this very path.

In one of his brief stints actually out of jail, Magwitch met a young well-to-do gentleman named Compeyson who "had the head of the devil." Compeyson had his hand in everything illegal: swindling, forgery, and other white collar crime. When Magwitch met him, Compeyson was working with a half-crazed man called Arthur, who saw visions of a woman dressed all in white, with a broken heart, who came to haunt him. On one of these haunts, Arthur gave up his own ghost and died.

Compeyson then recruits Magwitch to do his dirty work and soon gets Magwitch into trouble with the law. Both standing before the judge, Compeyson, being a gentleman, is given a lesser sentence than Magwitch, a career criminal. Magwitch hates the man.

Herbert passes a note to Pip: "Young Havisham's name was Arthur. Compeyson is the man who professed to be Miss Havisham's lover."

Analysis

Previously non related story lines now come together and into focus. Magwitch worked with the man who had jilted Miss Havisham on her wedding day. And Compeyson's work horse Arthur turns out to be Miss Havisham's half brother who worked against her, haunted by her until the end.

Magwitch hates Compeyson with a self-sacrificing vengeance, and yet the reason for his hatred — that Compeyson was the mastermind behind the crimes yet received less of a sentence — is tied to his sacrifice for Pip. Compeyson got a lighter sentence because he was considered by society to be a gentleman. So Magwitch sets out on a life of sacrifice to provide the same advantages for Pip. Magwitch both hates this societal label and accepts it, as is demonstrated by his constant reference to himself as "low." Indeed, Dickens seems to hint that Magwitch may have been a much different man if people had not told him since a young age that he would come to no good. And yet he wants to exploit the societal labeling by promoting Young Pip into gentlemanhood.

Notes Magwitch, a sympathetic character, is a reflection of what Pip, or any of us, could become if we take societal labels to heart.

Part III: Chapter 4

Pip finds out that Estella is at the Satis House and feels he needs to go back to visit both she and Miss. Havisham.

Notes

He returns to his home town and, at the town inn, meets Drummle, who is obviously courting Estella. The two pass rude words to each other, then they depart on their own ways.

Analysis

Magwitch has turned Pip's world upside down, just as he had turned the Young Pip upside down to get some bread when they first ran into each other in the churchyard. But even if Magwitch had not presented himself as benefactor, it is clear that Pip would not have lived a satisfying life. With or without Magwitch, Estella was not being grommed for Pip. She was being groomed as a lady for a man of greater fortune, in this case, the insolent Drummle. The high-class life that Pip thought he wanted is not a very pleasant place to be with people like Drummle taken as models. But Pip's world had to be turned upside down for him to start seeing that.

Part III: Chapter 5

Pip finds Miss Havisham and Estella in the same banquet room in the Satis. Pip tells Miss. Havisham that he is unhappy with the way she led him on to thinking that she was his benefactor and the manner in which she hinted that he and Estella were destined to be together. It was his own fault, says Miss Havisham, just like it was the fault of her relatives to believe this was the case as well.

Pip tells her that Herbert and Matthew Pocket are different from her other relatives. They are the same blood but they are kind and upright. Pip breaks down and confesses his love for Estella. Estella tells him straight that she is incapable of love — she had warned him of as much before — and she will soon be married to Drummle.

Even Miss Havisham seems to be finally feeling sympathy toward Pip, holding her heart as if remember how her own was broken.

Pip walks back to London. At the gate to his house he is given a note by the Porter written by Wemmick: "Don't Go Home."

Analysis

Pip is justifiably angry at both Miss. Havisham and Estella, though he forgives them both without them even asking because he realizes it was his own folly that brought him to unreal expectations. Estella's and Miss. Havisham have vastly different reactions to Pip's break down in front of them. Miss. Havisham appears to be touched, finally, and Pip's broken heart strikes a chord in her own heart. Estella, on the other hand, appears amazed at the show of emotion and doesn't seem to understand it. She is not angry, she is curious, as she really doesn't know what it means to love as Pip is now loving her.

Their reactions may also be an indication of culpability, in the sense that some characters are more guilty of their sins than others because of the level consciousness in their actions. Miss. Havisham deliberately set out to break Pip's heart through Estella. Estella, on the other hand, is unconscious of what she did. She only acted as she was brought up to act.

Part III: Chapter 6

Pip gets a room at a nearby inn and in the morning visits Wemmick at his castle. Wemmick tells Pip things he has learned from the prisoners at Newgate. Pip is being watched, he says, and may be in some danger. As well, Compeyson has made his presence known in London.

Wemmick has already warned Herbert as well who, heeding the warning, brought Magwitch to his fiance Clara's house in a neighborhood that Pip does not frequent. As well, the house is right next to a dock on the Thames, making an escape by river more easily accomplished.

Notes Pip spends the day with Wemmick's deaf old relative, the "Aged," and leaves as it starts to grow dark.

Analysis

As the threat on Magwitch's life grows, so does Pip's affection and worry for him. Pip is no longer worried about himself, or even about having the blood of Magwitch on his hands, he is worried about the man at hand.

In this crisis, Pip is reminded who his true friends are: Wemmick, who is willing to be unprofessional and ask questions around the criminal areas of town and Herbert, who is risking his own life by helping Pip harbor a wanted man.

Part III: Chapter 7

Pip goes down to Clara's to find Magwitch and Herbert. Herbert introduces him to Clara. Clara has no relatives except her father, a drunk, bed-ridden old sailor who lives on the second floor (Herbert has never met him) and constantly claims Clara's attention.

Pip tells Magwitch that he is being watched and this is the best place for him now. In order to stay safe, Pip and Magwitch must only have contact through Herbert. Pip is a little sad to leave him. The rough old convict appears to have "softened" a bit.

Analysis

In this chapter, Pip actually misses Magwitch and wants to be closer to him. We are reminded of a parrallel moment in the first chapter when young Pip looked back on the marshes he was running from and saw Magwitch walking away into the cold night. That singular figure on the horizon struck a sympathetic chord in young Pip and made the two of them unified in their abandonment by the world. Here, too, Pip has changed from fear (and disgust) of the convict, to sympathy and genuine companionship.

Part III: Chapter 8

Pip goes to dinner alone one night, then to the theater where he sees Mr. Wopsle in one of his productions. Mr. Wopsle stares strangely at Pip throughout the play, getting quite out of character.

Afterwards, Mr. Wopsle asks Pip who it was that he came with. Pip says he came alone. Mr. Wopsle tells him that there was man sitting behind Pip for much of the production and that he recognized him as the second convict that he, Pip, and Joe had hunted with the soldiers when Pip was just a child. Compeyson!

Analysis

Things are coming together quickly in the next few chapters. Pip is learning mysteries that have been unknown since the beginning of the novel. At the same time, the suspense is growing because there is a sense that all of these subplots are going to collide soon. Compeyson and Magwitch's ongoing hatred, Miss Havisham's "creation" of Estella, Pip's snubbing of Joe and Biddy. The rhythm of the novel and its subplots — the introduction of mysterious events, their explanations, and the reaction of these explanations by the various characters — lends itself well to the series genre in which these stories, and all of Dickens' novels, were first

Notes

published. Only one or two chapters, in the form of a magazine, were presented to the public at a time. One week a mystery would be introduced, the next week suspense would build, the week after that solutions and new problems, plus new characters, would come to light.

It is easy to see how all of England waited eagerly for the next issue of Dickens' story, much like some today discuss the ongoing plots and subplots of soap operas. One can imagine that when the different issues of Great Expectations were first published, the readers felt, and probably talked, about Pip and all the characters as if they knew them personally. Pip was made all the more real by the fact that, in many cases, Dickens was creating the story as he went along. Therefore anything really could happen to Pip from one issue to the next when not even the author knew all the details.

Part III: Chapter 9

Pip has dinner with Jaggers and Wemmick at Jaggers' home and learns from the host that Drummle has indeed married Estella. Jaggers' verdict on the subject is that Drummle, because of his "spidery" character, will either beat her or "cringe," that is, become a brow-beaten husband himself. The whole conversation pains Pip, who has been trying to avoid the subject even with Herbert.

During the dinner, Pip finally realizes what had been so familiar about a certain look he had seen in Estella. It was a look that he had seen in Jaggers' servant woman as well. Pip knows instinctively now that Jaggers' servant woman is Estella's mother!

On their way home together, Wemmick tells the story of Jaggers' woman servant, the "tigress" as Wemmick refers to her. It was Jaggers' first big break-through case, the case that made him. He was defending this woman in a case where she was accused of killing another woman by strangulation. This is why Jaggers' likes to show off the poor woman's hands to company. The woman was also said to have killed her own child, a girl, at about the same time as the murder.

Analysis

Once again, Pip sees his life colliding with criminality and violence as he realizes that his love is the daughter of a murderess. The solutions to all the mysteries of the novel are starting to pour out now. For each one, Pip's life is being dissassembled. Things are not how he first saw them. People are not how he first defined them. Convicts are kind and ladies are the daughters of criminals. Gentlemen are scoundrels and blacksmiths are loyal. He has started letting go of the societal definitions for these people and started seeing them for who they are: individuals beyond labeling.

Part III: Chapter 10

Miss. Havisham asks that Pip come visit her. He finds her again sitting by the fire, but this time she looks very lonely. In fact, as she begins to speak, Pip sees that a big change has come over the cold woman. She seems almost afraid of Pip. Pip tells her how he was giving some of his money to help Herbert with his future, but now must stop since he himself is no longer taking money from his benefactor. Miss. Havisham wants to help, and she gives Pip nine hundred pounds to continue to assist Herbert.

She then asks Pip for forgiveness. Pip tells her she is already forgiven and that he needs too much forgiving himself to be able not to forgive others.

"What have I done?" Miss. Havisham repeats again and again. "What have I done?"

Pip asks her about the history of Estella. Miss. Havisham says that she was brought as a mere infant by Jaggers during the night.

Pip goes for a walk around the garden then comes back to find Miss. Havisham on fire! Pip takes his jacket and the tablecloth from the old banquet table, and puts the fire out, burning himself badly in the process. The doctors come, announce that she will live. They put her on the banquet table to care for her (where she said she would always lie when she died.)

Analysis

Repentance and forgiveness is a common theme among the relationships in the novel and it is interesting to see the instances where forgiveness is given and where it is refused. We are reminded of Mrs. Joe's last words to Joe, seeming to imply a request for forgiveness for her actions toward he and Pip.

In this chapter, Miss Havisham is asking for forgiveness from Pip for having been a part of breaking his heart. She commiserates with him because her own heart had been so broken once. Pip immediately forgives, but believes her to have been much more of a disservice to herself and to Estella in her actions. She took away the light (both daylight and a spiritual sense of joy) from both their lives. In so doing, she destroyed a young girl's capacity to love, and she herself is growing old with none to love her.

Miss Havisham's request for forgiveness, of course, reminds Pip of his own need to reconcile and ask for forgiveness from Joe and Biddy and his treatment of them.

Reflecting the Christian influence in Victorian morality, those that do not seek reconciliation will sooner or later destroy themselves. We will see this in the upcoming chapters with Magwitch's hatred for Compeyson and Orlick's hatred for Pip.

14.2 Part III, Chapters 11–20 (50–59)

Part III: Chapter 11

Pip goes home and Herbert takes care of his burns. Herbert has been spending some time with Magwitch at Clara's and has been told the whole Magwitch story.

Magwitch was the husband of Jaggers' servant woman, the Tigress. The woman had come to Magwitch on the day she murdered the other woman and told him she was going to kill their child and that Magwitch would never see the baby again. And Magwitch never did. Pip puts it all together and tells Herbert that Magwitch is Estella's father.

Analysis

Though this chapter is short, it drops such a bomb that it takes longer to realize all the ironies and implications of that bomb than it does to actually read the chapter. Estella is the daughter of a convict and a murderous tigress! Pip's idea of all that is desirable in this life — Estella, wealthy, beautiful, uncommon Estella — is more closely related to the world of criminals and convicts than even he. Pip has been blindly headed towards what he thought he was running away from in the first place.

Of course, he does not feel any less respect or love for Estella. He cannot, because he knows her to be a lady. And so he must start to reevaluate how he judges people. He has judged himself harshly, at times, because he feels he has always been surrounded by criminals and violence and this is a reflection of his value as a person. But he can no longer do that, now that he sees that his benefactor is the father of the woman he loves.

Strangely, Pip feels he has not become what Magwitch had hoped for: a gentlemanly son. Unconsciously, however, Magwitch has given the world a ladylike daughter, in all ways very upper-class and uncommon.

Notes

Part III: Chapter 12

Pip wants to make sure he has the whole thing straight and goes to see Jaggers the next morning.

Pip tells Jaggers that he knows his servant woman is the mother of Estella and that Jaggers brought her to Miss Havisham. He also tells him Magwitch is the father. Jaggers was not aware of this and is as visibly amazed as Jaggers can get. Then Pip asks him to give him more details on the story and appeals to Wemmick, standing by, to help him. While doing so, he tells Jaggers of Wemmick's warm castle and of his "Aged" relative. Jaggers is amazed at this as well, and tells Pip more of the story.

Jaggers had, in fact, talked (or rather threatened) his servant woman out of keeping the child and knew that Miss Havisham was looking to adopt. His reasoning amazes Pip, and Wemmick moreso, with its humanity. Jaggers says he wanted to save the child, to give it a chance in life, because he had seen too many children in her situation grow up in and out of jails and surrounded by the dangerous world of crime.

Analysis

The solving of the mysteries is coupled with the unveiling of the true personalities of the characters involved. In this chapter, we are pleased to learn that Jaggers does indeed have a heart, and his heart went out to little Estella. Before this scene, Young Pip had often imagined that the face casts of the two dead criminals in Jaggers' office had a different expression everytime he walked in, implying that the masks of two dead men had more feelings and emotions than the living occupant of the room, Jaggers. Now, Jaggers is revealed, though only for a moment.

Wemmick's private self, too, is revealed in the presence of his employer. In a humorous commentary, Pip describes how uncomfortable they are with their new relationship. By berating a harried convict for his show of emotion, the two revert immediately to their old selves and find themselves on a much more comfortable plane.

Part III: Chapter 13

Wemmick sends Pip a note indicating that now may be a good time to escape with Magwitch and get him out of the country.

Herbert and Pip plan to take the boat out with Magwitch in a few days, take him down the Thames until they run into a steamer headed for a foreign port.

In the meantime, Pip gets another letter, this one by an anonymous author, telling him to come down to the limekiln in the marshes that night. Once again, Pip goes to his hometown and walks out to the marshes.

Analysis

On returning his village yet again, Pip hears his own story from an innkeeper who didn't know his identity. The story was about a young man from the village who had come into some property. This young man would often come back, but would give a cold-shoulder to the man who had been his initial benefactor and protector. The innkeeper is talking about Pumblechook as Pip's initial benefactor as Pumblechook in his loud mouth likes to identify himself. But for Pip it is yet another reminder of the "cold shoulder" that he has given Joe all these years. Joe truly was his benefactor and never asked for anything in return (unlike Pumblechook). With

his reflections on Joe and on Magwitch, Pip is now examining the great relationships in his life as opposed to his great expectations.

Part III: Chapter 14

Pip goes to the marshes to a shack near the limekiln where he is to meet the anonymous writer. There Pip is jumped by Orlick who ties him up and tells him that he is going to promptly kill him. Pip does not want to die, not because he values his own life, but because he still has moral obligations to fulfill with Magwitch (getting him out of the country) and Joe (asking for forgiveness).

Orlick admits to hitting Mrs. Joe over the head, but says it was Pip's fault because Pip was the favored one and Orlick was jealous. Orlick says he is working for Compeyson and assures Pip that Compeyson will make sure that Magwitch does not leave the country.

Just as it appears Orlick is going to kill him, Herbert, Startop and Trabb's boy burst through the door. Orlick escapes.

Pip had dropped the anonymous letter at home and Herbert found it. He and Startop came to the town and got Trabb's boy to show them where the shack was. Pip rests a day at home; the following day they plan to escape with Magwitch.

Analysis

Orlick represents random violence and is probably the only truly evil character in the novel. He acts simply on his anger — first with Mrs. Joe, now with Pip. At the same time, if there is a character that Pip would truly like to kill, it would be Orlick. Orlick, after all, was responsible for the death of his sister and was considered a threat to Biddy. Now Orlick threatened to take away the time Pip wants to set his life straight with the important people in his life.

Hatred begets hatred. The only way Pip sees as dealing with Orlick is violently. Fortunately, the only expression of violence that Pip is capable of in his current predicament is a ferocious scream.

Part III: Chapter 15

They get up the next morning and start rowing down the river, picking up Magwitch at the preappointed time. They row downstream all day and put in on shore at an inn for the night.

They start off the next day and are within a few feet of a steamer that they hope to board when another boat pulls alongside to stop them. In the confusion, Pip sees Compeyson leading the other boat, but the steamer is on top of them. The steamer crushes Pip's boat, Compeyson and Magwitch disappear under the water, and Pip, Startop and Herbert find themselves in a police boat of sorts.

Magwitch finally comes up from the water. He and Compeyson and wrestled for a while, but Magwitch let him go and now Compeyson is presumably drowned. Once again, Magwitch is shackled and arrested.

Pip sits down next to the injured and exhausted Magwitch, and feels that he will stay by Magwitch's side until the end. Pip also realizes that the English government will take all of Magwitch's fortune.

Notes

Analysis

The chapter begins with Magwitch and Pip sitting together in the boat, Magwitch seemingly unworried about the future: "...we can no more see to the bottom of the next few hours, than we can see to the bottom of this river what I catches hold of." But Magwitch is content to be free for the moment and sitting next to the boy he considers a son.

By the end of the chapter, with Magwitch in chains, Pip too feels that he is where he should be, sitting next to his adopted father. Pip, too, does not know what is in store for him in the future, with all his expectations dashed, but he is content to stand by the man who risked his life to be near him.

Task Why Magwitch seemingly unworried about the future?

The single fact that the loss of Magwitch's fortune does not bother Pip demonstrates the power of his transformation. Even the generous Wemmick laments its loss to the crown, but Pip seems to take it as a mixed blessing. He will not live off the money of others again.

Part III: Chapter 16

Magwitch is in jail and quite ill. Herbert is leaving for Egypt with the firm in the position that Pip, and now Miss. Havisham, had secretly set up for him. Herbert plans to marry Clara as soon as her drunk old father dies. He offers Pip a job as his clerk in the company as well as a place to stay — with he and Clara, once they get settled. Pip cannot give his answer for the job until he sees the Magwitch situation through, but asks Herbert to keep the position open for a few months for him.

Wemmick invites Pip to his castle on a Monday; the first holiday Wemmick has taken in over twelve years. He and Pip go for a walk.

They walk to a church where Miss. Skiffins and Wemmick's "Aged" relative are waiting. With Pip as witness, Miss. Skiffins and Wemmick proceed to get married.

Analysis

Two of Pip's best friends have found happiness: Herbert in his job and in his pending matrimony to the fairy-like Clara and Wemmick in the completion of his castle fantasy with a queen in Miss Skiffins. In contrast, Pip is in the worst of straits. He has no employment, he no longer has a pending fortune, Estella has married someone else, and his adoptive father is dying in prison.

A Victorian moral lesson is being taught here. Herbert is a cheerful, hard working, honest man with limited resources but large dreams. His kindness to Pip and his sincere love of a woman below his status demonstrates that he is a moral, upright man. Good things, then, have come to the man who has lived an honest life. Likewise Wemmick has also showed kindness and incredible generosity to Pip and his "Aged" relative with nearly superhuman cheerfulness. He, too, has earned a good life with a good woman.

Pip, with his great expectations, has failed to achieve any of them, and now does not have even the smallest expectation of a good honest living with a good loving wife.

Through his difficulties, however, Pip is being transformed from a proud boy to an actual gentleman, with respect for good relationships and rejection of societal value judgments. Being

Notes

witness to two beautifully caring love matches — the romantic Herbert and Clara and the rather comical Wemmick and Miss Skiffins — Pip is starting to learn what is important.

Part III: Chapter 17

Pip attends to the ailing Magwitch daily in prison. "The kind of... resignation that he (Magwitch) showed, was that of a man who was tired out."

Magwitch is condemned to die and the sentencing is carried out with thirty two other convicts also condemned to die. Within ten days of the sentencing, Magwitch dies in prison. Before he does, Pip whispers to him that the daughter he thought was dead is quite alive. "She is a lady and very beautiful," Pip says. "And I love her." Magwitch kisses Pip's hand in response and passes away.

Analysis

Pip's transformation is made graphically clear during the trial and sentencing of Magwitch. Throughout the trial, Pip holds Magwitch's hand. At the sentencing, Pip assists Magwitch out of the chambers while onlookers point their fingers at them. Pip is no longer the proud boy afraid of what people will think of his associates and his past. He is, literally, embracing his past. He honestly loves Magwitch and therefore does not fear showing this love in public. This Pip is a much different Pip from the one who would not visit Joe and Biddy in the privacy of the forge for fear that people would talk.

Part III: Chapter 18

Pip, weakened by his burns, the fight with Orlick, and the general psychological stress, falls into a fever for nearly a month. Creditors and Joe fall in and out of his dreams and his reality. Finally, he regains his senses and sees that, indeed, Joe has been there the whole time, nursing him back to health.

Joe tells him that Miss Havisham died during his illness, that she left Estella nearly all, and Matthew Pocket a great deal. The rest of the relatives were given very little. Orlick has been put in jail because he broke into Pumblechook's house.

Pip slowly regains his strength. Seeing this, Joe slips away one morning leaving only a note. Pip discovers that Joe has paid off all his debtors.

Pip is committed to returning to the forge and to ask for forgiveness for everything he has done. He also wants to ask Biddy to marry him.

Analysis

As in his childhood, Pip is assisted by the irreplaceable help of Joe. Through this action, Joe has already forgiven Pip.

Joe is most comfortable when Pip is at his weakest. As Pip grows stronger, Joe begins to distance himself. Finally, he leaves. Joe has proved his friendship; it is now Pip's turn to show his true colors.

Other endings are wrapped up. Miss. Havisham makes good in the end by giving money to the one relative that she didn't allow to visit her. All the other relatives are given rather humorous inheritances to help with their faulty characters.

Notes

Part III: Chapter 19

Pip returns to his home town and is treated with certain coldness by the town that was so kind to him when he was on his way to great expectations. He meets Pumblechook, who tells Pip his misfortune is due to him because he was ungracious and ungrateful to his earliest benefactor and friend — meaning, of course, not Joe but himself, Pumblechook.

Pip walks toward the forge, creating a picture in his mind of the simply happy life he will have with Biddy.

Pip comes to the forge and indeed finds happiness — but the happiness is Joe and Biddy's. It is their wedding day.

Pip wishes them well, truly, and asks them for their forgiveness in all his actions. They happily give it.

Pip goes to work for Herbert's' firm and lives with the now married Clara and Herbert. Within a year, he becomes a partner. He pays off his debts and works hard.

Self Assessment

Fill in the blanks:

1. Pip goes to Jaggers to verify that this man is his ....
2. Pip hurries to the .... , who cannot imagine who could have been on the stairs.
3. Magwitch hates Compeyson with a self-sacrificing ....
4. Pip goes down to .... to find Magwitch and Herbert.
5. Pip goes home and .... takes care of his burns.
6. Pip attends to the ailing Magwitch daily in ....

Analysis

Poor Pip has one last lesson to learn and he learns it in Biddy's marriage to Joe. The lesson appears to be that one should not have expectations at all, simple or grand.

Pip, walking in his old neighborhood, is struck by the simple beauty of the place. He develops expectations of the place as much as he creates an expectation of an idyllic marriage to Biddy.

The expectation fails because, once again, Pip is adhering to societal concepts of what is happiness (this one taking place in a simple village with a simple wife) instead of seeing people for who they really are and appreciating the relationship beyond its societal label.

Pip sees the simple village; he remembers his simple and happy life in the forge with Joe. The idyllic vision in his head has nothing to do with the actual people involved, including himself. Pip, in fact, is not thinking of Biddy when he imagines their life together. He does not examine or appreciate that relationship for what it is. If he had been more attentive to the actual relationships involved instead of his idyllic view of them, he would have seen Biddy's love for Joe and Joe's love for her. He would have seen that Pip's place at the forge was as a friend, not as a husband or a brother.

In the end, there is a feeling that Pip's life is actually just beginning. The journey through his great expectations was in preparation for what would become a fuller life. Pip will now adhere to the Victorian standards of working honestly for his money, of being loyal to his friends, of being generous and kind even to those whom societal may view as low or common.

Notes

In essence, Pip has made the past a part of his life and has more realistic expectations of the future. He can now live more fully in the present, developing and appreciating relationships.

Pip seems to have finally learned all he needs to learn. But we have one more chapter...

Part III: Chapter 20

Being out of the country working for Herbert's firm, Pip has not seen Biddy or Joe in eleven years. He visits them finally and meets their son, a little Pip, sitting by the fire with Joe just like Pip himself did years ago.

Pip tells Biddy that he is quite the settled old bachelor, living with Clara and Herbert and he thinks he will never marry.

Nevertheless, he goes to the Satis House that night to think once again of the girl who got away.

And there he meets Estella. Drummle treated her roughly and recently died. She tells Pip that she has learned the feeling of heartbreak the hard way and now seeks his forgiveness for what she did to him.

The two walk out of the garden hand in hand, and Pip "saw no shadow of another parting from her."

Analysis

The final chapter of Great Expectations remains a controversy with critics even today. Dickens had initially written a different ending in which Pip runs into Estella on a London street but she has not changed at all and he, in turn, feels none of the old feelings for her. Though much more depressing, many critics consider the first ending more true to the story's themes. Their argument, in some cases, is that the entire point of the book was that Pip must come to realize happiness through his own internal process and not through some external situation (such as position or wealth) or person (like Estella).

Nevertheless, there is some justice in Estella and Pip finally finding love in each other. Because of their difficulties, they seem both to have come to a realization of what it means to be happy and therefore are ready for a healthy relationship with each other. Chapter Nineteen demonstrated that Pip had been living an upright life for 11 years when he finally runs into Estella again. Estella might be seen as the final reward for a true Victorian gentleman.

And, although we are not witness to Estella's transformation from ice queen to sensitive lady, we, as readers, must in the end forgive her for her treatment of Pip. Estella, moreso than Pip, represents the abused child, the true victim of circumstance that Dickens presents in many other characters throughout his novels. Estella had no choice in her lot in life — she was born to criminals and brought up to be emotionless by a cold, vengeful woman. Even Estella's marriage to Drummle, and her abuse in that relationship, is predesigned by powers beyond her control. While Pip had good friends in Joe and Herbert and Wemmick, Estella had only jealously bitter relatives.

Estella's life, in fact, is nearly identical to the lives of both her criminal parents. She has been trapped, nearly imprisoned, throughout her life, but literally and figuratively. Estella is trapped in a house without daylight for her entire childhood and then moved, like a prisoner herself, to houses in Paris and then London. Finally, she ends up trapped in an abusive marriage. Estella's past, her roots, her beginnings, are symbolized not by the warm fire of the forge, as is Pip's case, but in the barren empty lot where the Satis House once stood.

Estella is the true victim of society's values. It is a miracle that she emerged sane or with any feelings at all. And so, like Pip, we must forgive her and wish the two of them well.

Notes

14.3 Summary

- Pip is closer to Magwitch than he knows since they both base the value of people on societally structured hierarchies.
- Pip tells her that Herbert and Matthew Pocket are different from her other relatives.
- Pip has dinner with Jaggers and Wemmick at Jaggers' home and learns from the host that Drummle has indeed married Estella.
- Magwitch is in jail and quite ill. Herbert is leaving for Egypt with the firm in the position that Pip, and now Miss. Havisham, had secretly set up for him.
- Pip returns to his home town and is treated with certain coldness by the town that was so kind to him when he was on his way to great expectations.

14.4 Keywords

Hierarchy : a ranking system ordered according to status.

Groomed : prepare or train for a purpose or activity.

Churchyard : an enclosed area surrounding a church.

Benefactor : a person who gives money or other help to a person or cause.

14.5 Review Questions

1. What is the new problem that Pip faces?
2. What is his frightful but rich patron's name?
3. What does Wemmick advise Pip to get hold of?

Answers: Self Assessment

1.	Benefactor	2.	Watchman
3.	Vengeance	4.	Clara's
5.	Herbert	6.	Prison

14.6 Further Readings

Books

Great Expectations (Non-Detailed) – Charles Dickens

Charles Dickens – Michael Slater

Charles Dickens – Harold Bloom

Online links

http://www.online-literature.com/dickens/greatexpectations/

http://www.shmoop.com/great-expectations/summary.html

http://www.pinkmonkey.com/booknotes/monkeynotes/pmGreatExpect02.asp

Notes

Unit 15: Great Expectations: Plot Construction

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Objectives

After studying this unit, you will be able to:

- Explain plot construction in detail
- Discuss overview of plot construction–Great Expectations.

Introduction

Charles Dickens is said to have explored a new ground in his novel, Great Expectations. The theme of self-knowledge explored in the novel expresses in part Dickens' own search for a sense of self. May readers and historians have suggested that Pip has a touch of Dickens in him, making the fictional book feel almost autobiographical? Structurally, the novel is a narration by a mature and retrospective Pip. It is divided into three distinct 'stages', each labeled as a specific "satge of Pip's expectations." In chronological fashion, these chapters trace Pip's progress from industrious obscurity as a child through willful idleness as an adolescent and young adult, to a resigned and modest acceptance of his true place in society.

This is an obvious variation on the picaresque theme and carries with it many of the significant overtones of earlier picaresque novels. The first stage introduces all the major characters and sets the plot in motion. Pip's situation is developed fully, including the first seeds of his desire to be "uncommon." It leads to the revelation by Mr. Jaggers, the lawyer, that Pip is to inherit a huge fortune and become a gentleman. It is something Pip considers as miraculous, though mysterious, as his patron's identity is not to be revealed for the time being. Mr. Jaggers only imparts to him that his benefactor has great expectations from him and so with the support of his anonymous provider, Pip's expectations of himself also rise, and the action shifts to London. The second stage of Pip's expectations, therefore, has a change of setting.

In this section, Pip's development into a "gentleman" is explored. It describes the spendthrift and idle way Pip squanders wealth and what kind of person he has become. On the surface of things, Pip believes that he is living up to his great expectations. He also expects to have Estella's hand in marriage. But this stage of his expectations is brutally shattered when Magwitch discloses his identity to Pip. The third stage of Pip's expectations explores the complete collapse of Pip's great expectations, which are replaced by a more mature sense of life and respectability. This section primarily constitutes his transformation, which has been at the heart of the novel. Such a pattern of growth, development and reeducation reflects the Bildungsroman tradition of Great Expectations.

Notes

15.1 Great Expectations: Plot Construction in Detail

Great Expectations is the story of Pip, an orphan boy adopted by a blacksmith's family, who has good luck and great expectations, and then loses both his luck and his expectations. Through this rise and fall, however, Pip learns how to find happiness. He learns the meaning of friendship and the meaning of love and, of course, becomes a better person for it.

The story opens with the narrator, Pip, who introduces himself and describes a much younger Pip staring at the gravestones of his parents. This tiny, shivering bundle of a boy is suddenly terrified by a man dressed in a prison uniform. The man tells Pip that if he wants to live, he'll go down to his house and bring him back some food and a file for the shackle on his leg.

Pip runs home to his sister, Mrs. Joe Gragery, and his adoptive father, Joe Gragery. Mrs. Joe is a loud, angry, nagging woman who constantly reminds Pip and her husband Joe of the difficulties she has gone through to raise Pip and take care of the house. Pip finds solace from these rages in Joe, who is more his equal than a paternal figure, and they are united under a common oppression.

Pip steals food and a pork pie from the pantry shelf and a file from Joe's forge and brings them back to the escaped convict the next morning. Soon thereafter, Pip watches the man get caught by soldiers and the whole event soon disappears from his young mind.

Mrs. Joe comes home one evening, quite excited, and proclaims that Pip is going to "play" for Miss. Havisham, "a rich and grim lady who lived in a large and dismal house."

Pip is brought to Miss Havisham's place, a mansion called the "Satis House," where sunshine never enters. He meets a girl about his age, Estella, "who was very pretty and seemed very proud." Pip instantly falls in love with her and will love her the rest of the story. He then meets Miss Havisham, a willowy, yellowed old woman dressed in an old wedding gown. Miss Havisham seems most happy when Estella insults Pip's coarse hands and his thick boots as they play.

Did u know? Pip is insulted, but thinks there is something wrong with him. He vows to change, to become uncommon, and to become a gentleman.

Pip continues to visit Estella and Miss Havisham for eight months and learns more about their strange life. Miss Havisham brings him into a great banquet hall where a table is set with food and large wedding cake. But the food and the cake are years old, untouched except by a vast array of rats, beetles and spiders which crawl freely through the room. Her relatives all come to see her on the same day of the year: her birthday and wedding day, the day when the cake was set out and the clocks were stopped many years before; i.e. the day Miss Havisham stopped living.

Pip begins to dream what life would be like if he were a gentleman and wealthy. This dream ends when Miss Havisham asks Pip to bring Joe to visit her, in order that he may start his indenture as a blacksmith. Miss Havisham gives Joe twenty five pounds for Pip's service to her and says good-bye.

Pip explains his misery to his readers: he is ashamed of his home, ashamed of his trade. He wants to be uncommon; he wants to be a gentleman. He wants to be a part of the environment that he had a small taste of at the Manor House.

Early in his indenture, Mrs. Joe is found lying unconscious, knocked senseless by some unknown assailant. She has suffered some serious brain damage, having lost much of voice, her hearing,

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and her memory. Furthermore, her "temper was greatly improved, and she was patient." To help with the housework and to take care of Mrs. Joe, Biddy, a young orphan friend of Pip's, moves into the house.

The years pass quickly. It is the fourth year of Pip's apprenticeship and he is sitting with Joe at the pub when they are approached by a stranger. Pip recognizes him, and his "smell of soap," as a man he had once run into at Miss Havisham's house years before.

Back at the house, the man, Jaggers, explains that Pip now has "great expectations." He is to be given a large monthly stipend, administered by Jaggers who is a lawyer. The benefactor, however, does not want to be known and is to remain a mystery.

Pip spends an uncomfortable evening with Biddy and Joe, then retires to bed. There, despite having all his dreams come true, he finds himself feeling very lonely. Pip visits Miss Havisham who hints subtly that she is his unknown sponsor.

Pip goes to live in London and meets Wemmick, Jagger's square-mouth clerk. Wemmick brings Pip to Bernard's Inn, where Pip will live for the next five years with Matthew Pocket's son Herbert, a cheerful young gentleman that becomes one of Pip's best friends. From Herbert, Pips finds out that Miss Havisham adopted Estella and raised her to wreak revenge on the male gender by making them fall in love with her, and then breaking their hearts.

Pip is invited to dinner at Wemmick's whose slogan seems to be "Office is one thing, private life is another." Indeed, Wemmick has a fantastical private life. Although he lives in a small cottage, the cottage has been modified to look a bit like a castle, complete with moat, drawbridge, and firing cannon.

The next day, Jaggers himself invites Pip and friends to dinner. Pip, on Wemmick's suggestion, looks carefully at Jagger's servant woman — a "tigress" according to Wemmick. She is about forty, and seems to regard Jaggers with a mix of fear and duty.

Pip journeys back to the Satis House to see Miss Havisham and Estella, who is now older and so much more beautiful that he doesn't recognize her at first. Facing her now, he slips back "into the coarse and common voice" of his youth and she, in return, treats him like the boy he used to be. Pip sees something strikingly familiar in Estella's face. He can't quite place the look, but an expression on her face reminds him of someone.

Pip stays away from Joe and Biddy's house and the forge, but walks around town, enjoying the admiring looks he gets from his past neighbors.

Soon thereafter, a letter for Pip announces the death of Mrs. Joe Gragery. Pip returns home again to attend the funeral. Later, Joe and Pip sit comfortably by the fire like times of old. Biddy insinuates that Pip will not be returning soon as he promises and he leaves insulted. Back in London, Pip asks Wemmick for advice on how to give Herbert some of his yearly stipend anonymously.

Narrator Pip describes his relationship to Estella while she lived in the city: "I suffered every kind and degree of torture that Estella could cause me," he says. Pip finds out that Drummle, the most repulsive of his acquaintances, has begun courting Estella.

Years go by and Pip is still living the same wasteful life of a wealthy young man in the city. A rough sea-worn man of sixty comes to Pip's home on a stormy night soon after Pip's twenty-fourth birthday. Pip invites him in, treats him with courteous disdain, but then begins to recognize him as the convict that he fed in the marshes when he was a child. The man, Magwitch, reveals that he is Pip's benefactor. Since the day that Pip helped him, he swore to himself that every cent he earned would go to Pip.

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"I've made a gentleman out of you," the man exclaims. Pip is horrified. All of his expectations are demolished. There is no grand design by Miss Havisham to make Pip happy and rich, living in harmonious marriage to Estella.

The convict tells Pip that he has come back to see him under threat of his life, since the law will execute him if they find him in England. Pip is disgusted with him, but wants to protect him and make sure he isn't found and put to death. Herbert and Pip decide that Pip will try and convince Magwitch to leave England with him.

Magwitch tells them the story of his life. From a very young age, he was alone and got into trouble. In one of his brief stints actually out of jail, Magwitch met a young well-to-do gentleman named Compeyson who had his hand in everything illegal: swindling, forgery, and other white collar crime. Compeyson recruited Magwitch to do his dirty work and landed Magwitch into trouble with the law. Magwitch hates the man. Herbert passes a note to Pip telling him that Compeyson was the name of the man who left Miss Havisham on her wedding day.

Pip goes back to Satis House and finds Miss Havisham and Estella in the same banquet room. Pip breaks down and confesses his love for Estella. Estella tells him straight that she is incapable of love — she has warned him of as much before — and she will soon be married to Drummle.

Back in London, Wemmick tells Pip things he has learned from the prisoners at Newgate. Pip is being watched, he says, and may be in some danger. As well, Compeyson has made his presence known in London. Wemmick has already warned Herbert as well. Heeding the warning, Herbert has hidden Magwitch in his fiancé Clara's house.

Pip has dinner with Jaggers and Wemmick at Jaggers' home. During the dinner, Pip finally realizes the similarities between Estella and Jaggers' servant woman. Jaggers' servant woman is Estella's mother!

On their way home together, Wemmick tells the story of Jaggers' servant woman. It was Jaggers' first big break-through case, the case that made him. He was defending this woman in a case where she was accused of killing another woman by strangulation. The woman was also said to have killed her own child, a girl, at about the same time as the murder.

Task Identify the basic plot twist in each of the three stages of Pip's Great expectations.

Miss. Havisham asks Pip to come visit her. He finds her again sitting by the fire, but this time she looks very lonely. Pip tells her how he was giving some of his money to help Herbert with his future, but now must stop since he himself is no longer taking money from his benefactor. Miss. Havisham wants to help, and she gives Pip nine hundred pounds to help Herbert out. She then asks Pip for forgiveness. Pip tells her she is already forgiven and that he needs too much forgiving himself not to be able to forgive others.

Notes Pip goes for a walk around the garden then comes back to find Miss Havisham on fire! Pip puts the fire out, burning himself badly in the process. The doctors come and announce that she will live.

Pip goes home and Herbert takes care of his burns. Herbert has been spending some time with Magwitch at Clara's and has been told the whole Magwitch story. Magwitch was the husband of Jaggers' servant woman, the Tigress. The woman had come to Magwitch on the day she murdered the other woman and told him she was going to kill their child and that Magwitch

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would never see her. And Magwitch never did. Pip puts is all together and tells Herbert that Magwitch is Estella's father.

Self Assessment

State the following sentences are True or False:

1. Charles Dickens is an orphan boy and adopted by blacksmith's family.
2. Miss. Havisham is a sister of Pip.
3. Pip goes to live in London and meets Wemmick, Jagger's square-mouth clerk.
4. Narrator Pip describes his relationship to Estella while she lived in the city.
5. Miss. Havisham gives Pip twenty five pounds for Joe's service to her and say good-bye.

It is time to escape with Magwitch. Herbert and Pip get up the next morning and start rowing down the river, picking up Magwitch at the preappointed time. They are within a few feet of a steamer that they hope to board when another boat pulls alongside to stop them. In the confusion, Pip sees Compeyson leading the other boat, but the steamer is on top of them. The steamer crushes Pip's boat, Compeyson and Magwitch disappear under water, and Pip and Herbert find themselves in a police boat of sorts. Magwitch finally comes up from the water. He and Compeyson wrestled for a while, but Magwitch had let him go and he is presumably drowned. Once again, Magwitch is shackled and arrested.

Magwitch is in jail and quite ill. Pip attends to the ailing Magwitch daily in prison. Pip whispers to him one day that the daughter he thought was dead is quite alive. "She is a lady and very beautiful," Pip says. "And I love her." Magwitch gives up the ghost.

Pip falls into a fever for nearly a month. Creditors and Joe fall in and out of his dreams and his reality. Finally, he regains his senses and sees that, indeed, Joe has been there the whole time, nursing him back to health. Joe tells him that Miss. Havisham died during his illness, that she left Estella nearly all, and Matthew Pocket a great deal. Joe slips away one morning leaving only a note. Pip discovers that Joe has paid off all his debtors.

Pip is committed to returning to Joe, asking for forgiveness for everything he has done, and to ask Biddy to marry him. Pip goes to Joe and indeed finds happiness — but the happiness is Joe and Biddy's. It is their wedding day. Pip wishes them well, truly, and asks them for their forgiveness in all his actions. They happily give it.

Pip goes to work for Herbert's' firm and lives with the now married Clara and Herbert. Within a year, he becomes a partner. He pays off his debts and works hard.

Eleven years later, Pip returns from his work overseas. He visits Joe and Biddy and meets their son, a little Pip, sitting by the fire with Joe just like Pip himself did years ago. Pip tells Biddy that he is quite the settled old bachelor, living with Clara and Herbert and he thinks he will never marry. Nevertheless, he goes to the Satis House that night to think once again of the girl who got away. And there he meets Estella. Drummle treated her roughly and recently died. She tells Pip that she has learned the feeling of heartbreak the hard way and now seeks his forgiveness for what she did to him. The two walk out of the garden hand in hand, and Pip "saw the shadow of no parting from her."

15.2 Plot Overview

Pip, an orphan living with his sister and her husband in the marshes of Kent, sits in a cemetery one evening looking at his parents' tombstones. Suddenly, an escaped convict springs up from behind a tombstone, grabs Pip, and orders him to bring him food and a file for his leg irons.

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Pip obeys, but the fearsome convict is soon captured anyway. The convict protects Pip by claiming to have stolen the items himself.

One day Pip is taken by his Uncle Pumblechook to play at Satis House, the home of the wealthy dowager Miss Havisham, who is extremely eccentric: she wears an old wedding dress everywhere she goes and keeps all the clocks in her house stopped at the same time. During his visit, he meets a beautiful young girl named Estella, who treats him coldly and contemptuously. Nevertheless, he falls in love with her and dreams of becoming a wealthy gentleman so that he might be worthy of her. He even hopes that Miss Havisham intends to make him a gentleman and marry him to Estella, but his hopes are dashed when, after months of regular visits to Satis House, Miss Havisham decides to help him become a common laborer in his family's business.

With Miss Havisham's guidance, Pip is apprenticed to his brother-in-law, Joe, who is the village blacksmith. Pip works in the forge unhappily, struggling to better his education with the help of the plain, kind Biddy and encountering Joe's malicious day laborer, Orlick. One night, after an altercation with Orlick, Pip's sister, known as Mrs. Joe, is viciously attacked and becomes a mute invalid. From her signals, Pip suspects that Orlick was responsible for the attack.

One day a lawyer named Jaggers appears with strange news: a secret benefactor has given Pip a large fortune, and Pip must come to London immediately to begin his education as a gentleman. Pip happily assumes that his previous hopes have come true—that Miss Havisham is his secret benefactor and that the old woman intends for him to marry Estella.

In London, Pip befriends a young gentleman named Herbert Pocket and Jaggers's law clerk, Wemmick. He expresses disdain for his former friends and loved ones, especially Joe, but he continues to pine after Estella. He furthers his education by studying with the tutor Matthew Pocket, Herbert's father. Herbert himself helps Pip learn how to act like a gentleman. When Pip turns twenty-one and begins to receive an income from his fortune, he will secretly help Herbert buy his way into the business he has chosen for himself. But for now, Herbert and Pip lead a fairly undisciplined life in London, enjoying themselves and running up debts. Orlick reappears in Pip's life, employed as Miss Havisham's porter, but is promptly fired by Jaggers after Pip reveals Orlick's unsavory past. Mrs. Joe dies, and Pip goes home for the funeral, feeling tremendous grief and remorse. Several years go by, until one night a familiar figure barges into Pip's room—the convict, Magwitch, who stuns Pip by announcing that he, not Miss Havisham, is the source of Pip's fortune. He tells Pip that he was so moved by Pip's boyhood kindness that he dedicated his life to making Pip a gentleman, and he made a fortune in Australia for that very purpose.

Pip is appalled, but he feels morally bound to help Magwitch escape London, as the convict is pursued both by the police and by Compeyson, his former partner in crime. A complicated mystery begins to fall into place when Pip discovers that Compeyson was the man who abandoned Miss Havisham at the altar and that Estella is Magwitch's daughter. Miss Havisham has raised her to break men's hearts, as revenge for the pain her own broken heart caused her. Pip was merely a boy for the young Estella to practice on; Miss Havisham delighted in Estella's ability to toy with his affections.

As the weeks pass, Pip sees the good in Magwitch and begins to care for him deeply. Before Magwitch's escape attempt, Estella marries an upper-class lout named Bentley Drummle. Pip makes a visit to Satis House, where Miss Havisham begs his forgiveness for the way she has treated him in the past, and he forgives her. Later that day, when she bends over the fireplace, her clothing catches fire and she goes up in flames. She survives but becomes an invalid. In her final days, she will continue to repent for her misdeeds and to plead for Pip's forgiveness.

The time comes for Pip and his friends to spirit Magwitch away from London. Just before the escape attempt, Pip is called to a shadowy meeting in the marshes, where he encounters the vengeful, evil Orlick. Orlick is on the verge of killing Pip when Herbert arrives with a group of friends and saves Pip's life. Pip and Herbert hurry back to effect Magwitch's escape. They try to sneak Magwitch down the river on a rowboat, but they are discovered by the police, who Compeyson tipped off. Magwitch and Compeyson fight in the river, and Compeyson is drowned. Magwitch is sentenced to death, and Pip loses his fortune. Magwitch feels that his sentence is God's forgiveness and dies at peace. Pip falls ill; Joe comes to London to care for him, and they are reconciled. Joe gives him the news from home: Orlick, after robbing Pumblechook, is now in jail; Miss Havisham has died and left most of her fortune to the Pockets; Biddy has taught Joe how to read and write. After Joe leaves, Pip decides to rush home after him and marry Biddy, but when he arrives there he discovers that she and Joe have already married.

Pip decides to go abroad with Herbert to work in the mercantile trade. Returning many years later, he encounters Estella in the ruined garden at Satis House. Drummle, her husband, treated her badly, but he is now dead. Pip finds that Estella's coldness and cruelty have been replaced by a sad kindness, and the two leave the garden hand in hand, Pip believing that they will never part again.

15.3 Summary

- Great Expectations is the story of Pip, an orphan boy adopted by a blacksmith's family.
- Pip steals food and a pork pie from the pantry shelf and a file from Joe's forge and brings them back to the escaped convict the next morning.
- Pip goes to live in London and meets Wemmick, Jagger's square-mouth clerk.
- Magwitch is in jail and quite ill. Pip attends to the ailing Magwitch daily in prison.
- Pip is appalled, but he feels morally bound to help Magwitch escape London, as the convict is pursued both by the police and by Compeyson, his former partner in crime.

15.4 Keywords

Malicious : intended to do harm.

Strangulation : prevent blood circulation through by constriction.

Disdain : the feeling that someone or something is unworthy of one's consideration.

15.5 Review Questions

1. Trace the events that cause Pip to erroneously believe Miss Havisham is his patron. List specific scenes and events that support his assumption.
2. Is "Great Expectations" like a soap opera?
3. How is irony used in the novel?

Answers: Self Assessment

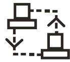
1. False
2. False
3. True
4. True
5. False

Notes

15.6 Further Readings

Books

Great Expectations (Non-Detailed)	— Charles Dickens
Charles Dickens	— Michael Slater
Charles Dickens	— Harold Bloom



Online links

http://www.pinkmonkey.com/booknotes/monkeynotes/pmGreatExpect02.asp

http://www.victorianweb.org/authors/dickens/ge/ripple17.html

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Unit 16: Great Expectations: Characterization and Ending of the Play

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Objectives

After studying this unit, you will be able to:

- Explain major characters of great expectations
- Discuss ambition and self-improvement
- Explain style and themes of great expectations.

Introduction

Great Expectations is written in first person and uses language and grammar that has, since the publication of Great Expectations, fallen out of common use. The title Great Expectations refers to the 'Great Expectations' Pip has of coming into his benefactor's property upon his disclosure to him and achieving his intended role as a gentleman at that time. Great Expectations is a bildungsroman, a novel depicting growth and personal development, in this case, of Pip.

Some of the major themes of Great Expectations are crime, social class, empire and ambition. From an early age, Pip feels guilt; he is also afraid that someone will find out about his crime and arrest him. The theme of crime comes in to even greater effect when Pip discovers that his benefactor is in fact a convict. Pip has an internal struggle with his conscience throughout the book. Great Expectations explores the different social classes of the Georgian era. Throughout the book, Pip becomes involved with a broad range of classes, from criminals like Magwitch to the extremely rich like Miss Havisham. Pip has great ambition, as demonstrated constantly in the book.

Notes

16.1 Great Expectations: Characterization

Pip

Pip is the narrator as well as the protagonist of the story. Pip is an orphan being raised by his sister, Mrs. Joe Gargery and her husband, Mr. Joe Gargery, a blacksmith.

Mrs. Joe Gargery

Mrs. Joe Gargery is a bitter, angry woman who brings up Pip "by hand." That is, she whips him whenever she can and complains about what a burden he is while she does it.

Mr. Joe Gargery

Mr. Joe Gargery is a kind, if browbeaten, blacksmith. Though he is theoretically Pip's adoptive father, Pip sees him as an equal and a friend. Joe is uneducated and perhaps a little slow but he understands the important things in life.

Mr. Wopsle

Mr. Wopsle is the village church clerk whose dream it is to get on the pulpit and preach as he considers himself an excellent speaker. As it is, he becomes an actor.

Mr. and Mrs. Hubble

Mr. and Mrs. Hubble is a simple, silly folks from Pip's village. Mr. Hubble is a wheelwright.

Uncle Pumblechook

Joe's uncle, a well-to-do corn-chandler in the village. He considers himself upper-class and is actually a bombastic fool.

Mr. Wopsle's great aunt

Mr. Wopsle's great aunt runs the so-called school in town out of a cottage. She is a "ridiculous old lady."

Biddy

Biddy is a kind, intelligent girl Pip's age who works for Mr. Wopsle's great aunt at the school. Later, she comes to work for Joe taking care of Mrs. Joe Gargery.

Miss Havisham

Miss Havisham is a strange, wrinkled up lady who never sees the sunlight and never gets out of her bridal gown. She's actually a very cold hearted, yet wealthy, lady who lives just outside the village in a the Satis House.

Estella

Miss Havisham's adopted daughter. Cold and very proud but very beautiful. She's about Pip's age and is the love of Pip's life.

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Geogiana, Sarah Pocket, Cousin Raymond and Camilla

Aging relatives of Miss Havisham who don't have an inch of love for the woman but are greedy for her money. They buzz around Miss Havisham like flies.

Orlick

Orlick is a gruff evil man that Joe employs around the forge. He seems to hate just about everybody, but has a crush on Biddy.

Matthew Pocket

Miss Havisham's cousin, but not one of her relatives that is greedy. Matthew Pocket has charge of nine children, two nurses, and a pretty but useless wife. He also tutors young gentlemen, including Pip.

Herbert Pocket

Matthew's son. An extremely cheerful and honest boy about Pip's age. He becomes Pip's best friend in London.

Jaggers

Jaggers is the rational and seemingly emotionless lawyer for Miss Havisham and for Pip. He is an excellent speaker and logician, however, and specializes in getting criminals light sentences.

Wemmick

Jaggers' stiff clerk by day, esoteric and generous man in private. Wemmick lives in a cottage he fashioned into a castle and fights to divide his public and private life. Wemmick becomes a good friend of Pip's (in private).

The "Aged"

Wemmick's elderly, and quite deaf, relative (of unknown relations). The Aged lives with Wemmick in his castle and is quite happy when you nod at him.

The "Avenger"

Pip's servant boy who Pip finds more of a nuisance than a help. Pip never has enough for him to do, so the Avenger always seems to be standing around.

Drummle

Drummle is another student and boarder of Matthew Pocket. He is a moody, disgruntled "spider" but comes from an upper-class family.

Startop

Startop is another student and boarder of Matthew Pocket. He is a good friend of Pip's.

Miss Skiffins

Wemmick's sweetheart.

Clara

Herbert secret sweetheart. She is secret because Herbert knows his mother would say she is below his "station." She's actually a sweet, fairy-like girl who takes care of her dying drunk of a father.

Magwitch

Magwitch is the convict that Pip helps at the beginning of the movie. He later returns as Pip's benefactor under the name of Provis. He is a rough ex-con, but seems to have a good heart.

Compeyson

Magwitch's mortal enemy and the other convict Pip saw in the marshes fighting with Magwitch. Compeyson is a gentlemanly swindler who was the fiancé that swindled Miss Havisham out of her heart.

16.1.1 Analysis of Major Characters

Pip

As a bildungsroman, Great Expectations presents the growth and development of a single character, Philip Pirrip, better known to himself and to the world as Pip. As the focus of the bildungsroman, Pip is by far the most important character in Great Expectations: he is both the protagonist, whose actions make up the main plot of the novel, and the narrator, whose thoughts and attitudes shape the reader's perception of the story.

Notes As a result, developing an understanding of Pip's character is perhaps the most important step in understanding Great Expectations.

Because Pip is narrating his story many years after the events of the novel take place, there are really two Pips in Great Expectations: Pip the narrator and Pip the character—the voice telling the story and the person acting it out. Dickens takes great care to distinguish the two Pips, imbuing the voice of Pip the narrator with perspective and maturity while also imparting how Pip the character feels about what is happening to him as it actually happens. This skillfully executed distinction is perhaps best observed early in the book, when Pip the character is a child; here, Pip the narrator gently pokes fun at his younger self, but also enables us to see and feel the story through his eyes.

Task What is the Bildungsroman genere and how will does Great Expectations fit into it? Trace Pip's development under the definition of Bildungsroman using specific examples.

As a character, Pip's two most important traits are his immature, romantic idealism and his innately good conscience. On the one hand, Pip has a deep desire to improve himself and attain any possible advancement, whether educational, moral, or social. His longing to marry

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Estella and join the upper classes stems from the same idealistic desire as his longing to learn to read and his fear of being punished for bad behavior: once he understands ideas like poverty, ignorance, and immorality, Pip does not want to be poor, ignorant, or immoral. Pip the narrator judges his own past actions extremely harshly, rarely giving himself credit for good deeds but angrily castigating himself for bad ones. As a character, however, Pip's idealism often leads him to perceive the world rather narrowly, and his tendency to oversimplify situations based on superficial values leads him to behave badly toward the people who care about him. When Pip becomes a gentleman, for example, he immediately begins to act as he thinks a gentleman is supposed to act, which leads him to treat Joe and Biddy snobbishly and coldly.

On the other hand, Pip is at heart a very generous and sympathetic young man, a fact that can be witnessed in his numerous acts of kindness throughout the book (helping Magwitch, secretly buying Herbert's way into business, etc.) and his essential love for all those who love him. Pip's main line of development in the novel may be seen as the process of learning to place his innate sense of kindness and conscience above his immature idealism.

Not long after meeting Miss. Havisham and Estella, Pip's desire for advancement largely overshadows his basic goodness. After receiving his mysterious fortune, his idealistic wishes seem to have been justified, and he gives himself over to a gentlemanly life of idleness. But the discovery that the wretched Magwitch, not the wealthy Miss. Havisham, is his secret benefactor shatters Pip's oversimplified sense of his world's hierarchy. The fact that he comes to admire Magwitch while losing Estella to the brutish nobleman Drummle ultimately forces him to realize that one's social position is not the most important quality one possesses, and that his behavior as a gentleman has caused him to hurt the people who care about him most. Once he has learned these lessons, Pip matures into the man who narrates the novel, completing the bildungsroman.

Estella

Often cited as Dickens's first convincing female character, Estella is a supremely ironic creation, one who darkly undermines the notion of romantic love and serves as a bitter criticism against the class system in which she is mired. Raised from the age of three by Miss. Havisham to torment men and "break their hearts," Estella wins Pip's deepest love by practicing deliberate cruelty. Unlike the warm, winsome, kind heroine of a traditional love story, Estella is cold, cynical, and manipulative. Though she represents Pip's first longed-for ideal of life among the upper classes, Estella is actually even lower-born than Pip; as Pip learns near the end of the novel, she is the daughter of Magwitch, the coarse convict, and thus springs from the very lowest level of society.

Ironically, life among the upper classes does not represent salvation for Estella. Instead, she is victimized twice by her adopted class. Rather than being raised by Magwitch, a man of great inner nobility, she is raised by Miss. Havisham, who destroys her ability to express emotion and interact normally with the world. And rather than marrying the kindhearted commoner Pip, Estella marries the cruel nobleman Drummle, who treats her harshly and makes her life miserable for many years. In this way, Dickens uses Estella's life to reinforce the idea that one's happiness and well-being are not deeply connected to one's social position: had Estella been poor, she might have been substantially better off.

Despite her cold behavior and the damaging influences in her life, Dickens nevertheless ensures that Estella is still a sympathetic character. By giving the reader a sense of her inner struggle to discover and act on her own feelings rather than on the imposed motives of her upbringing, Dickens gives the reader a glimpse of Estella's inner life, which helps to explain what Pip might love about her. Estella does not seem able to stop herself from hurting Pip, but she also

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seems not to want to hurt him; she repeatedly warns him that she has "no heart" and seems to urge him as strongly as she can to find happiness by leaving her behind. Finally, Estella's long, painful marriage to Drummle causes her to develop along the same lines as Pip—that is, she learns, through experience, to rely on and trust her inner feelings. In the final scene of the novel, she has become her own woman for the first time in the book. As she says to Pip, "Suffering has been stronger than all other teaching. . . . I have been bent and broken, but—I hope—into a better shape."

Miss Havisham

The mad, vengeful Miss Havisham, a wealthy dowager who lives in a rotting mansion and wears an old wedding dress every day of her life, is not exactly a believable character, but she is certainly one of the most memorable creations in the book. Miss. Havisham's life is defined by a single tragic event: her jilting by Compeyson on what was to have been their wedding day. From that moment forth, Miss Havisham is determined never to move beyond her heartbreak. She stops all the clocks in Satis House at twenty minutes to nine, the moment when she first learned that Compeyson was gone, and she wears only one shoe, because when she learned of his betrayal, she had not yet put on the other shoe. With a kind of manic, obsessive cruelty, Miss. Havisham adopts Estella and raises her as a weapon to achieve her own revenge on men. Miss. Havisham is an example of single-minded vengeance pursued destructively: both Miss Havisham and the people in her life suffer greatly because of her quest for revenge. Miss Havisham is completely unable to see that her actions are hurtful to Pip and Estella. She is redeemed at the end of the novel when she realizes that she has caused Pip's heart to be broken in the same manner as her own; rather than achieving any kind of personal revenge, she has only caused more pain. Miss. Havisham immediately begs Pip for forgiveness, reinforcing the novel's theme that bad behavior can be redeemed by contrition and sympathy.

16.2 Great Expectations: Style and Themes

16.2.1 Themes - Theme Analysis

Pip's great expectations are a dramatized exploration of human growth and the pressures that distort the potential of an ordinary individual, especially in the process of growing up. Pip is a simple blacksmith's boy who aspires to cross social boundaries when he realizes his own upbringing is common; however, he has no means to change. Mysteriously, he is given the means, but wealth only brings with it idleness.

Did u know? Pip learns that happiness in life can be achieved only by hard work and that great expectations not grounded in reality can only lead to tragedy and heartache.

Part of this theme is an exploration of the dignity of labor. Pip initially feels ashamed to associate himself with Joe but later realizes that hard work brings honor to a man. As for honor, Pip realizes the importance of traits like loyalty and kindness, and eventually understands that no amount of money can make up for the lack of those traits. Supplementary to this theme is the sharp juxtaposition of appearance and reality, as well as the traditional notion that pride comes before a fall. Pip learns valuable lessons from his misguided assumptions. And his pride causes him to do things he is later ashamed of. A final thematic consideration is the belief that goodness is always able to supplant evil, even in characters like Miss. Havisham. Mrs. Joe, Magwitch, Estella, and Pip are further examples of characters whose inherent goodness is apparent despite their wrongdoings.

Self Assessment

State the following sentences are True or False:

1. Charles Dickens is the narrator as well as the protagonist of the story.
2. Estella is the adopted daughter of Miss. Havisham.
3. Clara is the sweet heart of Wemmick.
4. Great Expectations is a novel about contentment and humility.
5. The major themes of great expectations are crime, social class, empire and ambition.

Essentially, it is a novel about contentment and humility, as well as honor. The thematic notion of great expectations touches on every aspect of common emotions like pride, ambition, envy, greed, and arrogance. The lesson Pip learns is that one should never presume he is better than another. As Joe tells him, it is far better to be uncommon on the inside than the outside. A person's possessions do not matter as much as a person's actions.

16.2.2 Ambition and Self-Improvement

The moral theme of Great Expectations is quite simple: affection, loyalty, and conscience are more important than social advancement, wealth, and class. Dickens establishes the theme and shows Pip learning this lesson, largely by exploring ideas of ambition and self-improvement—ideas that quickly become both the thematic center of the novel and the psychological mechanism that encourages much of Pip's development. At heart, Pip is an idealist; whenever he can conceive of something that is better than what he already has, he immediately desires to obtain the improvement. When he sees Satis House, he longs to be a wealthy gentleman; when he thinks of his moral shortcomings, he longs to be good; when he realizes that he cannot read, he longs to learn how. Pip's desire for self-improvement is the main source of the novel's title: because he believes in the possibility of advancement in life, he has "great expectations" about his future.

Ambition and self-improvement take three forms in Great Expectations—moral, social, and educational; these motivate Pip's best and his worst behavior throughout the novel. First, Pip desires moral self-improvement. He is extremely hard on himself when he acts immorally and feels powerful guilt that spurs him to act better in the future. When he leaves for London, for instance, he torments himself about having behaved so wretchedly toward Joe and Biddy. Second, Pip desires social self-improvement. In love with Estella, he longs to become a member of her social class, and, encouraged by Mrs. Joe and Pumblechook, he entertains fantasies of becoming a gentleman. The working out of this fantasy forms the basic plot of the novel; it provides Dickens the opportunity to gently satirize the class system of his era and to make a point about its capricious nature. Significantly, Pip's life as a gentleman is no more satisfying—and certainly no more moral—than his previous life as a blacksmith's apprentice. Third, Pip desires educational improvement. This desire is deeply connected to his social ambition and longing to marry Estella: a full education is a requirement of being a gentleman. As long as he is an ignorant country boy, he has no hope of social advancement. Pip understands this fact as a child, when he learns to read at Mr. Wopsle's aunt's school, and as a young man, when he takes lessons from Matthew Pocket. Ultimately, through the examples of Joe, Biddy, and Magwitch, Pip learns that social and educational improvement are irrelevant to one's real worth and that conscience and affection are to be valued above erudition and social standing.

16.2.3 Social Class

Throughout Great Expectations, Dickens explores the class system of Victorian England, ranging from the most wretched criminals (Magwitch) to the poor peasants of the marsh country

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(Joe and Biddy) to the middle class (Pumblechook) to the very rich (Miss Havisham). The theme of social class is central to the novel's plot and to the ultimate moral theme of the book—Pip's realization that wealth and class are less important than affection, loyalty, and inner worth. Pip achieves this realization when he is finally able to understand that, despite the esteem in which he holds Estella, one's social status is in no way connected to one's real character. Drummle, for instance, is an upper-class lout, while Magwitch, a persecuted convict, has a deep inner worth.

Perhaps the most important thing to remember about the novel's treatment of social class is that the class system it portrays is based on the post-Industrial Revolution model of Victorian England. Dickens generally ignores the nobility and the hereditary aristocracy in favor of characters whose fortunes have been earned through commerce. Even Miss Havisham's family fortune was made through the brewery that is still connected to her manor. In this way, by connecting the theme of social class to the idea of work and self-advancement, Dickens subtly reinforces the novel's overarching theme of ambition and self-improvement.

16.2.4 Crime, Guilt, and Innocence

The theme of crime, guilt, and innocence is explored throughout the novel largely through the characters of the convicts and the criminal lawyer Jaggers. From the handcuffs Joe mends at the smithy to the gallows at the prison in London, the imagery of crime and criminal justice pervades the book, becoming an important symbol of Pip's inner struggle to reconcile his own inner moral conscience with the institutional justice system. In general, just as social class becomes a superficial standard of value that Pip must learn to look beyond in finding a better way to live his life, the external trappings of the criminal justice system (police, courts, jails, etc.) become a superficial standard of morality that Pip must learn to look beyond to trust his inner conscience. Magwitch, for instance, frightens Pip at first simply because he is a convict, and Pip feels guilty for helping him because he is afraid of the police. By the end of the book, however, Pip has discovered Magwitch's inner nobility, and is able to disregard his external status as a criminal. Prompted by his conscience, he helps Magwitch to evade the law and the police. As Pip has learned to trust his conscience and to value Magwitch's inner character, he has replaced an external standard of value with an internal one.

16.2.5 Style of Great Expectations

Dickens has shaped Great Expectations on the lines of the Bildungsroman genre, which closely follows the inner growth of a protagonist from his childhood to middle age. In many respects, it contains themes and emotions directly related to the author's experience. However, the fictional nature of the story allows Pip to relate incidents and events that are similar to sensitive spots in Dickens' own life without becoming too deeply involved in the narration himself. For instance, the description of Pip's childhood has some affinity with Dickens own life. Also, Estella seems directly inspired from Maria Beadwell, a lady whom Dickens loved; Beadwell snubbed him coldly because of his low social status.

Great Expectations boasts a carefully designed structure in three emergent stages. The simplicity of childhood memories in stage one is reflected in the generally direct narrative style. In contrast, the texture of stage three is much more complex, because as the action accelerates, substantial information about the histories of Magwitch, Compeyson, Miss Havisham and Estella are revealed.

Great Expectations is a rich text illustrative of Dickens' gift for realistic and dramatic speech. The author carefully studied the mannerisms of people and reported them in the depictions of his characters. Joe is a good example. The speech patterns he uses characterize him well and

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endear him to the reader much more than mere incidents or descriptions that describe him to be soft hearted.

A novel with a vast range of subject and incident like that in Great Expectations has to be written carefully, paying great attention to unity and detail. Of all Dickens' works, this one is generally thought to be the best. The fine tapestry of the novel is woven with vivid scenes of London as well as misty recollections of the marshlands. The haunted stagnancy of Satis House is an ever-present character in and of itself. In the midst of all this graphic description and palpable action, there is also an internal transformation taking place, one in which Pip learns to appreciate his true self and position in society. The varied texture of the novel in all these aspects sustains and maintains the interest of the reader, highlighting the completely balanced style of Dickens as a master craftsman.

16.3 Summary

- Some of the major themes of Great Expectations are crime, social class, empire and ambition.
- As a bildungsroman, Great Expectations presents the growth and development of a single character, Philip Pirrip, better known to himself and to the world as Pip.
- Estella is a supremely ironic creation, one who darkly undermines the notion of romantic love and serves as a bitter criticism against the class system in which she is mired.
- The moral theme of Great Expectations is quite simple: affection, loyalty, and conscience are more important than social advancement, wealth, and class.
- Dickens has shaped Great Expectations on the lines of the Bildungsroman genre, which closely follows the inner growth of a protagonist from his childhood to middle age.

16.4 Keywords

Arrogance : having an exaggerated sense of one's own importance.

Dignity : the state of quality of being worthy of honour.

Esteem : respect and admire.

Supplant : replace.

16.5 Review Questions

1. Several of character names are a symbolic reflection of their personality. Make a list of them and explain the appropriatness of their names.
2. Many of the characters other than Pip have their own expectations as well. Discuss both Herbert Pocket and Pip's expectations. Compare and contrast.
3. Discuss the alternative endings to the novel?

Answers: Self Assessment

1. False
2. True
3. False
4. True
5. True

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16.6 Further Readings

Books

Great Expectations (Non-Detailed)	— Charles Dickens
Charles Dickens	— Michael Slater
Charles Dickens	— Harold Bloom.

Online links

http://www.shmoop.com/great-expectations/characters.html

http://www.shmoop.com/great-expectations/themes.html

http://www.pinkmonkey.com/booknotes/monkeynotes/pmGreatExpect02.asp