

**ASPECTS OF STYLE IN THE NOVELS OF HENRY FIELDING**

Mary Stewart Bock

Thesis submitted in fulfilment  
of the requirements for the degree of  
Doctor of Philosophy

Department of English  
University of Cape Town

May 1990

The copyright of this thesis vests in the author. No quotation from it or information derived from it is to be published without full acknowledgement of the source. The thesis is to be used for private study or non-commercial research purposes only.

Published by the University of Cape Town (UCT) in terms of the non-exclusive license granted to UCT by the author.

To my mother and father

## Abstract

The prefatory essays in Fielding's two major novels Joseph Andrews and Tom Jones foreground his interest in the problems and challenges of the writing of fiction. In the narrative he experiments with answers to the questions raised in these discursive sections. Analysis of style in these novels also shows a gradual development from the pervasive and self-reflexive irony and the interplay of stylistic modes that characterise the earlier novel to the more confident and increasingly serious authorial voice of the latter. Both Fielding's theoretical concerns and the development in his narrative style help to situate him in relation to eighteenth-century debates about language and the nature of fiction.

This thesis attempts to show that appropriate stylistic analysis can reveal connections between the syntactic patterns in the text and the underlying assumptions and broader concerns of the writer. As the first chapter will indicate, the term 'stylistic analysis' covers widely divergent practices proceeding from equally divergent assumptions about the proper scope of stylistics. My a priori assumption is that the literary text is an instance of discourse, of language in use in a communicative situation. Since no single model of discourse analysis is adequate to describe all aspects of literary style, I have drawn from different analytical approaches to illuminate different aspects of Fielding's prose. For the analysis of the rhetorical and expressive values of

his syntax the most productive approach has been the 'functionalist' stylistics of by M.A.K.Halliday, complemented by Roman Jakobson's theory of the poetic function of language. But neither of these approaches is adequate to deal with the specific challenge to the analyst of language in the novel: the diversity of styles and registers that are available to the novelist. Mikhail Bakhtin's theory of novelistic style as 'dialogical' or multi-voiced accommodates the diversity in Fielding's prose and affords insights into both the social-ideological resonances and the artistic function of the language of the texts.

The focus of the chapters moves from the analysis of the expressive values of specific aspects of Fielding's essay style, namely parallelism and word order in the sentence, patterns of underlying semantic relations and expressions of subjectivity in the discourse, to a consideration of the same aspects in the context of the narrative. The first two chapters deal with issues in stylistics and demonstrate the analytical tools of linguistics in a comparison of passages from Fielding, Addison and Swift, in which the distinctive features of Fielding's prose are highlighted. Chapter 3 introduces the historical perspective, and shows how Fielding's stylistic effects are illuminated in the light of classical and neo-classical conventions of style and language. Chapters 4, 5 and 6 show how developments in the style of the prefatory essays in Joseph Andrews and Tom Jones correspond with a change in the hierarchy of styles (voices) in the narrative text and with the development of Fielding's theory of fiction. The final chapter examines his theory of fiction in the context of three other prose works, Jonathan Wild, Shamela and Amelia.

## Table of Contents

	<u>Page</u>
I. THE ANALYSIS OF STYLE: A JUSTIFICATION FOR AN ECLECTIC METHODOLOGY	1
II. FIELDING, ADDISON AND SWIFT: A COMPARISON	51
III. THE ESSAY STYLE - CLASSICAL AND NEO-CLASSICAL INFLUENCES	108
IV. THE DEVELOPMENT IN THE ESSAY STYLE	159
V. 'DIALOGIZED DISCOURSE' IN <u>JOSEPH ANDREWS</u>	200
VI. THE HISTORY OF TOM JONES	268
VII. SYTLE AND FIELDING'S THEORY OF FICTION	314

### Acknowledgements

I wish to express my gratitude to the many people who have assisted me in bringing this study to completion.

John Coetzee, my supervisor, has, by his high standards, consistently challenged me to reach beyond the limits I set for myself. His insights and his meticulous criticism of my work have taught me a new awareness of and respect for language. I am grateful, too, to Peter Knox-Shaw for his careful reading and constructive comments on chapters of my thesis during the period that he acted as temporary supervisor.

My thanks go especially to Ailsa Stewart Smith, Sally Swartz and Susan Wright, who have read and advised me on different chapters; and to Kay McCormick and Ros Emmanuel, who have assisted me in innumerable ways with their practical and moral support. I should also like to thank Alexandra Germanis, whose expertise has facilitated the final editing and printing of the thesis, and Charmian de la Mare for undertaking the task of typing and correcting the bibliography.

Finally I should like to thank my husband and my children for their loving support and their tolerance, over so many years, of their intrusive and demanding fellow-traveller.

## Foreword

In the first chapter of Tom Jones, Fielding explains his intention in the novel: to present human nature, truthfully but dressed to advantage for the amusement as well as the edification of his reader. However, he adds, contrary to the expectations of most readers, fed on a diet of popular "Romances, Novels, Plays and Poems", "true Nature is as difficult to be met with in an Author" as any rare culinary delicacy. In characteristic antithetical form he has introduced to the reader two of his major artistic concerns. The writer's success depends in part on his skill in presenting the subject: 'life' in the novel should be made palatable by art. But equally, his obligation to his readers is to represent experience faithfully, to show people as they are in reality, and not as the figments of some romancer's imagination. The importance that he attaches to the truthful representation of the actions and characters of people is correlative with his lifelong concern about the abuse of language by those who exploit it for their own ends, misrepresenting the truth, manipulating others, and, in so doing, contributing to the degeneration of the moral values of society.

My aim in this thesis is to show how the analysis of style in two major novels, Joseph Andrews and Tom Jones, can contribute to a critical appreciation of the expressive and rhetorical values of syntax in Fielding's discursive and narrative prose, and ultimately to a fuller understanding of his theory of fiction. In the last three decades studies in stylistics have broadened their scope from the focus on the syntactic structures in the sentence to the

consideration of the linguistic features of discourse, and the social, historical and cultural codes that are represented in the language of texts. In this way the concerns of the stylistician have approached more closely those of the literary critic, both having as their goal an interpretive reading of the text. My approach to the analysis of style in Fielding's novels was founded on the 'functionalist' stylistics of M.A.K.Halliday and the poetic theory of Roman Jakobson; the work of both these theorists has been invaluable to my understanding of the semantic and expressive values of syntax. My introduction to the work of Mikhail Bakhtin opened up new perspectives on style in Fielding's novels, since Bakhtin sees stylistic diversity, which is such a conspicuous feature of Fielding's narrative prose, as a constitutive property of the novel, and his theory of the 'dialogization' of discourse enables insights into both the social-ideological and artistic values of linguistic structures in the text.

Fielding, like his contemporary Richardson, believed that he was embarking on a new species of writing, "something hitherto unattempted in our language" (Joseph Andrews, preface). Aspects of his style reflect ways in which he explores the implications of the terms 'truth', 'fiction' and 'history', and grapples with the problems of verbal representation in fictional biography. When the two novels which are the principal focus of this study are set, in my final chapter, in their context of Fielding's other prose fiction works, Jonathan Wild, Shamela and Amelia, developments in his style and narrative technique can be seen in their relation to his evolving theory of fiction.

## I. THE ANALYSIS OF STYLE: A JUSTIFICATION FOR AN ECLECTIC METHODOLOGY

### I.1 STYLE IN THE NOVEL

Roman Jakobson writes at the end of his seminal essay

"Closing Statement: Linguistics and Poetics":

Medieval literary theory keenly distinguished two poles of verbal art, labelled . . . in Latin *ornatus difficilis* and *ornatus facilis*, the latter style being evidently much more difficult to analyze linguistically because in such literary forms verbal devices are unostentatious and language seems a more transparent garment. . . . "Verseless composition," as Hopkins calls the prosaic variety of verbal art . . . presents more entangled problems for poetics, as does any transitional linguistic area. In this case the transition is between strictly poetic and strictly referential language. (1960, 374)

A theory of style in the novel must take into account not only the seeming transparency of most narrative style, the absence, frequently, of the more obvious verbal devices of poetry, but also the linguistic resources uniquely available to the novelist. For in addition to the lexical, phonological and syntactic systems of the language, he may draw upon all social and professional registers and all literary genres in the representation of characters, places and events, and for the expression of his own artistic and thematic concerns.

Geoffrey Leech and Michael Short point out in their book Style in Fiction that studies of style in the novel have suffered particularly from the lack of a coherent theory adequate to deal with the range and diversity of stylistic effects. The result has often been a fragmented analysis, in which the writer's style has been reduced to a handful of linguistic features (3). As Stanley Fish argues, the interpretive strategies of the reader

define significant formal patterns in and therefore shape his reading of the text (1980, 13). The interpretive model, Fish suggests, whether it is a theory of transformational syntax or the Christian philosophy of St. Augustine, assumes a role of superordinacy in relation to the text, in that it highlights certain features of the language, predisposes the discovery of meaning, and filters out what cannot be contained within its conceptual framework (Ch. 6). It was to preclude the relativism of the reader's subjective and personal response that the American New Critics, W.K. Wimsatt and Monroe Beardsley, argued for the superordinacy of the text, as the ultimate determiner of its reading (1954).

Between the two extremes of reader-oriented and text-oriented approaches is the view taken by Leech and Short, and based on the well-known 'hermeneutic circle' used by Leo Spitzer (1948), that stylistic criticism is best seen as "a cyclic motion whereby linguistic observation stimulates or modifies literary insight, and whereby literary insight in its turn stimulates further linguistic observation" (13). In the absence of a single unified theory adequate to deal with the stylistic diversity of the novel, the idea of a reciprocally advantageous exchange can be extended from the relation between linguistic fact and critical insight, to that between the various interpretive strategies that a reader may adopt and bring to bear, and the assumptions and rhetorical strategies encoded by the writer in the language of the text. This interaction can result in a dialogue in which neither text nor interpretive model assumes supremacy, but both make certain calls on and mutually

illuminate the other. I have followed the middle twofold way, signposted by the interplay between text and theory, and the result has been a methodological eclecticism which it is the purpose of this chapter to justify.

In keeping with the notion of a dialogue, I have allowed the text to have the first word. An analysis of two paragraphs from Joseph Andrews is used to illustrate some of the complexities of style in the novel and of Fielding's prose in particular. The specific challenges facing the analyst of style in the novel have influenced my position in relation to the theoretical issues of the definition and interpretation of style; these are introduced in the following section. My approach to the description and analysis of style in the novel is based on the assumption that literary discourse is amenable to investigation on the basis of a pragmatic theory of language. The third section is an introduction to the work of three significant theorists whose concepts I have used in the analysis of the text. The final section of this chapter deals with the methodological questions of the segmentation of the texts, the selection of material for analysis.

The passage presented below from Joseph Andrews exhibits typical features of Fielding's narrative style and raises many of the issues which will be discussed in this and the following chapters.

I.1      <sup>a</sup>The Coach and Six, in which Lady Booby rode, overtook the other Travellers as they entered the Parish. She no sooner saw Joseph, than her Cheeks glow'd with red, and immediately after became as totally pale. She had in her Surprise

almost stopt her Coach; but recollected herself timely enough to prevent it. She entered the Parish amidst the ringing of Bells, and the Acclamations of the Poor, <sup>b</sup>who were rejoiced to see their Patroness returned after so long an Absence, during which time all her Rents had been drafted to London, without a Shilling being spent among them, which tended not a little to their mutual impoverishing; <sup>c</sup>for if the Court would be severely missed in such a City as London, how much more must the Absence of a Person of great Fortune be felt in a little Country Village, for whose Inhabitants such a Family finds a constant Employment and Supply; and with the Offalls of whose Table the infirm, aged, and infant Poor are abundantly fed, with a Generosity which hath scarce a visible Effect on their Benefactor's Pockets.

. . . . .

<sup>d</sup>Our more intelligent Readers will doubtless suspect by this second Appearance of Lady Booby on the Stage, that all was not ended by the Dismission of Joseph; and to be honest with them, they are in the right; <sup>e</sup>the Arrow had pierced deeper than she imagined; nor was the Wound so easily to be cured. The Removal of the Object soon cooled her Rage, but it had a different Effect on her Love; that departed with his Person; but this remained lurking in her mind with his Image. Restless, interrupted Slumbers, and confused horrible Dreams were her Portion the first Night. In the Morning Fancy painted her a more delicious Scene; but to delude, not delight her: for before she could reach the promised Happiness, it vanished, and left her to curse, not

bless the Vision. (IV,1, 247-248)<sup>1</sup>

Many of the writer's rhetorical and aesthetic effects are instituted at the level of syntax, through the variation of sentence length and manipulation of word order. In this passage the first three sentences are relatively short and of more or less even length. The syntax is predominantly paratactic, and the sequence of clauses follows the sequence of events. Only the comparative in the second sentence allows an emphasis, a brief dwelling on the visible signs of Lady Booby's confusion. The fourth much longer sentence introduces more complex authorial strategies and demands on the attention of the reader. The initial main clause describing Lady Booby's entry into the parish is followed by three non-restrictive clauses (see II.2.2 below), in which are added in an apparently ingenuous manner details about her management of her estate. In the sequence of clauses the gap between the ostensibly disinterested description of events and the author's implied attitude towards them widens increasingly, until his irony casts a retrospective ambiguity onto the seemingly innocent elaborative coupling of "the ringing of Bells and the Acclamations of the Poor". The clause beginning at (c) introduces an explanatory comment on the situation that has been described. The ironic ambivalence of the preceding clauses graduates into a more serious tone. The syntax is characterised by a combination of formal balance in the correlative structure, "for if the Court . . . how much more . . .", and semantically additive clauses, "for whose Inhabitants . . . and with the Offals of whose Table . . . with a Generosity which . . .", which allow the sequence of thought to unfold without apparent

premeditation. The rhetorical effect of the whole is to substantiate the impression of a writer of ethical and social conscience, someone whose opinion is not to be disregarded lightly.

Different syntactic features are conspicuous in the following paragraph. The first person pronoun 'our', the demonstrative adjective 'this', the attitudinal adjunct 'to be honest with them', the clause anticipating the reader's mental process, all emphasise the act of communication between the author and the reader. Another change becomes apparent in the last section beginning at (d) where the decorative patterning of parallel and antithetical structures complements the metaphorical representation of Lady Booby's imagination.

The variation in salient features of the syntax marks a progression in modes of writing, from narration of events (a), through explanation and commentary (c), to direct address to the reader (d), and back to the narrative representation of Lady Booby's thoughts and feelings (e). The shift in discourse modes, however, takes place gradually, bypassing syntactic and semantic boundaries. The relative clauses at (b), ambivalent in their function between narration and implied commentary, are syntactically linked to the preceding relation of events. As the narrator turns to explanation at (c) and generalises his subject matter to include the classes of rich and poor, the boundary between the fictional and extra-fictional setting dissolves almost imperceptibly.

In the following paragraph the focus moves from the story and its related social commentary to the relationship between the

narrator and the reader. The third person address institutes a tone of easy formality, as the narrator invites the reader to participate in the reconstruction of the events of the story. His reference to the hiatus in the narrative in "the second Appearance of Lady Booby on the Stage" emphasises their shared perception of the artifice of the narrative. As he resumes the story, he represents Lady Booby's thoughts as a conflict between rage and love, imagination and reality: a device known to classical writers as psychomachia, which both draws on the narrator's and readers' shared knowledge of literary conventions and emphasises the distance that has now been instantiated between the two levels of communication, the act of narrating and the narrated fiction.

This somewhat abbreviated analysis suggests some significant characteristics of prose in the novel. The author's aesthetic effects and rhetorical strategies reside, in part, at the level of syntax. On one hand we have seen how the formal symmetry creates the celebratory mood of the opening and elaborates the literary representation of Lady Booby's conflict. On the other Fielding uses paratactic structures to manipulate the reader's responses in different ways, infiltrating the narrative with ironic criticism and then enhancing his own image as concerned social commentator. In many novels neither the didactic nor the aesthetic effects are so conspicuous. But they are always present, and their presence, in some form and to some degree, constitutes an element of the writer's style.

Second, language in the novel, as in other kinds of discourse, has multiple functions. Fielding's narrator tells a

story, explains and makes observations on a situation, and articulates the nature of his relationship with his reader, sometimes doing more than one of these things at once. The language also functions to establish specific correlations between the text and aspects of the extra-textual world. In the first paragraph it is made clear that Lady Booby's attitudes and actions are a paradigm for a whole social class. In the second paragraph the link is intertextual: the classical convention for describing inner conflict forges a relation - ironically shaded in view of her amorous and social diversions - between the character of Lady Booby and other heroines of literature. Although the passage does not incorporate stylistic registers that differ widely from the narrator's own, it does embrace at least one other generic convention and reflect a contemporary sociolinguistic code; and it typifies a literary domain, the novel, in which all codes and all registers are available to and used by writers. Another instance of authorial control is Fielding's manipulation of the reader's perceptual distance from the fiction, as he weaves the fictional and real-life context together in the first paragraph, and later distances the story, emphasising its fictionality by the literary ancestry of its heroine. Many novelists are less eager than Fielding to exhibit the artifice of their work. But common to every novel is the double communicative context: one in which the narrator, however disguised, addresses the readers in the light of their shared knowledge of the extra-textual world, and another in which the characters address each other in the context of the created world of the fiction.

These aspects of the prose, the range of effects created by the syntactic structures, the stylistic diversity and the multi-levelled communicative context, necessarily influence the choice of a linguistic descriptive model, and compel the analyst to examine critically some of the theoretical questions in the field of stylistics and the answers that have been proposed to them. Before looking at specific approaches to literary style, an airing of some of the problems relating to the definition and interpretation of style will allow me to state my position with regard to these issues and to clarify the aims and scope of this study.

## I.2 ISSUES IN STYLISTICS

### I.2.1 The definition of style

Many of the theoretical issues pertaining to the analysis of style are interdependent. How we define 'style' has implications for the method of analysis and selection of features for study: to speak of style in quantitative or implicitly quantitative terms - 'X uses many abstract nouns' for instance - entails a quantitative or comparative methodology. Both the definition and the descriptive model in turn constrain the kinds of conclusions that can be drawn from the analysis.

The methodology of stylistics has been dictated by the desire to avoid the impressionism of traditional metaphoric descriptions, such as 'grand', 'fluent', 'terse'. Definitions, therefore, have been attempted with a view to their operational efficiency and have tended to delimit the concept of style

because that makes it more amenable to a rigorous analytical method. Thus N.E. Enkvist, starting from the notion of style as 'deviation from the norm', declares that the impression of style arises from unusual densities of linguistic features in the text being studied in contrast with other suitably related texts, and proposes the definition:

The style of a text is the aggregate of the contextual probabilities of its linguistic items. (1964, 28)

However, as Enkvist himself observes, this approach limits the analysis of style either to those features which can be counted or to syntactic features which can be described according to a "strict grammatical model", and excludes consideration of much of what is of interest to the literary critic, irony or metaphor, for instance (1973, 91). An unexpected frequency of occurrence of a linguistic feature undoubtedly can influence the critic's perception of the style of a work and lead to investigation of the relevance of that feature, as the work of Spitzer and Halliday (1971) has shown. But the analysis of the passage from Joseph Andrews suggests that an impression of style arises from the combination, variation and interaction of a number of different aspects of language, as much as from frequencies of linguistic items.

It now becomes clearer why an elegant and workable definition of 'style' has been so elusive. Rather than attempting to pursue the fugitive, I have approached the question of what we are looking at when we examine literary style through a consideration of the advantages and limitations of some of the other definitions that have been proposed.

Louis Milic adopts the notion of style expressed in Buffon's

aphorism, "Le style, c'est l'homme meme":

The individual's style is the aggregate of his selections from the particular state of the language that he construes as the real one of his time. The consistent choices that he makes from it to serve his own expressive requirements constitute his style, his literary personality. (1969, 290)

Like Enkvist, Milic argues that style resides in differences: "It is evident that the writer's choices will be determined by certain fashions in education, in rhetoric and in literature, but the main tendency of writers in a given time is to be unlike rather than alike" (1969, 290). Milic is expostulating in this essay against the tendency of literary historians to make generalising and impressionistic remarks about writers of a particular period; he disapproves, for example, of James Sutherland's linking of Dryden, Addison, Swift and Fielding as contributors to "the clear stream of writing which had its rise towards the end of the seventeenth century" (Sutherland, 1963, 94). But Milic's insistence on individual difference shifts the emphasis too much from the constraints of cultural and literary conventions. The critical climate of the Augustan age, in particular, was prescriptive. Theories of style centered on the principles of stylistic decorum rather than individual manner. Fielding's balanced syntax and his occasional comments on style or diction reflect his acquiescence with the contemporary notions of 'good writing'.<sup>2</sup> Even a writer who, like Defoe, chose to ignore stylistic conventions did so in defiance of norms against which he knew he would be judged.<sup>3</sup> Again although the notion of style as the writer's literary personality confirms our intuitive sense that we can recognise a writer by his or her linguistic

idiosyncrasies, it is still not inclusive enough.

Michael Riffaterre believes that a theory of style belongs to a theory of communication. In order to isolate 'stylistic facts', for analysis he proposes this definition:

Style is understood as an emphasis (expressive, affective or aesthetic) added to the information conveyed by the linguistic structure, without alteration of meaning. (1959, 155)

This definition, which posits as separable entities, an expressive stylistic plane and a content plane of language, is likely to run into opposition from those who find the concept of a neutral, styleless level of communication difficult to accept (Leech and Short, 18-19). As the ancient rhetoricians knew, even the plainest language can be persuasive through its apparent lack of persuasive devices. The dualism implicit in the notion of an expressive level separable from the content of the text is also contrary to the precepts of the New Critics, who would argue that the literary text, deriving its meaning from form as much as content, is unparaphraseable: as W.K.Wimsatt observes, "meanings vary persistently with variations of words" (1941, 9).

Nevertheless, in spite of the theoretical problems raised by the monist-dualist debate, descriptions of style have clustered semantically around the expressive, rhetorical, non-referential aspects of the language of texts. Fowler equates style with the expression of "the author's rhetorical stance towards his narrator, . . . characters, . . . and assumed readers" (1977, 52). Ohmann described it as "epistemic choices", but also as the "emotional concomitants" of the writer's thinking (1959, 47).<sup>4</sup> Even Wimsatt describes style as "the furthest

elaboration of the one concept that is the center" (1946, 11). The constantly recurring word 'choice' also implies agreement that there are different ways of speaking or writing about the same topic, whether the choices are constrained by sociolinguistic or pragmatic factors, by a desire to follow or flout convention, or originate in "the intolerable wrestle / With words and meanings" that T.S.Eliot perceives as the writer's burden.

Leech and Short suggest that the "enlightened" dualist's search for significance or value in the writer's stylistic choices is not very different in practice from the monist's exploration of the "furthest elaboration" of meaning. They propose an answer to the monist-dualist debate in the concept of pluralism or multifunctionalism in language, which justifies a view of style as multi-faceted, capable of simultaneously expressing different functions, of creating different effects, such as those that emerged in the analysis of the passage of Fielding's prose. Leech and Short use as a theoretical base for the pluralistic approach to style Michael Halliday's identification of three linguistic functions, the ideational, interpersonal and textual. (This will be explained more fully in I.3) But they qualify Halliday's assertion that all choices, including those related to the semantic content of the text or utterance, are stylistic, and limit the focus of stylistic enquiry in the following way:

Stylistic choice is limited to those aspects of linguistic choice which concern *alternative ways of rendering the same subject matter* (39).

This position, as they acknowledge, is controversial. I would

agree that there does seem to be a broad distinction between referential meaning or content and all the other kinds of social and expressive meanings that are woven into ways of rendering the subject matter.<sup>5</sup> Their position also has the advantage of limiting the focus of the study to more manageable proportions. However, in practice in literary analysis it is more difficult to keep the two kinds of choice apart. Features of style in the extract from Fielding above included aesthetic and rhetorical effects created in the syntax, choices with sociolinguistic implications, (in the form of address to the reader) and choices which drew on the author and reader's shared cultural knowledge of texts (Lady Booby's psychomachia). But the narrator's linking of Lady Booby's stewardship to the habits of the contemporary land-owning class seems to be a choice about subject matter and the writer's responsibility to society, as well as an instance of a persistent habit of digression; and here the boundary between primarily referential and non-referential choices becomes much less distinct. The standpoint I have adopted is close to what Leech and Short call Halliday's "sophisticated monism" (33): all linguistic choices may contribute to the totality of the style of the work. The analyst's decision about which choices, which aspects of style, to select for study is determined by the question of interpretation, another perplexed issue which will be considered in the following section.

### I.2.2 The interpretation of style

The debate about the interpretation of style has centered around the question: How does the analyst justify the step from the description of linguistic features in the text to statements about their meaning? The problem, as with the definition of 'style', is exacerbated by the conflict between the aim of objectivity in the methodology of stylistics and the inherent subjectivity of acts of interpretation.

Stanley Fish forcefully underlines this discrepancy in his essay, first published in 1973, "What is Stylistics and Why Are They Saying Such Terrible Things About It?" (1980, 68-96). Fish argues that stylisticians, carried away by their desire for "an instant and automatic procedure based on an inventory of fixed relationships between observable data and meanings" (70), use their descriptions to make statements about meaning which are "either circular - mechanical reshufflings of the data - or arbitrary - readings of the data that are unconstrained by anything in their machinery" (80). As instances he cites Louis Milic's quantitative study of Jonathan Swift's prose style (1967) and Richard Ohmann's analyses of prose style using the apparatus of transformational syntax (1964). Turning to M.A.K. Halliday's analysis of a passage from Golding's The Inheritors (1971), he concludes that Halliday's method is just as arbitrary as that of Ohmann and Milic, and his interpretation, preempted in a quotation from Golding's preface to the novel about the intellectual capacity of Neanderthal man, is imposed upon the text irrespective of the exhaustive grammatical analysis.

The root problem, Fish argues, is that stylisticians decline

to acknowledge the constraining factors of context and "the shape of the reader's experience" (84). The solution is to recognise that there is no fixed correlation between a formal feature and its stylistic value in context; and that the motivating and dominant activity in stylistics is not description but interpretation. This and other essays published in the collection Is there a Text in This Class? mark Fish's progress from the position, in which by his own admission he gives the reader and the text "joint responsibility for the production of a meaning" (3), to a gradual shifting of the onus of interpretation onto the reader. But in order to avoid the danger of solipsism, and to account for the fact of shared responses to a text, he proposes that the 'reader' be understood, not just as an individual, but as a member of a community made up of "those who share interpretive strategies not for reading but for writing texts" (14). Thus Fish can conclude that the reader not the text is the repository of meaning and "interpretation is the source of texts, facts, authors, and intentions" (16).

Fish's criticism of the arbitrariness of interpretive leaps has, as Timothy Austin points out in his book Language Crafted (1984), been well taken by stylisticians, who have moderated their claims for their methodology (6).<sup>6</sup> But when Fish moves away from the notion of a shared linguistic competence, that is, a knowledge of the lexical and syntactic systems of the language shared by all its speakers and enabling mutual understanding, to the notion of a shared cultural experience in order to account for the fact that readers can reach agreement about the meanings of texts, he runs into theoretical difficulties. For, as Taylor

and Toolan suggest, he does not explain how the community exercises its prescriptive authority other than by suggesting that it is by limiting the ways in which readers can talk about texts. In that event meaning becomes the property of contemporary critical discourses; and the role of the stylistician is no longer descriptive but prescriptive (1984, 73-75).

Austin, in response to Fish, proposes that what stylistic critics are primarily interested in is not so much 'a reading' as the relation between linguistic forms and the reader's interpretation of the text. Their focus is the ways in which the configurations of words and sentences contribute to their understanding of its meaning. He suggests that stylistic investigation often begins after an interpretive hypothesis has been reached. The questions that should then be asked are "what constitutes bona fide stylistic evidence" in the second stage of validating the hypothesis; and "what weight is to be attached to that evidence" in the light of interpretations reached through other critical procedures (99). He finds the answer to the second question in the position taken by Roger Fowler in his introductory essay to Style and Structure in Literature: a stylistic reading is not a privileged reading, but one that should "be compared on equal terms with insights gained using more traditional critical methods" (100). The answer to the first question is less easy, because it raises again the spectre of the correlation between linguistic forms and their stylistic effects.<sup>7</sup> But in practice, it seems to lie in the play between linguistic description and critical insight which allows

the critic to confirm or refute intuitions that this or that linguistic feature is stylistically significant in the context of the work. To quote once more from Leech and Short:

One major concern of stylistics is to check or validate intuitions by detailed analysis, but stylistics is also a dialogue between literary reader and linguistic observer, in which insight, not mere objectivity, is the goal. (5)

In the view shared by these stylistic critics the basis of agreement about the meaning of texts is the shared linguistic competence of readers, and the text is seen as a source of meaning at least equal in importance to the reader.

Since the text holds the writer's encoded meanings, stylistic analysis usually begins at the level of its syntactic and lexical (and phonological) features of the text. But the enquiry can go beyond the linguistic surface. Fowler makes the point that "structures in the text imply patterns of relationships, and systems of knowledge, in the community which has produced the text and its reader" (1977, 124). These include sociolinguistic conventions and all areas of shared social, political, historical and cultural knowledge. Thus Fielding's polite but sometimes condescending form of address to the reader takes on significance in the light of contemporary social conventions; and his burlesque of classical rhetorical diction is directed towards a readership with the same educational background as himself. The reader's decoding of the text is shaped by the sets of assumptions, cultural, social and political that he shares with his community; but it is also manipulated by the textual features, through which the writer's own assumptions and emphases are encoded. Reading is a two-way process.

When the critic approaches a text two hundred or more years

old, the dialogue is extended to the meeting of two sets of assumptions that are part of the heritage of the respective communities of each historical period. An effort on the part of the reader to reach out and imaginatively reconstruct something of the social and intellectual milieu in which Chaucer lived and wrote is as necessary to reading his work as competence in fourteenth-century English. The stylistic effects of Fielding's play on the devices of classical rhetoric can be better appreciated if we have educated ourselves to understand something of his contemporary reader's expectations.<sup>8</sup> Literary history does have a part to play in stylistic and literary criticism.

In his critical essays, including many of the prefatory essays of Joseph Andrews and Tom Jones, Fielding explores the problems of language usage and narrative representation. Fielding's critical language and thought are shaped by the inherited body of classical and neo-classical terms and literary concepts, and by contemporary linguistic philosophy. Those precepts and ideas influence and are reflected in the way he uses language. But he also believed himself to be an innovator in the art of writing narrative fiction. The problems of representation that he was grappling with often find better expression in the narrative itself than in his theoretical observations. It is my contention that the analysis of his style can lead to insights into his literary and linguistic theory and practice; and that in the analysis, linguistic description and the methods of modern stylistics can fruitfully engage in a dialectic with Fielding's inherited theories of style.

The approach to stylistic analysis which looks beyond the

syntactic and lexical features of the text to the socially and contextually constituted meanings that they signify has come to be known as functionalist. One of the most influential exponents of this approach is Halliday, who drew attention in his paper "Linguistic Function and Literary Style" (1971), to the value to stylistics of a pragmatic theory of language that seeks to relate the linguistic forms as they occur in texts to the functions they serve in human affairs. Many recent studies in stylistics, as Carter and Simpson point out in their recent volume Language, Discourse and Literature (1989), have tended to treat literary texts as instances of discourse, and to focus on the way linguistic forms in the text serve to "signal the many functions they can made to perform" and "implicate aspects of context" (4). My approach to the analysis of literary discourse will be discussed in the following section.

### I.3 APPROACHES TO THE ANALYSIS OF DISCOURSE

Discourse must be understood in its widest sense: every utterance assuming a speaker and a hearer, and in the speaker, the intention of influencing the other in some way. It is primarily every variety of oral discourse . . . . But it is also the mass of writing . . . . correspondence, memoirs, plays, didactic works, in short all the genres in which someone addresses himself to someone, proclaims himself as the speaker, and organizes what he says in the category of person. (Benveniste, 209)

My approach to the analysis of style in Fielding's novels is based on the assumption implicit in this quotation from Benveniste, that literary genres, as well as many other genres, can be regarded as discourse, as instances of language in use in the context of communication. This view of literary language

differs from that of theorists who maintain, with Jan Mukařovský, that "poetic language is a different form of language with a different function from that of the standard" (1964, 247). Mukarovsky believes that in poetic, that is literary, language the "act of expression" is 'foregrounded' against the background of the standard or ordinary language. Its function is aesthetic rather than communicative. I have taken the view, that although aesthetic foregrounding may and does occur in the novel, as was illustrated in the passage from Joseph Andrews, prose literature may be constructed out of the whole language repertoire that is available to the community to which the writer belongs.

Another caveat that should be repeated is that in fictional discourse the communicative context is a highly specialised one, in which, as we have seen, the situation of the characters in the created context of the fiction is framed by that of the reader and the author/narrator, who may, unlike Fielding, choose to evade the category of person and efface himself from the text as far as possible. Nevertheless the writer's choices are governed by his or her intention to represent reality in such a way as to convey his/her own attitudes towards the subject of the representation, towards the ideas that are implicit in that subject, and to influence the reader's perception of the subject matter and responses to the author's own attitudes and emphases.

Viewing the language of literature as discourse has opened up new avenues for the analysis and interpretation of style.<sup>9</sup> Because the discourse analyst is interested in the ways in which the speaker or writer's meanings are encoded in the text, attention has shifted from the structural unit of the sentence to

the larger semantic unit of the text. Richard Ohmann's assertion that "the sentence is the domain of grammatical structure . . . and hence the domain of meaning" (1972, 355) has been superseded by arguments that "the meaning of sentences may depend upon the meaning of other sentences in the same utterance" (Van Dijk, 1977, 3), and that understanding discourse is linked to an understanding of the interaction between text, participants in the communication, and features of the context, including the heritage of other texts (De Beaugrande and Dressler, 1981).

The analysis of literary discourse, as I have consistently emphasised in this chapter, presents special problems, both because of the range of stylistic features that are of interest to the literary analyst and because of the unusual communicative situation of the fictional text. T.J. van Dijk considers the theoretical problems of adapting a pragmatic linguistic model for the analysis of literary discourse in his essay "Pragmatics and Poetics" (1976). The writer, he says, wants "to change the evaluation set of the [reader] with respect both to the represented events and the structure of the discourse itself, and wants him to recognise his intention" (43). But in the literary interaction maximal cooperation is required from the reader who has no "direct practical interest" in reconstructing the linguistic object constructed by the author. Grice's Conversational Principle, which might be suitable in analysing the dialogue of characters, would have to be redefined to account for the interaction between author and reader. This is just an example of the kind of difficulty a theoretical text linguist comes across when he turns his attention to the literary text.

In the absence of a complete theory for describing literary discourse, the selection of linguistic descriptive tools for the analysis of literary style is a matter of pragmatically using those aspects of linguistic theory that appear to clarify or shed light on the effects of the structures in the text. De Beaugrande and Dressler draw on a range of linguistic concepts for their model for textual analysis, as do Leech and Short. Their approach is reaffirmed by Carter and Simpson (1989) in their introduction to their collection of essays on the analysis of literary discourse, when they defend the notion that linguistic models should be "as explicit and enabling as possible", but that "all models need to be continually adapted and developed as they are tested against new kinds of data in the form of different kinds of texts" (14).

The work of three major theorists, Michael Halliday, Roman Jakobson and Mikhail Bakhtin, has guided my analysis of Fielding's novels. Together they provide an approach to the aspects of style that were highlighted in the analysis of the passage in the first section of this chapter: the rhetorical and aesthetic effects achieved through patterns of syntax; the communicative intentions of the writer, and the relation between linguistic forms in the text and aspects of the extra-textual context. Halliday's contribution to literary stylistics in his essay "Linguistic Function and Literary Style" (1971) has the advantage that he has worked out in some detail how the functions of language that he identifies are realised in the lexical and syntactic forms of the discourse. Thus he is able to demonstrate the value of linguistic analysis in revealing the writer's

social, experiential and rhetorical meanings. Jakobson's theory of the poetic function, expounded in his essay "Poetics and Linguistics", has been the object of much criticism chiefly on account of its generality<sup>10</sup>, but the principle that aesthetic value is built into symmetrical patterning has been recognised since the time of Aristotle, and retains its relevance to theories of style and rhetoric. My introduction to Bakhtin's theory of style in the novel came after I had spent some time working from a more linguistically based approach to style. The discussion in his essays in The Dialogic Imagination of the social-ideological and artistic elements in novelistic prose revitalised my thinking about narrative style, and enabled me to gain fresh insights into the diversity of Fielding's prose. His semantic theory complements those of the other two, and I have found his ideas an invaluable stimulus in relating the analysis of the formal features of the text to the network of assumptions and ideas that frames any act of communication. I have limited my exposition of the ideas of these three theorists to the concepts which are used in the analysis.

#### 1.3.1. Halliday: a functional theory of language

Halliday's approach to the analysis of texts is grounded, as has been stated above (I.2.2), in a theory of language, "which attempts to explain linguistic structure, and linguistic phenomena, by reference to the notion that language . . . in our lives . . . is required to serve certain universal types of demand" (331). He accounts for the complexity of our response to texts by pointing out that the semantic and syntactic systems of the language are such that, although one function or purpose may

at one time be more prominent or even exclude the others, all three run concurrently through the discourse. In his words: "Language, because of the multiplicity of its functions, has a fugue-like quality in which a number of themes unfold simultaneously" (1971, 348).

The ideational function, as Halliday defines it, approximates to what is sometimes referred to as the 'referential', 'propositional' or 'cognitive' function of language; except that he extends its domain to the ways in which the speaker or writer embodies his experience of the external world and the inner world of his own consciousness. The experiential function, he says, is expressed principally in words or syntactic structures "whose meaning resides in the representation of experience" (347). But an additional (logical) component of ideational meaning is expressed in the ways in which the speaker encodes the relationships between ideas or propositions through the syntactic structures of subordination, coordination and modification. Both experiential and logical components serve for the expression of content, but also indicate the ways in which the speaker or writer mentally structures experience; they reflect his epistemology. One of the ways in which other stylisticians have used this definition of the ideational function is in the analysis of "mind-styles" of characters in novels (Fowler, 1977; Leech and Short, 1981).

The interpersonal function of language serves to establish social relations. Through this function the speaker/writer uses language "for the expression of his comments, his attitudes, and evaluations, and also of the relationship that he sets up between

himself and the listener" (1971,333). The latter includes both the roles of the speaker and listener vis-a-vis each other and their relation to society as a whole.

"As performers and receivers we simultaneously both communicate through language and interact, and as a necessary condition for both of these we create and recognise discourse" (1970, 165). The resources of the language that enable the speaker or writer to create 'discourse' belong to the textual function. Halliday uses the word 'text' in the specific sense of a unit of discourse. The text may "be spoken or written. prose or verse, dialogue or monologue", and "vary in length from a single proverb to a whole play" (1976, 1). What differentiates 'text' from unrelated collections of words or sentences is that it forms "a unified whole". The semantic coherence of the text is realised or encoded in the various lexical and grammatical forms which ensure its surface cohesion. Anaphoric pronouns are examples of such cohesive 'ties' as is the reiteration of words with the same or related semantic content. Cohesion between the first two sentences of the passage from Joseph Andrews, is ensured by 'she' which is co-referential with Lady Booby, and 'Joseph" who is identified as one of the 'travellers":

The Coach and Six, in which Lady Booby rode, overtook the other Travellers as they entered the Parish. She no sooner saw Joseph, than her Cheeks glowed with red...

By means of these and other resources, substitution, ellipsis, and conjunction, the speaker/writer creates cohesive links within the text and establishes links between the text and context.

Another aspect of the textual function is expressed in choices

about the linear ordering of the discourse. Halliday draws for his explication of linearisation on the work of the Prague School of Linguists on functional sentence perspective (Firbas, 1966 & 1967). His discussion, to which I return in II.1.3, is very suggestive as to ways in which the organisational choices in the sequence affect the rhetoric of the text.

### I.3.2. Jakobson and the poetic function

Jakobson's definition of the poetic function characterises the aesthetic effects that can be achieved in the formal structures of literary texts and complements Halliday's notion of the textual function, which encompasses more diverse rhetorical devices. Their complementarity is reflected in Traugott and Pratt's use of Halliday's term 'cohesion' as a descriptive expression for the "internal patterning and repetition" that Jakobson ascribes to the poetic function (21). Repetition is one of the means by which Halliday argues that the cohesion of the text is maintained. Jakobson elevates the quality into a criterial feature of verbal art.

Jakobson's poetic theory has been criticised by Roger Fowler for its "hypothesis of a property of literariness or poeticality presumed to characterise literary discourse" (1979, 4). Fowler's antipathy to this apparent 'exclusivity' is perhaps explicable in view of his notion of the language of literature as a primarily sociolinguistic phenomenon. Jakobson does, however, contextualise his description of the poetic function within a communicative theory of language. He argues that the poetic function exists in a varying hierarchical relationship with other functions in the discourse:

Any attempt to reduce the sphere of poetic function to poetry or to confine poetry to poetic function would be a delusive oversimplification. Poetic function is not the sole function of verbal art but only its dominant, determining function, whereas in all other verbal activities it acts as a subsidiary, accessory constituent. (1960, 356)

Since Fielding's prose has been shown to exhibit patterning for aesthetic effect, and discussion of these effects will form part of a later chapter, I shall introduce Jakobson's concepts and descriptive terms as they will be used in the analysis.

Jakobson's theory of the poetic function derives from the linguistic principle that there are "two basic modes of arrangement used in verbal behaviour, *selection* and *combination*". In any message the speaker selects from among the sets of words relating to his topic and combines them in the syntagmatic sequence of the clause or sentence.

The selection is produced on the basis of *equivalence*, . . . while the combination, the build up of the sequence, is based on contiguity. (358)

The criterial feature of the poetic function is the projection of "the principle of equivalence from the axis of selection into the axis of combination". The relationship of equivalence - similarity or dissimilarity - that exists between the members of the paradigm, reappears in the patterns of symmetries in sound, syntactic structure and, by implication, sense in the sequence of the text.

Thus whereas certain other functions of language, the emotive, conative or referential, draw attention to the speaker, listener or the content of the message respectively, the poetic function, through the foregrounding of the formal structures of the text, focusses on the form of the message, "the set towards

the message as such" (356). Together with the metalingual function, which enables language to describe itself (as, for example, in a syntactic or stylistic analysis) the poetic function gives language its property of self-referentiality or self-reflexivity.

The notion of the poetic function, as it is described by Jakobson, has obvious limitations when it is applied to the analysis of prose literature, particularly the 'realistic' novel, where artistic effects reside in the representation of character and events and the expression of thematic content rather than formal patterning. Jakobson did take this into account in the essay in which he distinguishes between the preference for 'metaphoric' structures based on similarity, that characterises poetry, and the 'metonymic' structures, which foreground the element of contiguity, the chain of sequential and causal relations in the discourse that is characteristic of the realistic novel (1971). But the novel, as we have seen in the analysis at the beginning of this chapter, often reveals a combination of 'metaphoric' and 'metonymic' elements. The theory of the poetic function allows the analyst to define a specific aesthetic property in texts and to disentangle, for as long as need be, one element from the unique combination of features that constitutes the prose.

### **I.3.3 Bakhtin: stylistic diversity in the novel**

Because Mikhail Bakhtin spent so many years in internal exile during the period following the Russian Revolution, his writings on the theory of the novel appeared only sporadically and have taken

time to come to the attention of critics and literary theorists in the West. The essays translated and published in the volume The Dialogic Imagination (1981) contain some of his most important ideas on the theory of language and literature. The originality of Bakhtin's thought is evidenced in the way the essays anticipate the interest in the pragmatic aspects of language that have become a focus of linguistic studies in the last three decades. The essay "Discourse in the Novel", on which the following discussion is based, was written in the late 1930's. The ideas expressed in it complement and extend the theoretical approaches to stylistic analysis that have already been discussed in this chapter.

Bakhtin's poetics of the novel is grounded in a linguistic theory that attributes overriding importance to language in its social context. Language, he insists, should be viewed not as holistic, as an abstract formal system, but as multifunctional, polysemantic and contextualised in the historical, political and cultural conditions of the lives of its speakers. His initial premises in "Discourse in the Novel" are that "verbal discourse is a social phenomenon" (259), and that the novel, reflecting the heterogeneity of social discourse, is "a phenomenon multiform in style and variform in speech and voice" (261).

In Bakhtin's view the stylistics of the novel (prior to the time of the composition of the essay) had failed to achieve meaningful status because of the inability of critics to recognise the novel's stylistic diversity. Russian Formalist criticism, he says, circumscribed by the notion of an autonomous "poetic language" distinguished by its heightened aesthetic form, was forced to relegate the novel to the realm of extra-artistic genres,

journalistic, philosophical, even 'moral propaganda' (268). In response to this view Bakhtin avers that novelistic prose is uniquely characterised by the interaction within it between, on the one hand, polemical, rhetorical and non-literary styles and, on the other, the "artistic genres (epic, dramatic lyric)". In this exchange, however, the novel never becomes mere rhetorical discourse; it is essentially an artistic genre (269).

Bakhtin's theory of style in the novel suggests exciting possibilities for a heuristic stylistics. Not only does he recognise the diversity of functions and the multiplicity of codes (languages) in the novel, but his insistence that 'all languages [codes] ... are specific points of view in the world' (291) guides the critic towards statements about the meaning of the code in terms of the attitudes and beliefs which are incorporated through them in the stylistic texture of the work. Since every aspect of discourse is imbued with social meaning, the postulation of a distinction between form and content becomes irrelevant. Content and form interpenetrate on every level. Finally Bakhtin never loses sight of the idea that the sum of its diverse styles defines the novel's status as a work of art:

These heterogeneous stylistic unities, upon entering the novel, combine to form a structured artistic system, and are subordinated to the higher stylistic unity of the work as a whole . . . .(262)

Bakhtin's linguistic philosophy is somewhat idiosyncratic, and his descriptive neologisms can be puzzling to the reader who is unfamiliar with them. A full exposition of his linguistic and literary theory is beyond the scope of this study. In the following discussion I shall present some of the key terms and concepts that have illuminated for me aspects of Fielding's

narrative prose. Because Bakhtin's theory of style in the novel grows out of his theory of language use, I shall begin with some remarks on the notions central to the latter.

#### Heteroglossia in the word

Bakhtin sees every instance of the 'word', that is of language use, as the field of a contest between forces that unify and those that diversify. Apart from the abstract formal systems of language, which ensure "the minimum of mutual understanding", the "centripetal", unifying forces are the "historical destinies", the socio-political, religious and cultural ideologies that determine the common purpose and the verbal and ideological development of specific social groups (270-271). But these forces "operate in the midst of constantly diversifying and stratifying tendencies" in language use: diversifying forces that are geographically based, or politically, socially, professionally or artistically motivated. The dynamic of language originates in this pervasive tension between unifying and diversifying forces.

Every utterance participates in the "unitary language" (in its centripetal forces and tendencies) and at the same time partakes of social and historical heteroglossia (the centrifugal, stratifying forces). (272)

Every utterance, therefore, must be understood in the fullness of its contextually accreted associations; each utterance is the forum for a dialogue, between the meaning with which the speaker invests it and all other references to the same object or idea and the sets of associations, presuppositions and belief systems that have accreted around that object or idea.

The word, directed towards its object, enters a dialogically agitated and tension-filled environment of alien words, value judgements and accents, weaves in

and out of complex interrelationships, merges with some, recoils from others, intersects with yet a third group: and all this may crucially shape discourse, may leave a trace in all its semantic layers, may complicate its expression and influence its entire stylistic profile. (276)

An interesting example of heteroglossia is found in eighteenth-century critical terminology, where expressions such as 'a just style', 'manly wit', 'propriety', emphasise the meeting of moral approbation and aesthetic appreciation in literary criticism. Fielding's sense both of the moral and social implications of language and of the dialectical interaction between language and society is the theme of the fourth number of the Covent Garden Journal, (January 14, 1752). To Locke's enumeration of the causes of "the abuses of Words", in the Essay Concerning the Human Understanding (III,x), Fielding adds "that Privilege which Divines and moral Writers have assumed to themselves of doing Violence to certain Words, in Favour of their own Hypotheses, and of using them in a Sense directly contrary to that which Custom ... hath allotted them" (Criticism, 91). The consequence of this corruption of language, Fielding believes, is not only the breakdown of communication, but the further degeneration of the moral values of society.<sup>10a</sup> Hence a word such as 'honour', which has been contaminated by those who consistently use it in the limited sense of 'duelling', in turn infects the understanding and attitudes of other impressionable or ignorant speakers and readers.

Bakhtin agrees that the word is not shaped only in relation to the words and images surrounding the object; in addition every utterance presupposes a listener:

The word in living conversation is directly, blatantly, oriented toward a future answer-word: it provokes an answer, anticipates it and structures itself in the answer's direction. (280)

In the interaction between speaker and listener occurs another form of "internal dialogization", which takes place between the belief system represented in the speaker's words, and the ideological and conceptual apparatus of the listener. The speaker must either appeal to the other's belief system or attempt to diminish it in order to implant his own idea in the listener's consciousness. This orientation towards the conceptual world of the listener is sometimes subordinate to, and sometimes supersedes the 'dialogue' created by the "encounter within an alien word within the object itself"; it affects the stylistic contours of all kinds of discourse (283). Bakhtin suggests that Tolstoy's prose provides an example of the "two lines of dialogization" (283); he could equally well have mentioned Fielding, Dickens or any other novelist with a strong polemical bias.

#### Heteroglossia in the novel

Style in the novel reflects the heterogeneity of extra-textual discourse. Unlike the poet, says Bakhtin, who divests his language of others' voices to create as far as possible a "pure and direct expression of his own intention" (285), the novelist embraces diversity; all generic styles, literary and non-literary, all professional and social registers, and "the eternally living element of unofficial language and unofficial thought" ("Novel and Epic") are available to the novelist, to become part of the "system of languages" which constitutes his style.

Heteroglossia, once incorporated into the novel... is another's speech in another's language, serving to express authorial intentions but in a refracted way. Such speech constitutes a special type of double-voiced discourse . . . . In such discourse there are two voices, two meanings and two expressions. And all the while these two voices are dialogically interrelated . . . (324)

An illustration of the dialogic exchange can be drawn from Fielding's description in Joseph Andrews of the master of the hunt whose pack is pursuing Parson Adams:

This Gentleman was generally said to be a great Lover of Humour; but not to mince the matter, especially as we are on this Subject, he was a great Hunter of Men: indeed he had hitherto followed the Sport only with Dogs of his own Species; for he kept two or three Couple of Barking Curs for that Use only. (III, 6, 212).

Fielding's syntactic parallelism emphasises the opposition of "a great Lover of Humour", the popular description of the master of the hunt and "a great Hunter of Men", the narrator's phrase, with its allusion to the tyrant Nimrod, "the mighty hunter before the Lord" of Genesis, x, 9. Fielding's distaste for the kind of humour that derives from causing discomfort to others is expressed in the extension of the metaphor in the final clause. The last clause increases retrospectively the ironic criticism of popular language and attitudes implied in the phrase "a great Lover of Humour". It also weights the dialogic exchange by affirming the perceptions of the narrator, whose biblical/literary allusion has already indicated that he is an educated man.

Aspects of Bakhtin's theory are particularly suggestive for the analysis of style in the novel. Since he views the word as inseparable from the range of semantic and expressive values that it has accumulated in use, there can be no separation of form and

content. Style therefore unlocks meaning. All languages that enter the novel express the ideological intentions of their users. They represent, that is, the "specific points of view on the world, forms for conceptualising the world in words, specific world views, each characterised by its own objects, meanings and values" (292).

One of the problematic terms in the translation of Bakhtin's text is 'intention'. Its regular collocation with such expressions as "the denotative and expressive dimension" of language (289), "the semantic and expressive intentions of the author" (299) suggest that 'intention' in his usage subsumes the speaker or writer's meaning in all its aspects, referential, expressive, symbolic and pragmatic. Bakhtin's declared preference for differentiating the stratified elements of literary language according to "their referential and expressive - that is intentional - factors" (292) rather than linguistic, lexical and syntactic markers indicates his conviction that language, the expression of ideas, is inseparable from the active process of conceptualisation, and all that pertains to that, in the minds of its producers.

In novelistic discourse the diverse voices are filtered through the mediating consciousness of the writer. They are "drawn in by the novelist for the orchestration of his themes and for the 'refracted' (indirect) expression of his intentions and values" (292). Retaining their own ideological values, they are made, says Bakhtin, to "serve a second master". Part of the novelist's intended meaning may be, and usually is, the promotion of a specific set of beliefs, a value system of his own. Bakhtin

argues, however, that in the truly dialogical novel, the work of Dostoevsky for example, other belief systems, those of the characters, are given equal weight with that of the narrator (1973, ch.2). In such a work the author's intention is to leave the dialogue open, to emphasise the presence of relativising consciousnesses rather than propose a resolution.

The admission of dialogic elements into the text, Bakhtin argues, creates tension, open-endedness, a sense of the active and autonomous life of languages, but not a state of anarchy. As the different languages enter the novelistic discourse, they "deploy themselves according to degrees of greater or less proximity to the author and to his ultimate semantic instantiation" (299). Some aspects of language "unmediatedly express ... the semantic and expressive intentions of the author". Others, as in ironic or parodic discourse, "refract these intentions", preserving the linguistic character and value system of their original users, but reflecting in their new context the author's ironic distancing of himself from them. As the expression finds its place in the hierarchy of proximity to or distance from the author's ideological and expressive intentions, it becomes "subject to an artistic reworking".

Therefore the stratification of language - generic, professional, social . . . - upon entering the novel establishes its own special order within it, and becomes a unique artistic system, which orchestrates the intentional theme of the author. (299)

Once they have become part of the artistic system of the novel, other voices are no longer merely transmissions of languages in the extra-literary situation. They are transposed into "artistically represented images of languages". They are

able to reveal not only the reality of a given language, but its potential, its ideal limits (356). In the novel differentiated languages represent not just one individual's view, they are symbols for sets of social beliefs.

The creation of artistic images of languages is made possible by the ability of language to comment upon itself. Through the framing contexts created for the characters' voices by the authorial discourse or within that discourse by reciprocally defining elements, the character of the represented language is highlighted, distilled (357-358). The artistic structure of the novel derives from language reflecting upon itself.

Seen in relation to the functionalist and aesthetic approaches of Halliday and Jakobson, Bakhtin's contribution to a theory of heuristic stylistics is evident. Halliday's semantic functional theory shows how language reflects the writer's attitudes, social relations, and rhetorical and organising strategies. Bakhtin's theory of the novel takes the critic beyond the limits allowed by Halliday's linguistic theory, to the belief systems of the community, to the experience itself. At the same time he reminds us that each perception, including that of the author/narrator and reader, is only partial. All language use is relative. On the other hand, Bakhtin restricts his discussion of the 'voices' in the text to their semantic potential: the social-ideological world-views that they represent. The analysis of lexical and syntactic features of the prose both gives greater precision to the differentiation of voices, and enables the critic to see how the author uses the dialogic exchange to further his own literary and ideological intentions. Halliday's linking of the linguistic

functions to specific forms of expression reciprocally complements Bakhtin's approach.

Bakhtin differs from the Russian Formalists in arguing that literary language is not distinct from the varieties of everyday language, from which he says novelistic prose is constructed. Yet he still contends that language in the novel undergoes a transformation of a sort. Like Jakobson he insists that the language of the novel (verbal art) has a distinctly artistic quality. Bakhtin steers very dextrously through the contradiction implicit in the two assertions: that style in the novel is made up of all social and generic styles; yet in its totality it is a unique mode. In doing so, however, he captures the essence of language in the novel. Voices in the novel, he says, are not transcriptions of actual speech, they are represented images of voices. Analogously life, the events and characters, in the novel is not real-life; it is a represented image of life, however realistic, filtered through the author's mediating consciousness and framed in the narrative. Style, however diaphanous, is still a garment.

#### I.4 THE SELECTION AND ORGANISATION OF THE MATERIAL

An initial and daunting aspect of the analysis of style in the novel is the sheer bulk of the text. When an exhaustive description of the language of even a short poem seems unfeasible - if indeed it were desirable - how does the analyst of Fielding's prose decide which features are stylistically relevant, which passages should be chosen for analysis, and how to avoid superficial extrapolations from insufficient evidence?

I have tried to avoid superficiality by focussing closely on two novels only. I have suggested that Fielding's continuing concern about the problems of linguistic and narrative representation may be evidenced as much in his stylistic practice, in the parodic and ironic modes for instance, as through his discussion of theoretical issues in his essays, and that insights into these concerns may be gained through analysis of his style. Since the prefatory essays and the authorial digressions in Joseph Andrews and Tom Jones foreground Fielding's literary theory, these novels seemed likely to yield the most interesting results to stylistic analysis; they have furnished most of the material for analysis of Fielding's discursive and narrative prose. In addition passages have been selected from them that represent aspects of his theory as well as his narrative practice. While these two novels are rightly considered to represent the height of Fielding's literary achievement, indications in the style and subject matter suggest that they should also be regarded not just as the peak after which his artistic career begins to decline, but as part of a continuing development of his narrative theory and practice which begins with the experimental works Jonathan Wild and Shamela and ends with Amelia. These three novels will contribute to my discussion, in the final chapter, of Fielding's theory of fiction.

Comparison of linguistic features across textual boundaries or across contextual boundaries set up within a single work is a standard procedure in stylistic studies.<sup>11</sup> For the initial division of the texts I followed Genette's delineation of the

"boundaries of narrative" (1976). Genette adopts Benveniste's distinction between discourse ('discours'), the universal, the superordinate mode, and narrative ('histoire'), a "particular mode" intended to efface the category of person and "marked by a certain number of restrictions and exclusions" (11). Narrative, according to Benveniste's account, proscribes all features that indicate the presence of a narrator or situate him or her in a temporal or spatial relation to the events being described. These features include the first and second person pronouns, present and perfect tenses, the deictic demonstratives and adverbs. However, Genette adds a qualification. Since any intrusion of the person of the narrator - a reference to experience or knowledge shared by the narrator and reader, an implied judgement, an explanation - constitutes an invasion of its autonomy, narrative, he argues, "exists nowhere in its pure state". Novels could be classified according to the degree to which they sustain the narrative mode. Fielding, he adds, "complacently assuming his own discourse, intervenes in the narrative with an ironically insistent discretion" (11). Nevertheless Fielding himself supports the separation of the two modes with his division of his texts into essay and narrative chapters, and his own statement of their different functions: commenting more than once, ironically or seriously, on the greater intellectual effort required for the writing and reading of the discursive matter in the essay chapters (Tom Jones, V, 1; IX, 1). In spite of the difficulty of delimiting 'narrative' in Fielding's novels, I have begun the analysis with passages from the prefatory essays, assuming that the characteristics of the

narrator's voice, sounding without interruption from the characters' voices and unaffected by the problems of fictional representation, may be defined more easily in that context and may reveal insights into Fielding's linguistic as opposed to his literary practice and theory.

I referred in I.2.1 to James Sutherland's contention that prose styles of a given period have characteristics in common, and his linking of Addison, Swift, and Fielding among others as contributors to "the clear stream" of early Augustan prose. While I agree that cultural and educational factors influence fashions and constrain writers' choices, my impression is that the "clear stream" of Fielding's prose at times wanders into vortices of comparisons and contrasts, and is at other times rendered opaque by its author's tendency to ironic innuendo and his manipulative and editorialising strategies. The comparison of passages from the work of these three writers initially enables me to test my impression, and to highlight features which are distinctive to Fielding's prose style.

There is a school of thought in stylistics which links the idea of 'objectively' verifiable analysis with statistical evidence<sup>12</sup>. Louis Milic, for instance, insists that

a stylistic study must be *quantitative* and supported either by examples drawn from the text or by quantities representing instances of the occurrence of a phenomenon of style in the text.  
(The Augustan Prose Sample (1986), 2)

However, while quantitative methods have proved their value in generic and period studies such as those of Josephine Miles (1960), it is often the case that the linguistic features that are conspicuous in a text by their frequency are also trivial in

content and lack stylistic relevance.<sup>13</sup> Leech and Short differentiate between features of style that are pervasive and recur throughout the text, and those that are local, the result of a shift from an already established pattern or a change of tone or register. It is possible to establish contextual boundaries within the text and make statistical comparisons across them as Halliday does in his analysis of the passage from The Inheritors (1971). But as we have seen, the impression of Fielding's style is created as much by the combination and permutation of styles that cross formal boundaries as by characteristic patterns which may be shown by further analysis to be pervasive. Following Halliday's suggestion that often "a rough indication of frequencies is . . . just what is needed" (1971, 344), I have used a few tables as a convenient and economical way of supporting some of my observations; but since linguistics has provided the descriptive tools that can reveal much more about the expressive values of syntax than any computation, I have preferred a qualitative to a quantitative analysis. In addition the recurrence of certain stylistic features in the many passages that I have used for analysis will support claims that these are recurring or pervasive features of his style.

The chapters follow the gradually widening focus of the stages of stylistic analysis that were outlined in I.2. The examination of the linguistic structures in the passages from the three writers represented in chapter II has been carried out in detail. It is intended both to introduce a method which is retrievable by any reader following the same steps and to serve

as a foundation on which the less detailed scrutiny of the style of extracts and the consideration of the broader questions of the relation between stylistic patterns and the development of Fielding's theories of language and fiction can be erected in later chapters. In chapter III, I explore the aesthetic and rhetorical effects of Fielding's syntax, and the patterns of underlying semantic relations that give coherence to the text. Although these aspects of Fielding's style represent the expression of the textual and ideational functions respectively, the illustration of Halliday's theory is more a convenient organisational principle than an intention to validate his distinctions. The thrust of the chapter is to show Fielding's style in its relation to and resonances against inherited and contemporary theories of style and rhetoric. The development in his style, the emerging patterns of emphasis in his syntax, examined in chapter IV, is also placed against the background of prevailing critical theories and changing fashions in prose style, as well as for what the changes suggest about Fielding's own assumptions and narrative intentions.

Fielding's tendency to allow 'discourse' to intrude into narrative has been sufficiently demonstrated in the analysis of the passage with which this chapter began. The problem of how to handle the diversity of Fielding's narrative prose was resolved for me by my reading of Bakhtin's essays in The Dialogic Imagination. The discovery was anticipated by Bakhtin himself, who refers to Fielding's work as an early example of the dialogic novel in English fiction. Here it seemed was an ideal marriage of text and theory. Bakhtin's concepts used selectively and in

conjunction with the syntactic analysis that is central to my method will, I hope, illuminate something of Fielding's unique talent and endeavour to create his own mode of expression within the confines of the contemporary debates about the function of literature and the nature of fiction.

## NOTES TO CHAPTER I

<sup>1</sup> The 'Wesleyan' editions of Fielding's novels have been used in this study with the following exceptions:

Jonathan Wild appears with The Journal of a Voyage to Lisbon edited by A. R. Humphreys and Douglas Brooks in the Everyman Edition (1964). The editors have followed Fielding's revisions of the text of Jonathan Wild (first published in the Miscellanies in 1743) for its re-publication in 1754 but as I discuss this work only in relation to Fielding's theory of fiction and do not undertake any detailed analysis of the style (chapter VII), my argument should not be weakened by the use of the later version. The text of The Journal of a Voyage to Lisbon follows the full-length version left by Fielding in 1755. The History of the Adventures of Joseph Andrews and of his Friend Mr. Abraham Adams (1742) and An Apology for the Life of Mrs. Andrews, (1741) edited by Douglas Brooks reproduces the text established by Martin C. Battestin for the Wesleyan edition published in 1961 (xxi).

The History of Tom Jones. A Foundling (1749) is edited for the Wesleyan edition by Martin C. Battestin and Fredson Bowers. Amelia is edited by Martin C. Battestin with a textual introduction by Fredson Bowers. The Wesleyan edition of volume I of Miscellanies by Henry Fielding, Esq. (1743) is edited by Henry Knight Miller. The Wesleyan editions are critical, unmodernized texts, designed to represent the texts in as close a form to Fielding's final revisions as surviving documents permit. All references to chapter and page numbers in these texts are to the editions named above. Other prefaces and critical essays by Fielding that are referred to are to be found in the collection

The Criticism of Henry Fielding edited by Ioan Williams.

<sup>2</sup> In his preface to his sister, Sarah Fielding's, novel The Adventures of David Simple, Fielding rates "diction" or style as of less importance to good writing than the power to observe human nature or delicacy of sentiment. "Grammatical and other Errors in Stile" can be corrected, he says "for a good Style, as well as a good Hand in Writing, is chiefly learned by Practice". (Criticism, 266). He is not so forgiving, however, of Colley Cibber's, whose learning, he thinks, must have gone "as far as the pleasant Accusative Case and not quite so far as the Participles". The Champion, No. 72, April 29, 1740, (Criticism, 43)

<sup>3</sup> 'Let not those Gentlemen who are Criticks in Stile, in Method or Manner be angry that I have never pull'd off my Cap to them in Humble Excuse for my loose Way of treating the World as to Language, Expression, and Politeness of Phrase." Sutherland (1957, 74) quotes this remark by Defoe in The Review, I, 3-4 (The Preface).

<sup>4</sup> Richard Ohmann thought that he had found the theoretical justification for a dualistic concept of style in Chomsky's standard transformational grammar, which posited the deep and surface levels of language. But Chomsky's Revised Standard Theory eliminated the possibility of paraphrase relations between deep and surface structure. Although the theoretical base has fallen away, some very suggestive analyses have been done using TG, for example Ohmann (1964), Banfield (1973), Austin (1984).

<sup>5</sup> This dichotomy is borne out by the various classifications of the linguistic functions: representative/expressive (Buhler,

1934); referential/emotive (Jakobson, 1960); descriptive/social-expressive (Lyons, 1977), transactional/interactional (Brown and Yule, 1983).

<sup>6</sup> Fish's criticism was in fact preempted as early as 1964 by Halliday, who cautiously advised analysts that "linguistics is not and will never be the whole of literary analysis. . . . But if a text is to be described at all then it should be described properly; and this means by the theories and methods developed in linguistics . . ." (Freeman, 70). Halliday also anticipated Fish's recommendation (1973) of a pragmatic theory, which looks at ways language functions in context, as being more suggestive for literary analysis than a syntactic theory which deals with the language system per se.

<sup>7</sup> T.J.Taylor (1981) has argued that the lack of an objective measure of the relation between linguistic features and their stylistic effects has been the achilles heel of the whole endeavour of stylistics.

<sup>8</sup> This point is made by Henry Knight Miller (1966, 212-213).

<sup>9</sup> The term 'discourse analysis' is problematic in that it is used by linguists with varying applications. Coulthard (1977) and Levinson (1983) use it principally with reference to conversation analysis. Brown and Yule (1983), however, whose text I have found very useful, describe the discourse analyst's data as " the record (text) of a dynamic process in which language was used as an instrument of communication in a context by a speaker/writer to express meanings and achieve intentions" (26). Other approaches to the analysis of discourse are those of Grimes (1975), Halliday and Hasan (1976) and Longacre (1983).

In the analysis of literary discourse, Ohmann (1971), Pratt (1977) and Traugott and Pratt (1980) explore the value of speech act theory. Text linguistics, as represented in the work of Van Dijk (1977) and De Beaugrande and Dressler (1981), seeks to develop a more rigorous and coherent model for the analysis of texts. The collection of essays edited by Carter and Simpson (1989), which only came into my hands after the major part of this thesis had been written, illustrates a trend towards what the editors describe as 'discourse stylistics', which draws eclectically upon aspects of linguistic theory and looks beyond the linguistic structures of the text towards its contextually related meanings.

<sup>10</sup> Critics question the relevance of the extensive patterning revealed by Jakobson's exhaustive analyses of sonnets by Shakespeare and Baudelaire (Fish, (1973) 94; Riffaterre, (1966)). Jonathan Culler (1975) expresses a more serious doubt about Jakobson's claim "that linguistic analysis enables one to identify, as a distinctive feature of poetic language, the ways in which stanzas or couplets are linked by the symmetrical distribution of grammatical units" (58). But the principle that equivalence in the sequence heightens the aesthetic and emotive effects of language was well known to classical rhetoricians. Jakobson's principle, applied with selective critical insight, can be used to show how language shapes our responses to the text.

<sup>10a</sup> See chapter III, note 10.

<sup>11</sup> This point is made by Enkvist (1973, ch.1).

<sup>12</sup> This point of view is represented in the collection of essays in Statistics and Style, ed. Dolezel and Bailey (1969). More recently it is taken up in W.O.Hendricks' essay "The Notions of Style" (1980).

<sup>13</sup> Halliday makes this point when he distinguishes the notions of stylistic 'prominence', linguistic highlighting, either as a result of numerical frequency of certain features or of deviation from an established pattern of frequencies from 'relevance', a term he uses synonymously with 'foregrounding', to describe those features whose prominence is 'motivated', because they combine with other features of the text to contribute to the totality of its meaning. Prominence, he says, is expressible statistically; relevance is not. (1971, 344-345).

An example of a study based on the 'prominence' of insignificant linguistic items is Farrington's attribution study, "A Computer-aided study of the prose style of Henry Fielding" (1978).

Since finishing the thesis my attention has been drawn to Martin C. Battestin's edition of New Essays by Henry Fielding. His Contributions to the Craftsman and other Early Journalism (1989), to which is appended a "Stylometric Analysis" by Michael G. Farrington. But since this publication is not yet available in South Africa, I have been unable to consult it.

## II. FIELDING, ADDISON AND SWIFT: A COMPARISON

### II.1 ASPECTS OF DISCOURSE STRUCTURE

The purpose of this chapter is twofold: to introduce a set of linguistic descriptive tools and to demonstrate their capacity in the analysis of grammatical and organisational choices through which Addison, Swift and Fielding respectively achieve rhetorical and aesthetic effects in their prose and indicate their attitudes towards their subject matter.

The passages I have selected from each writer for comparison are examples of discursive writing on related topics. I have used an extract from Addison's essay "On Method in Writing and Speaking", Spectator, no. 476 (September 5, 1712), an extract from Swift's "A Proposal for Correcting, Improving and Ascertaining the English Tongue" (1711-12), and a paragraph from the ninth prefatory essay in Tom Jones. Approximately thirty-five years separates the publication of Swift's "Proposal" from the writing of Tom Jones. This period is long enough to allow the infiltration of new influences, new fashions in prose writing. Nevertheless Fielding's adherence to the neo-classical principle of stylistic decorum and his experience in writing periodical essays ensure a degree of conformity to the principles and practice of his immediate predecessors in the genre of discursive prose. (The relation of Fielding's prose to changing literary fashions will be considered in chapter IV.) The differences in the styles of the three authors that are highlighted in the analysis seem to be more a reflection of idiosyncratic manner and intention than of cultural or historical influences.

Because of the aesthetic problems created by interrupting the analysis of the passages with lengthy theoretical explanations, I have assembled in the following section the set of linguistic analytical tools that I have drawn on in the analysis. The linguistic categories that I have used are related as expressions in various ways of the different functions of language identified by Halliday. But I have selected from and added to Halliday's "tentative categorisation of the elements of English syntax in terms of the three functions" (1971, 334-335). The criterion for selection has been the usefulness of the descriptive tools in demonstrating how the writers' linguistic choices function in the discourse.

As indicated in the preceding chapter my observations on the styles of the three authors are based on a descriptive rather than quantitative analysis. The figures in the tables at the end of this chapter represent those syntactic features of the styles which are quantifiable; but the samples I have looked at are not large enough to allow statistical measures to serve as more than supporting evidence for my observations.

#### II.1.1 Information and Staging

What Halliday calls the textual function of language is "concerned with the creation of text" (1971, 334); it is expressed in the cohesive devices that link parts of the discourse (see I.3.1 above), and in the "internal organisation of the sentence itself", that is, in the ways in which the speaker or writer arranges the linear sequence of the message so as to bring some elements into prominence and guide the attention of the addressee towards them. Sequence, the linear ordering of the discourse, is a vehicle of

rhetoric.

(i) Information Structure

Textual cohesion and the control of perspective as the text unfolds depend in part on the way new information is introduced. The speaker packages his information in blocks or chunks for its reception by the addressee. Each block of information is structured in terms of a 'given' element, which presents information that is recoverable either from the preceding discourse or from the extra-linguistic environment, and a 'new' element that is not recoverable. The given element is not obligatory; the new element is, since without it the discourse would not develop. In the extract that follows boldface type marks the given information:

- (1) (a) Joseph had not gone above two Miles, charmed with the  
 thought of seeing his beloved Fanny,  
 (b) when he was met by two Fellows in a narrow lane, and  
 ordered to stand and deliver (JA 1, XII).

In the earlier chapters of the novel the reader has been introduced to Joseph and informed of his intention to rejoin Fanny. These facts are given, recoverable, that is, from the preceding discourse. All that is new in the first two clauses is the information that he had travelled two miles and that he was, not unexpectedly, 'charmed' with the anticipation of seeing his beloved. In (b) the narrative unfolds. New events are described; the given element, the peg on which the new information is hung, is the subject 'he', which is co-referential with 'Joseph'.

In spoken English information structure is realised phonologically through the patterns of intonation as well as

through lexical and syntactic items.<sup>1</sup> Written discourse, as is illustrated in the example above, depends upon certain linguistic forms that are regularly associated with given information: lexical units which are mentioned for the second time, particularly when they are preceded by the definite article; lexical units within the semantic field of a previously mentioned unit, as in 'James has brought the fruit; the apples look delicious', where 'apples' falls within the semantic field of 'fruit'; pronominals used anaphorically or exophorically to refer to something in the physical context; and proverbials such as 'do' in 'A: I want to finish this essay quickly. B; Well, *do* it then'.

(ii) Thematisation

"Every clause, sentence, paragraph, episode, and discourse is organised around a particular element that is taken as its point of departure. It is as though the speaker presents what he wants to say from a particular perspective. I find it convenient to think of how various units are STAGED for the hearer's benefit" (Grimes, 323). The way the meaning of the clause, sentence or larger unit is understood by the addressee depends in part upon the order in which the elements of the unit are arranged. Within the English clause or sentence, syntactic conventions require a specific order, usually that of subject, verb, object. But variations on this order may be made for rhetorical effect, for instance by inverting subject and verb. Halliday calls the communicative - as opposed to the syntactic - organisation of the clause the 'thematic structure'. In terms of its thematic structure, the clause subdivides into the 'theme', that is, the initial constituent, and the 'rheme', whatever follows in the clause. 'Theme' means 'what I am talking

about *now*'. It is, as Grimes suggests, the point at which the speaker/writer signals the perspective from which he is embarking on what he wants to say; the point of departure for the following part of the discourse.<sup>2</sup>

In the simple declarative sentence the theme often coincides with the given so that the same element both ensures cohesion and indicates the speaker/writer's immediate area of concern. Halliday describes this as the 'unmarked', that is, the statistically more frequent and rhetorically more neutral, case.<sup>3</sup> The least-marked form is that in which theme, given, grammatical subject and agent all coincide. Markedness or lack of it depends in part upon propositions in the preceding text. Assuming that Joseph has previously been introduced into the discourse, the following example is thematically unmarked; information structure, syntactic form and rhetorical organisation work in unison:

- (2) Mr. Joseph Andrews was now in the one and twentieth Year of his Age. He was of the highest Degree of Middle Stature.

(JA 1, 8, 33)

In contrast the speaker or writer may prepose, in order to mark it for special focus, an element other than the grammatical subject.

The following sentences illustrate 'marked' thematic structure:

- (3) **As to his Ancestors**, we have searched with great Diligence but little Success. (JA 1, 2, 17)

- (4) **The mystery of the ancestors** could not be solved by us.

- (5) **It was Joseph** whom we were looking for.

- (6) **At this Time**, an Accident happened which put a stop to these agreeable Walks. (JA 1, 5, 24)

- (7) **At the banquet** Banquo made his appearance.

(8) In vulgar Language, it was Evening when Joseph attended his Lady's Orders. (JA 1, 8, 33)

With the preposing of 'As to his Ancestors', Fielding is both emphasising the source of the mystery and offering a hermeneutic clue. The passive construction in (4) foregrounds the mystery, while separating the theme and agent. The cleft sentence construction in (5) splits the clause and highlights the thematic element 'Joseph'. The adjunct 'at this Time' in (6) establishes a temporal framework for the clause over which it extends its domain. Similarly the locational adverbial 'at the banquet' in (7) establishes a setting for the event described in the clause. The focussing strategies in (8) are more complex: the initial element is not part of the cognitive content of the clause but reflects the writer's comment on the form of what he is going to say. The cleft construction then focusses both the temporal setting and the style, the paraphrase in plain language of the elaborate simile in the immediately preceding text .

Halliday's discussion of theme is tied to the structure of the clause; and the explanation and most of the illustrations that I have given are similarly related to the clause or simple sentence. The principle, however, is accepted that the initial element may extend its domain over a unit of any size - complex sentence, paragraph, chapter or discourse. Fielding's practice of beginning a paragraph with the name of the character who is at the centre of the action at that moment in the narrative, is a form of staging. On another level of the discourse the chapter titles with their hints to the reader how to take what is being offered to him or her also act thematically.

There is a problem of terminology. The danger of using the term 'theme' in the sense in which it has been defined in this discussion is that it will be confused with 'theme' in the way it is normally used in literary studies in the sense of 'recurrent motif or idea or situation'. Where I use the term in the analyses of extracts later in this chapter, I shall use it in the specific sense of initial element in the unit of discourse.

### II.1.2 Clausal hierarchy in the sentence

Other communicative and perceptual strategies are woven into discourse. The effects of linearisation are sometimes enhanced by and sometimes in tension with the hierarchy of coordinate and subordinate clauses in the sentence. The terms used to describe categories of clauses, 'superordinate'/'independent' and 'subordinate'/'dependent'/'embedded', convey their communicative value. As a rule ideas that are expressed in the independent clauses in the sentence seem to be accentuated; whereas those in the subordinate clauses are relatively less prominent.<sup>4</sup> (There are strategies for reversing this 'rule' and making dependent clauses prominent, as will be seen from the analysis of Fielding's syntax in III). There is a difference in emphasis in the following examples:

- (1) Closing the door softly, John left the room.
- (2) As he left the room, John closed the door softly.
- (3) John closed the door softly, as he left the room.

In (1) and (2) the actions described in the respective independent clauses, in (1) John's leaving the room, and in (2) and (3) his closing the door, appear to be focussed. Focussing, however, is

usually the product of a combination of factors. In (1) and (2) the clausal structure works together with the tendency to reserve for final position the more complex parts of a clause or sentence - the principle of 'end weight' (Quirk and Greenbaum, 14.8).

In (3) superordinacy in the clause structure and end-weight work against each other, and the emphasis is distributed more evenly over both clauses.<sup>5</sup>

Coordination is a symmetrical relation holding between units (clauses, phrases or single lexical items) of grammatical equivalence. Subordination is a non-symmetrical relation holding between clauses in which one clause is embedded as a part or constituent of the other forming a hierarchical structure (Quirk and Greenbaum, 9.1). Appositive structures and parentheses, which appear to be non-equivalent syntactically to the superordinate clause, have a semantic resemblance to co-ordination. The non-restrictive relative clause stands in a characteristically loose relation to the superordinate clause and is generally used to express additional information that is not essential to identify the head noun phrase. The two following sentences are semantically equivalent:<sup>6</sup>

(4) Professors, who enjoy poetry, are idealistic.

(5) Professors are idealistic and they enjoy poetry.

Parenthetical comment clauses, as in:

(6) The graduation, I believe, takes place tomorrow.

also stand in a loose syntactic relationship to the sentence and can be removed without affecting the meaning of the main clause. The looser syntactic relationship gives the non-restrictive and parenthetical clauses the quality of an afterthought or an

interpolation; and when used in prose they can convey the sense that the writer is thinking out his ideas as he expresses them.

To use any of these structures is to make choices about focussing. The use of the non-restrictive relative construction in (4) suggests that the information in the subordinate clause is of less importance than that in the independent clause; whereas the coordinate structure in (5) gives equal emphasis to both clauses. In (7) "I believe that the graduation takes place tomorrow", the difference in focussing is in part due to the reduction of the independent clause of (6) to subordinate form and the elevation of the comment to the level of superordinate clause.

These principles were understood by eighteenth century rhetoricians and are enshrined in the distinction between the period and the loose sentence. The period, according to George Campbell, in which the completion of both meaning and syntactic structure are suspended until the end of the sentence, "has more energy than a loose sentence, because the energy is diffused through the latter, but in the former, collected into a single point" (1776, 171). In the loose sentence, also described as the more "natural", "there will always be found one place at least before the end at which, if you make a stop, the construction of the preceding part will render it a complete sentence" (168).

A distinction noted by Rodney Huddleston (1984, 12.1) helps to characterise more precisely the quality that Campbell termed 'loose'. Huddleston suggests that the metaphorical implications of the term 'embedded', widely used by present-day grammarians to describe subordinate clauses, may be misleading. He proposes that 'embedded' should be reserved for those clauses - noun, relative,

temporal and some causal clauses - that are immediate constituents of the superordinate clause, as in:

(8) I might aver that I have written the truth.

In the following sentence the second clause, though introduced by a subordinating conjunction, is not an immediate constituent of the first clause:

(9) One is confined to a particular period; whereas the other has universal significance.

Huddleston calls this type of clause 'subordinate' rather than 'embedded'. The description recognises that the distinction between coordination and subordination "is partially gradient rather than sharply polarised" (p. 380). The conjunctions, 'whereas', 'although', 'since' in its causal sense, introduce peripherally subordinate rather than 'embedded' clauses. 'For' is even more ambivalent in its semantic status and is treated by grammarians as both a coordinating and a subordinating conjunction. The relevance of this distinction to the discussion of Fielding's prose will become apparent through numerous instances in the passages used for illustration.

The following examples demonstrate the communicative effects of clausal hierarchy. In (10) the balance of antithesis is enhanced by peripheral subordination in the second clause:

(10) However, his Morals remained entirely uncorrupted, tho' he was at the same time smarter and genteeler than any of the Beaus in Town. (JA, I, 4, 23)

In (11) the loose syntactic structure, with its non-restrictive clauses, follows the sequence of events and Joseph's utterances:

(11) Betty ran up the stairs with this news to Joseph; who begged

they might search for a little Piece of broken Gold, which had a Ribband tied to it, and which he could swear to amongst all the Hoards of the richest Men in the Universe".

(JA 1, 14, 56)

In (12) the final position, independent syntactic structure and the emphatic demonstrative 'that' combine to foreground the identification of Mrs Tow-wouse:

(12) In short, where extreme Turbulency of Temper, Avarice, and an Insensibility of Human Misery ... have united in a female Composition, Mrs Tow-wouse was that woman". (JA 111, 1, 169)

In (13) a nice balance of two parallel ideas is achieved by presenting them in a coordinate syntactic structure:

(13) In all these, Delight is mixed with Instruction, and the Reader is almost as much improved as entertained. (JA I, 1, 16)

### II.1.3 Underlying semantic relations

In their exploration of cohesive devices in English, Halliday and Hasan claim that "it is the underlying semantic relation which actually has the cohesive power" (229). The basis of coherence in a text is the underlying semantic structure; the property of coherence is realised through the syntactic (lexical and grammatical) forms which create cohesive links and articulate the connections of the discourse.

In discussing the ideational function Halliday refers to its two components: the experiential component is the speaker's embodiment in language of "his experience of the phenomena of the real world" and "his experience of the internal world of his own consciousness" (1971, 332). The ideational function subsumes both the content, the speaker's subject matter and *his way of perceiving*

*it*. The experiential function is expressed, according to Halliday's account, through the linguistic structures by which we describe processes and relations between the participants in the events, that is, through transitivity structures and role relations (1970, 146-152). In 'The dogs attacked Parson Adams', for instance, the dogs are in the role of 'agent' acting upon the 'goal' or 'patient', Adams. The other component of the ideational function is "the expression of certain fundamental logical relations" that are encoded in the form of co-ordination, apposition, subordination and modification, and represented in the types of clause in the sentence or discourse (1971, 333). Although structures such as the passive can foreground or delete references to the participants in the action (for an example see (4) in II.1.2), at the level of the expression of interpropositional relations choices are wider and become more overtly rhetorical (Grimes, ch.14). The analysis of semantic relations in the prose of the three writers discussed in this chapter will focus on the relation between propositions not elements in the clause.

The type of text will obviously dictate to some extent the organisation of propositions. Relations of temporal succession are germane to narrative. Argumentative prose will be expected to rely on deductive relations. But in expository and descriptive modes the writer has a good deal of freedom as to the way in which he organises his ideas. Just as in his choice of surface structure forms he may lean towards connections of similarity or of contiguity, so the underlying relations may be predominantly what I have called 'associative' or 'deductive'. A consistent preference for one or the other kind of relation can be seen as a

reflection of the writer's epistemology.

The linguistic surface is an expression of the underlying organisation, but semantic relations are not in a one to one correspondence with lexicogrammatical forms. One kind of relation between two propositions, that of reason-result for instance, may be expressed by a subordinating conjunction or a conjunctive adverb as in (1) or (2) or left to be inferred by the addressee as in (3):

(1) I am moving because my house has burnt down.

(2) My house has burnt down. So I am moving.

(3) My house has burnt down. I am moving.

Conversely a single form, such as 'and' may be used to express more than one underlying semantic connection.

(4) My house has burnt down and I am moving. (reason-result)

(5) I packed my suitcase and left. (temporal succession)

(6) She plays well and she looks good. (conjoined)

Making underlying semantic relations explicit through syntactic connections in the surface structure, or disguising them with semantically ambiguous conjunctions, such as 'and' or 'for', is a rhetorical choice. The writer's preferred semantic relations and his mode of expressing them are hallmarks of his style.

For the following summary of interpropositional semantic relations I have drawn upon the analyses of Beekman and Callow (1976), Longacre (1983) and Crombie (1984). Beekman and Callow make a major distinction between 'additive' relations, those of conjoining, temporal succession, simultaneity, and alternation, and 'associative' relations which include all deductive, paraphrase, comparative and contrastive relations (273-4; 283-4). Longacre, who uses data from various languages, assumes conjoining,

alternation, implication and temporal relations to be more "basic" than what he calls 'elaborative' relations, which include all forms of paraphrase and illustration (79-80). While I have found the descriptive categories of Beekman and Callow more useful for the analysis of the texts I am studying, I have followed Longacre and Crombie in regarding deductive or implicative relations as qualitatively different from associative. The categories I have used are summarised and illustrated in the following figures:<sup>7</sup>

I

<i>'Basic' Relations</i>	<i>Definition</i>	<i>Examples</i>
<i>Conjoining</i> (Additive)	The notional 'and' relationship represented in conjoined predicates and parallel structures, typically from the same semantic domain (Longacre, 81-82); also indicated by connectives e.g. 'in the same way', similarly.	He's short and he's fat (Longacre, p. 81) "His hair was of a nut-brown colour, and was displayed in wanton Ringlets" (JA 1, 8).
<i>Alternative</i>	(a) The notional 'or' relation indicating that only one of the possibilities proposed can be realised.  (b) 'Inclusive': "allowing the realisation of a combination of alternatives" (Quirk & Greenbaum, 9.17).	He is either alive or dead.  What shall we eat? or what shall we drink? or, wherewithal shall we be clothed? (Matt. 6:31).
<i>Temporal</i>	(a) Succession: the 'and then' relation. Events follow in chronological sequence.	"Adams jumped up, flung his Aeschylus into the fire, and fell a roaring ... for Help" (J.A.II, 13)

	(b)	Simultaneity: the notional "mean-while" relation.	As he walked along, he glanced back.
II			
Deductive Relations		Definition	Examples
Condition - consequence	(a)	"The consequent does not follow unless the condition stated antecedent also holds"; but nothing is implied as to the factuality of either member (Longacre, 101).	"if the blind lead the blind, both shall fall into the ditch" (Matt, 15:14)
	(b)	One term has a universal qualifier (Longacre, 103).	Whenever you come, I will be waiting (Longacre, 104)
Contingency		An "if" notion involving temporal reference (Longacre, 103).	I made sure she was well, then I let her travel. (Longacre, 104)
Contrafactuality		A relation that implies not only that one event is consequent upon another but that the event in the conditional proposition did not (or did) take place (Beekman & Callow, 104).	"if ye had known me, ye should have known my father also" (John 8:19).
Reason/result		"The notional because relation" (Longacre, 101). The reason states why or how a particular result came about	"he (Adams) could not make any great Figure... because he ... was a little encumbered with a wife and six children" (JA. I, 3).
			"The sky was so clouded that not a star appeared" (JA, III, 2)
Means/purpose		The notional 'in order to' relation.	"the good Housewife began to put on the Pot in order to regale the good man Phoebus"(JA 1, 8).

<i>Grounds/conclusion</i>	This relation states an observation or known fact and a conclusion deduced from the observation or fact.	
<i>Concession- Contra-expectation</i>	What is stated in the second member is contrary to the expectations set up by what is stated in the first member.	"But tho' these differ widely in the Narrative of Facts.. yet all agree in the Scene where the fact is supposed to have happened" (JA, III, 1).
<i>(cont)</i>	'this relation is close to contrast' and surface structure expressions of relations to contrast and contra-expectation are frequently termed 'antithetical'.	"Her teeth were white, but not exactly even" (JA 11, XII)
III <i>Associative Relations</i>		
<i>Comparative Similarity</i> (Crombie, 1984: 124)	This relation includes similes and metaphors and is based upon some point of similarity between two things, events or abstractions ... both sides of the comparison must be positive, and there must also be a point of difference" (Beekman and Callow, 295).	"he was in all points tempted like as we are" (Heb. 4:15) "these several Places therefore in our Paper ... are understood as so much Buchram, Stays and Stay-Tape in a Tailor's Bill" (JA 11, 1)
<i>Contrast</i>	The notional <i>but</i> relation "occurs between two propositions if there are at least two points of difference between them, and if one of the points of difference is a positive-negative opposition. In	With men this is impossible, but with God, All things are possible.

	addition there is at least one point of similarity" (Beekman and Callow, 295).	
	A special type of contrast is signalled by 'except'	"they were all scattered abroad... except the Apostles" (Acts 8: 1)
<i>Manner</i>	This relation links two propositions in such a way that one proposition clarifies the event described in the other, by telling in what way it happened (Beekman and Callow, 293).	He writes as he speaks, clearly.
<i>Equivalence</i>	A paraphrase relation in which the same content is expressed in synonymous terms or in the form of a negated antonym (Callow and Beekman, 297).	"I have great sorrow and increasing anguish" (Rom. 9:2). "speak and hold not thy peace" (Acts: 18:9).
<i>Generic-specific</i>	A type of paraphrase in which "a more specific lexical item (or items) is used in the second member than in the first member" (Longacre, 119).	"Mr Abraham Adams was an excellent Scholar. He was a perfect Master of the Greek and Latin Languages" (JA, I, 3).
<i>Amplification/ Contraction</i>	"The first base is repeated in substance ... and a further phrase or two added which gives additional information" (Longacre 119-120). I have used amplification in the sense of elaborating upon a previous statement.	Method is of advantage, both in respect of the writer and of the reader.

## IV

*Relations which link a whole proposition to part of another*

<i>Identification</i>	A proposition which serves to identify/ single out a thing from other things: the semantic equivalent of a restrictive relative clause (Beekman and Callow, 311).	"This is the bread which cometh down from heaven" (John 6:50).
<i>Comment</i>	Gives information about something: "the semantic equivalent of a non-restrictive relative clause" (Beekman and Callow, 311).	"God who separated me from my mother's womb and called me by his grace" (Gal. 1:15) This is Paul. He is my brother
<i>Content</i>	The relation that exists between a verb of speech or awareness and the semantic information that follows it in a "that" clause or in "direct speech".	Horatio whispered to Leonora 'that he was desirous to take a Turn or two with her in private' Leonora ... very much suspected what was coming" (JA 11, 4)

## II.1.4 Subjectivity

For an explication of the sense in which I use the term subjectivity in this and the following sections, I return to the distinction articulated by Benveniste between 'discours' (discourse) and 'histoire' (historical narration) (1971, 206-209). Benveniste describes the distinguishing properties of historical narration as the effacement of "every 'autobiographical' linguistic form" (206) and other elements, such as comparisons or reflections, that are alien to the objective relation of past events (208). Discourse, on the other hand, subsumes "every utterance assuming a speaker and a hearer, and in the speaker, the intention of influencing the other in

some way" (209). It is, as Genette writes in his essay "Boundaries of Narrative", the universal mode. But Genette also points out the near-impossibility of the writer's expunging from a narrative all expressions of subjectivity, all evaluations, comparisons or references to the cultural knowledge that he shares with his reader (1976, 9-10).

Lyons follows Benveniste and interprets the notion of subjectivity as "the way in which natural languages, in their structure and their normal manner of operation, provide for the locutionary agent's expression of himself and of his own attitudes and beliefs" (1982, 102). There is a difference, if only in emphasis, between the notion of subjectivity thus described and Halliday's definition of the interpersonal function of language. Halliday sees the interpersonal function as having the purpose of establishing and maintaining social relations: "through this function social groups are delimited and the individual is identified and reinforced, since by enabling him to interact with others language also serves in the expression and development of his own personality" (1970, 143). It is the latter aspect that is central to the notion of subjectivity. Lyons points out that the verb 'express' is exceptional in its ability to be followed by coordinate reflexive and non-reflexive objects: the speaker/writer expresses himself and (or in) his emotions, attitudes and feelings. In language, in the actualisation of the first person, the speaking subject or consciousness, the writer recreates himself.

Benveniste lists as the criterial linguistic indicators of subjectivity in discourse: first and most important, the first and second person pronouns; in addition the deictic demonstratives,

adjectives and adverbs, such as 'this', 'here' and 'now', organise the spatial and temporal context in relation to the position of the speaker; some verb tenses present events in terms of their temporal relation, either past or present, to the speaker's 'now'; and the first person use of certain performatives, 'I promise', 'I swear' and verbs of cognition, such as 'I believe' and 'I feel', commit the speaker to an act of promising or swearing or describe his own feelings or beliefs at the moment of utterance.

Another vehicle by which the speaker or writer conveys his attitudes and beliefs is the linguistic forms that express modality: the modal verbs 'will', 'shall', 'may', 'must', 'can', the modal adjectives such as 'necessary', 'possible' and their corresponding adverbs, and the subjunctive forms which express distinctions of possibility, necessity and obligation, which are part of a subjective view of events and situations. While it is neither possible nor necessary to give here a complete categorisation of linguistic expressions of modality, one or two points will be made which are relevant to the analyses that follow.

Most language users are aware of the ambiguities in the use of 'must' with its meanings of either obligation or necessity, 'may' with its meanings of possibility or permission, and 'would' which may convey willingness, insistence or probability. Lyons, defining the semantic components of the modal system of English, emphasises a major distinction, as follows, between epistemic and deontic modality (1977, ch. 17).

Epistemic modality is concerned with the speaker's commitment to the truth of the propositions he is expressing. The strongest possible commitment to truth is expressed in a non-modalised categorial assertion, such as 'It is raining'. Any utterance in which the speaker explicitly qualifies his commitment to the truth of the proposition expressed is epistemically modalised. The commitment may vary in degree. The embedding of the proposition after the verb 'know' commits the speaker to belief in the truth of what he is saying. The following is only slightly weaker than the categorial assertion:

(1) "I know that it is raining"

Other verbs such as 'believe' or 'think' commit the speaker to neither the truth nor the falsehood of the proposition. Such non-factive utterances are:

- (2) I believe that the P.M. has been shot;
- (3) I don't know whether he went to town.
- (4) He may be in town.
- (5) Perhaps he is in town.
- (6) It is possible that he has left already.

An ambiguous sentence illustrates the difference between epistemic and deontic modality: 'Alfred must be unmarried' may be interpreted as either the speaker's confident assertion of Alfred's situation or as a directive. Deontic modality, illustrated in the second possible interpretation, is concerned with questions of obligation, permission or prohibition, and implies the imposition of the will, desire or intention of one morally responsible agent or another, as in:

- (8) You ought to go home now.

(9) The reader may, if he pleases, pause for a while.

Preferences for categorial assertions, a repeated qualified commitment to the truth of what he is saying, or the use of modals which reflect the urge to impose or suggest a course of action or a point of view on the addressee, are stylistic and rhetorical choices. They are among the ways in which the writer instantiates his attitudes, beliefs and intentions; and they act persuasively in inviting the reader's acquiescence with or disbelief in what is being offered to him in the text. In the extracts from Addison, Swift and Fielding discussed below, quite different kinds of expressions of subjectivity occur, and seem to highlight differences both in persuasive strategies and self-representation of each writer.

In this section I have discussed some strategies used by speakers and writers to foreground elements of the discourse, and indicated some of the linguistic forms through which the producer of the discourse expresses himself, his attitudes and beliefs. The analyses below are detailed because I wish to demonstrate the application of theoretical concepts, which will be assumed in the rest of the study. I have not limited the analysis to these features, but have also looked at other features that appear to contribute to the rhetorical and expressive effects of the discourse, in a manner characteristic of the individual writer.

## II.2 THREE WRITERS COMPARED

### II.2.1 Addison

James Sutherland describes Addison's prose as having "a sort of neutral quality"; it is characterised, he says, by "restraint"

and "propriety", a conversational style "admirably suited to the purpose he had in mind: to convey instruction easily and imperceptibly, to teach agreeably" (1963, 95). In the essay, "On Method in Writing and Speaking" (Spectator, No. 476), from which the following extract is taken, Addison's purpose is to persuade his readers of the value of the adage that clear thinking is indispensable to clear speaking and writing. His own prose, both in its organisation and expression, is an illustration of the observation with which Fielding begins Joseph Andrews: "that Examples work more forcibly on the mind than Precepts".

<sup>1</sup>Method is of advantage to a work, both in respect to the writer and the reader. <sup>2</sup>In regard to the first, it is a great help to his invention. <sup>3</sup>When a man has planned his discourse, he finds a great many thoughts rising out of every head, that do not offer themselves upon the general survey of a subject. <sup>4</sup>His thoughts are at the same time more intelligible, and better discover their drift and meaning, when they are placed in their proper lights, and follow one another in a regular series, than when they are thrown together without order and connexion. <sup>5</sup>There is always an obscurity in confusion, and the same sentence that would have enlightened the reader in one part of a discourse, perplexes him in another. <sup>6</sup>For the same reason likewise every thought in a methodical discourse shows itself in its greatest beauty, as the several figures in a piece of painting receive new grace from their disposition in the picture. <sup>7</sup>The advantages of a

reader from a methodical discourse, are correspondent with those of the writer. <sup>8</sup>He comprehends everything easily, takes it in with pleasure, and retains it long. (254-5)

The impression of style is derived in part from the writer's syntactic choices in the structure of his sentences, his preference for parataxis or hypotaxis, and for long or short sentences. Addison's sentences are shorter than those of Fielding or Swift, whose length is much nearer the mean in the prose of their time.<sup>8</sup>

The predominantly paratactic syntax of the paragraph illustrates both Addison's mode of developing his subject and his manner of instruction. Of the twenty clauses in the paragraph there are twelve independent clauses, four adverbial (three temporal and one of manner), three relative clauses (one of which is non-finite and one comparative).<sup>9</sup>

The shorter sentences and the frequency of independent clauses linked by 'and' give Addison's prose an aphoristic quality, the thoughts appearing to be completed quite succinctly and without much qualification. The type of dependent clause, adjectival, temporal and manner, is primarily descriptive, adding to and elaborating on the idea in the main clause. There are no adverbial clauses that make explicit any causal or conditional relations. In (5), 'there is always an obscurity in confusion, and the same sentence that would have enlightened the reader in one part of the discourse, perplexes him in another', the second coordinate clause appears to amplify and expand on the more general statement in the first clause. The only suggestion that

there might be a relationship of causation between the two statements is implied by the initial phrase of the following sentence: 'For the same reason likewise'. Addison's mode is to tell and describe rather than to argue.

Underlying semantic relations between propositions are not always made explicit through the surface structure clauses or through connectors such as 'therefore' and 'however'. Ambiguity in the surface structure, which leaves the reader to infer interpropositional relations, may be a significant feature of the writer's style. The diagrammatic representation of the passage shows the kind of relations that Addison favours. (See Figure 1).

FIGURE I

	<u>Semantic Relations</u>
1.(a) Method is of advantage to a work	
(b) both in respect to the writer	1(b) (and c) <u>amplify</u> 1(a)
(c) and to the reader	<u>Conjoined</u> with 1(b)
2 (a) In regard to the first, it is a great help to his invention	<u>Amplification</u> of 1(a) & (b) begins - extends to 6(b)
3.(a) When a man has planned his discourse	3(a) to (e) <u>specific</u> of 2
(b) he finds a great many thoughts	3(b) & (c) <u>contingent</u> on (a)
(c) rising out of every head	<u>identification</u> of "thoughts"
(d) that do not offer themselves	(d) & (e) <u>comment</u> & <u>contrast</u> with (b) & (c)
(e) upon a general survey of the subject	<u>condition</u> of (d) (contingency)
4.(a) His thoughts are . . . more intelligible	2(a) & (b) <u>contingent</u> on (c) & (d)
(b) and better discover their . . . meaning	<u>conjoined</u> with (a)

- |   |   |
|---|---|
| (c) when they are placed in<br>... lights   | <u>condition</u> of (a) & (b)                   |
| (d) and follow one another in a<br>... series   | <u>conjoined</u> with (c)                       |
| (e) than when they are thrown<br>... connexion  | <u>contrasts</u> with (c) & (d)                 |
| 5.(a) There is always an obscurity<br>in confusion  | <u>contrast</u> introduced in 4(e)<br>continued |
| (b) and the same sentence that<br>would have enlightened the<br>reader in one ... discourse       | <u>specific/result</u> of 5(a)                  |
| (c) perplexes him in another  | <u>contrast</u> with (b)                        |
| 6.(a) For the same reason likewise<br>every thought in ... shows<br>itself in its greatest beauty | <u>conjoined</u> with 5(b)                      |
| (b) as the several figures ... in<br>the picture  | <u>comparative similarity</u><br>with (a)       |
| 7. The advantages of the reader<br>... of the writer  | begins <u>amplification</u><br>of 1(c)          |
| 8.(a) He comprehends everything<br>easily   | <u>specific</u> of 7                            |
| (b) takes it in with pleasure   |   |
| (c) and retains it long   | <u>conjoined</u> with (a) & (b)                 |

Note:

1. The so-called topic sentence of the paragraph is not labelled since the paragraph is analysed out of context.

Addison begins with a generalisation (1) concerning the advantages of method; the rest of the paragraph amplifies and makes specific his generalisation with regard first to the writer and then to the reader. The amplification of (1) begins in the second sentence: method is a help to the writer's invention. This assertion is then made more specific in the following three sentences. The first clause of the third sentence, though framed as a temporal clause, also expresses a condition - the relation

that Longacre describes as contingency: if and when a man plans his discourse he discovers many thoughts on every aspect of the subject that by contrast do not offer themselves on a general survey. The same pattern of relations of contingency and contrast is expressed in (4): a man's thoughts are more intelligible and easier to understand if/when they are clearly arranged and logically ordered than when they are muddled.

The second of the contrasting notions introduced in (4), that obscurity causes unintelligibility, is taken up and amplified in the fifth sentence. The use of the conjunction 'and' between the two coordinate clauses in (5) makes the semantic relation between the clauses ambiguous: 'and the same sentence ...', etc. is a specific description of the kind of obscurity that accompanies confusion. That Addison saw the specific instances expressed in (5b) and (6) as results of the general condition described in (5a) is implied by the initial phrase of (6), 'for the same reason likewise'. The propositions in (5b) and (6) are conjoined in a relation of similarity, and comparative similarity links the simile to the statement it is illustrating. The last two sentences amplify the second part of the opening sentence: the advantages accruing to the reader are described first in general and then in specific terms.

What appears to contribute to the unemphatic "neutral" quality of Addison's prose is the way deductive relationships of contingency and causation are disguised in the temporal clauses in (3) and (4) and the coordinate independent clauses in (5). Even when causation is implied by 'for the same reason likewise', it seems watered-down, for 'same' and the tautological 'likewise'

subordinate causation to similarity. Rather than relying on the persuasive power of deductive argument, Addison's strategy is to show the advantages of his method by contrasting the results of a better with those of a less successful mode of procedure, and to heighten his recommendations with the decorative grace of the simile (7) and parallelism (8). He exemplifies the art of instruction by pleasing.

In the linear organisation of the discourse the sections of Addison's prose that I have examined differ from those of both Fielding and Swift: Addison much more frequently begins his sentences with a noun phrase serving as grammatical subject of the main clause (See Table 5). In the paragraph that I have analysed in detail, five of the eight sentences start with the grammatical subject, although one of these is the semantically existential 'there' which moves the focus onto another part of the clause in these sentences. The initial noun phrases effectively act as pointers to the development of the thought in the paragraph. 'Method', 'His thoughts', 'The advantage of a reader', 'He', foreground the subject matter. 'In regard to the first' and 'For the same reason' link in with the preceding sentences and reflect the underlying semantic relations and the coherence of the passage. This foregrounding of the structure of the argument diverts attention from the writer. The persuasiveness of the style resides in the way it illustrates the topic, "Method in Writing and Speaking".

The inconspicuousness of the subjective elements contributes to the restraint that Sutherland observed. In the passage there are no deictics, no first person pronouns, though these forms do

of course occur in other parts of the essay. The "timeless" present tense similarly minimises the presence of the writer. Nevertheless traces of the author's personality, voice and attitudes are there. Although most of what Addison is saying is a matter of opinion rather than fact, there is an underlying assumption that his observations are both reasonable and acceptable. Some of the statements, 'Method is of advantage to a work', 'There is always an obscurity in confusion', have a gnomic quality. The certainty, the sense of timeless truth, conveyed by these pronouncements is extended into the rest of the discourse by the almost consistent use of the present tense.

Forms of emphasis are subtle but present. Addison's preference for finite independent or dependent clauses rather than non-finite clauses allows a balancing of sentence segments of approximately equal length which contributes to the rhythm. H.W. Fowler writes that prose is rhythmical "if, when said aloud, it falls naturally into groups of words each well-fitted by its length and intonation for its place in the whole and its relation to its neighbours" (Dictionary of Modern English Usage, 504). Prose rhythm, adds Wimsatt, is expressive as "emphasis", "putting the important words where they sound important", and "coherence", "putting the right idea in the right place" (1941, 8).

His thoughts are at the same time more intelligible and better discover their drift and meaning, when they are placed in their proper lights, and follow one another in a regular series, than when they are thrown together without order and connexion.

This representation of Addison's sentence shows how the pairing of ideas both within and between each of the two sets of conjoined clauses is matched by some parallelism of structure and

an approximate prosodic balance. The final comparative clause, with its semantic relation (of opposition) to the preceding clauses, and with the extra length given by the final adverbial phrases, affords a suitable climax to the sentence. The balancing of sentence elements, together with the decorative simile in the following sentence and the more marked parallelism in the final sentence, demonstrate the qualities of unostentatious elegance that Johnson commended in Addison's style and enhance the confidence that is expressed in other aspects of the prose.

#### II.2.2. Swift

The second extract is taken from Jonathan Swift's letter to the Earl of Oxford, "A Proposal for Correcting, Improving and Ascertaining the English Tongue" (1711-12).

<sup>1</sup>Another Cause (and perhaps borrowed from the former) which hath contributed not a little to the maiming of our Language, is a foolish Opinion, advanced of late Years, that we ought to spell exactly as we speak, which beside the obvious Inconvenience of utterly destroying our Etymology, would be a Thing we should never see an End of. <sup>2</sup>Not only the several Towns and Counties of England, have a different Way of pronouncing; but even here in London, they clip their Words after one Manner about the Court, another in the City, and a third in the Suburbs; and in a few Years, it is probable, will all differ from themselves, as Fancy or Fashion shall direct: All which reduced to

Writing, would entirely confound Orthography. <sup>3</sup>It would be just as wise to shape our Bodies to our Cloathes, and not our Cloathes to our Bodyes. <sup>4</sup>Yet many People are so fond of this Conceit, that it is sometimes a difficult Matter to read modern Books and Pamphlets; where the Words are so curtailed, and varied from their original Spelling, that whoever hath been used to plain English, will hardly know them by Sight. (11-12)

Swift's syntax differs conspicuously from Addison's in the length of the sentences and the type of embedded clause. Swift's sentences are about one and a half times as long as Addison's and extended in length by the use of loosely attached non-restrictive clauses. Whereas Addison relies mainly on independent clauses, relatives and adverbials of time and manner, Swift's syntax is more hypotactic and evidences more logical subordination.<sup>10</sup> How are these differences reflected in the rhetoric of the prose?

Dr. Johnson commended Swift's prose as an example of the 'plain' style, whose traditional function was the clear and unadorned expression of ideas.

His delight was in simplicity . . . . His sentences are never too much dilated or contracted; and it will not be easy to find any embarrassment in the complication of his clauses, any inconsequence in his connexions or abruptness in his transitions. . . . This safe and easy conveyance of meaning it was Swift's desire to attain . . . . For purposes merely didactic, . . . it is the best mode. (367)

The plain style favoured an arrangement of clauses which allowed the writer to express, "as far as may be, the order in which an idea presents itself when it is first experienced" (Croll, 210). Its characteristic structure is indicated in George Campbell's

description of the loose sentence (see II.2.1 above), and includes a tendency to introduce the main idea near the beginning of the sentence allowing subsequent thoughts to develop from it; and for the sentence to fall into syntactically separable members, each receiving more or less equal emphasis.

Swift's sentences are 'loose' according to these criteria. The first sentence is interrupted almost immediately by a parenthesis in which he adds a thought related to the content of the previous paragraph. Both the first and second sentences are syntactically complete before the addition, following the semi-colons, of the final loosely attached non-restrictive relative clauses. The relative pronoun 'which' in these clauses has the semantic value of 'and this'; so that the sequence of ideas begun in the earlier part of the sentence is completed in another breath, as it were.

Since the semi-colon or colon followed by a non-restrictive or independent clause is used frequently by both Swift and Fielding, it is worth digressing for a moment to comment on the punctuation. Croll has observed that the practice of 17th-century writers of punctuating their long sentences with colons and semi-colons rather than commas or full stops was dictated by rhetorical rather than grammatical considerations; hence the attempts of later editors, who were more concerned with logic and syntax, to "correct" them (1966, 230-233). Swift's punctuation appears, like that of his seventeenth-century predecessors, to be rhetorical. The semi-colons in (1) and (2) and the colons mark off parts of the sentences that are semantically, but only very loosely syntactically, connected. This gives them the rhetorical

status of an independent structure, and allows the reader to absorb the point that has just been made before he goes on to its sequel or consequence, rather than having to decode complicated syntax in order to retrieve the meaning. Addison's shorter, more aphoristic sentences are equally easy to unpack but more likely to convey the sense of thoughts already completed than a mind in the process of thinking.

On one hand the syntax and the punctuation contribute to the reader's sense that Swift is developing his thoughts as he writes. On the other hand his prose is more insistently persuasive than Addison's; one reason being Swift's interest in causes and consequences in the state of affairs he is describing and the extent to which these relations are implied or made explicit in the passage. Each of the first two sentences is a little argument on its own, in which a conclusion is reached based on the premises expressed in the earlier clauses. In the final sentence the subordinate adverbial clauses make explicit the relations of cause and result. Since the whole paragraph is about a "cause" of the abuse of language, the expression of logical relationships of cause and consequence in (1) and (2) and in the adverbial clauses of result<sup>11</sup> in (4) might appear to be merely functional to the type of discourse. The impression, however, that Swift relies more than the other two writers on notions of conditionality and causation is borne out by the analysis of longer passages, which indicates that he uses more adverbial clauses of condition and result and more participial clauses with those semantic values [See Table 4].

The diagrammatic representation of inter-propositional

relations show that Swift's paragraph exhibits more of the deductive semantic relations and fewer of similarity and contrast than Addison's:

FIGURE 2

	<u>Semantic Relations</u>
1.(a) Another cause ... is a foolish Opinion	Expressing a <u>reason</u> for statement in preceding paragraph
(b) and perhaps borrowed from the former	<u>comment</u> on 'cause' in (a)
(c) which hath contributed not a little	<u>comment</u> on 'Opinion'
(d) to the maiming of our language	<u>result</u> of (e) & (f)
(e) that we ought to spell	<u>content</u> of 'Opinion'
(f) exactly as we speak	<u>manner</u> of (d)
(g) (which) ... would be a thing	<u>consequence</u> of condition described in (e) & (f)
(h) beside the obvious inconvenience of utterly destroying our etymology	<u>conjoined</u> with (g)
(i) we should never see an End of	<u>identification</u> of 'thing'
2.(a) Not only the several Towns & Counties .. have a different Way of Pronouncing	<u>Grounds</u> for 2(h)-(i)
(b) but even here in London they clip their Words after one manner about the Court	<u>comparative similarity</u> with (a)
(c) another in the City	<u>contrast</u> with (b)
(d) and a third in the Suburbs	<u>contrast</u> with (b)-(c)
(e) and in a few years it is probable	<u>temporal succession</u>
(f) will all differ from themselves	<u>content</u> of "is probable"
(g) as Fancy or Fashion shall direct	<u>manner</u> of (f)

- |  |   |
|--|---|
| (h) All which .. would entirely confound orthography                           | <u>conclusion</u> of (a) to (g)               |
| (i) (if) reduced to writing  | <u>condition</u> of (h)                       |
| 3.(a) It would be just as wise   | <u>comparative similarity</u> with 1(d) & (c) |
| (b) to shape our Bodies to our Cloathes  | <u>condition of consequence</u> in 3(a)       |
| (c) and not our Cloathes to our Bodyes   | <u>contrast</u> with (b)                      |
| 4.(a) Yet many People are so fond of this Conceit                              | <u>contra expectation</u> to 3                |
| (b) that it is sometimes a difficult Matter to read modern Books and Pamphlets | <u>result</u> of (a)                          |
| (c) Where the words are so curtailed   | <u>comment</u> on 'Books and Pamphlets'       |
| (d) and varied from their original spelling                                    | <u>conjoined</u> with (c)                     |
| (e) that whoever ... will hardly know them by Sight                            | <u>result</u> of (c) & (d)                    |
| (f) hath been used to plain English  | <u>identification</u> of subject of (e)       |

Swift describes the "maiming" of the language as a result of the belief that spelling ought to be phonetic (1d). Other consequences are hypothesised in the non-restrictive clause (g - i) in the first sentence. The whole of the second sentence as far as 'as Fancy or Fashion shall direct' expresses the grounds for the conclusion reached in the final non-restrictive clause. Relations of contrast and comparative similarity are present but tend to occur between the members of a series, as in (2), so that the contrasted or compared elements illustrate or emphasise a point rather than contribute to the development of the argument. Swift's opinion of the foolishness of the call for phonetic spelling is emphasised by the image (in a relation of comparative

similarity) in (3); and the relation of contra-expectation developed in the fourth sentence again emphasises his point of view.

Thematic elements in the clauses and sentences focus the development of the argument. The majority of sentences in the Addison paragraph begin with the grammatical subject, highlighting the content of the paragraph. Swift's initial phrases seem designed to foreground the semantic links between the units of the discourse. 'Another Cause' introduces the topic of the paragraph. 'Not only ... but' in (2) and 'yet' in (4) are indications of the semantic relations in the sequence of propositions. (The semantically empty 'it' followed by some form of the verb 'to be' is a characteristic way in which authorial comment is introduced as in 'It would be just as wise', 'it is probable that'). Clauses following the semi-colons are linked by 'which', 'and', 'all which', 'where'. It is easy to read too much into the observations drawn from the analysis of such a short extract. But these details do appear to correlate with the conclusions drawn by Louis Milic in his study of Swift's prose style. Milic shows that Swift's use of connectives is more than twice as extensive as that of writers in the control group, Addison, Johnson and Macaulay; he also suggests that Swift's multiplication of connecting particles, as in 'but however' 'and likewise because', conveys to the reader an appearance of great logic and clarity, which disguises the insistent persuasiveness of the style (1967, 122-136).

Of the linguistic traces of subjectivity in the paragraph, there is nothing remarkable about the use of the first person

pronouns in a communication which is addressed in the form of a letter to the Earl of Oxford. Swift's use of the plural form 'we' is appropriate for one speaking as a member of the language community, and introducing a topic of public as well as personal interest. The modals, however, intensify the persuasive tone of the passage. The most used modal verbs are 'would' in (1), (2) and (3) and 'will' in (1) and (4). 'Will' expresses a prediction about a future state of affairs, and even when the prediction is qualified as in (2), the comment clause is 'it is probable' not 'it is possible'. 'Would', with its meanings of probability and likelihood under hypothetical conditions,<sup>12</sup> reinforces the sense that Swift is positing what he is pretty certain will come to pass. The intensifiers, 'not a little', 'utterly', 'exactly', 'entirely', make his predictions more emphatic. Both modals and intensifiers add to our sense that the rhetoric of Swift's prose is contingent on the persuasive force of his delivery.

The type of expressive emphasis attained through elegance and prosodic balance, which characterised the passage from Addison, is missing from Swift's prose. His preference for non-finite clauses allows him to express his ideas more briefly and more energetically, but denies him the opportunity to draw out clauses to a balanced equality of length. Where parallelism occurs in the series of phrases in (2) and in (3), its function seems emphatic rather than decorative; and the image in (3) justifies Johnson's observation that "his few metaphors seem to be received by necessity rather than choice" (367).

### II.2.3. Fielding

The extract from Fielding chosen for comparison with the passages from Addison and Swift is taken from the ninth prefatory chapter in Tom Jones, "Of those who lawfully may, and those who may not, write such Histories as this". The essay contains some of Fielding's more serious reflections on the qualities necessary for a good writer. The following paragraph is an ironic comment on some popular notions about novel-writing and illustrates Fielding's mature discursive style.

<sup>1</sup>To invent good stories, and to tell them well, are possibly very rare Talents, and yet I have observed few Persons who have scrupled to aim at both; and if we examined the Romances and Novels with which the World abounds, I think we may fairly conclude, that most of the Authors would not have attempted to show their Teeth (if the Expression may be allowed me) in any other Way of Writing; nor could indeed have strung together a dozen Sentences on any other Subject whatever. <sup>2</sup>*Scribimus indocti doctique passim,\** may be more truly said of the Historian and Biographer, than of any other Species of Writing: For all the Arts and Sciences (even Criticism itself) require some little Degree of Learning and Knowledge. <sup>3</sup>Poetry indeed may perhaps be thought an exception; but then it demands Numbers, or something like Numbers; whereas to the Composition of Novels and Romances, nothing is necessary but Paper, Pens and Ink, with the manual Capacity of using them. <sup>4</sup>This, I conceive, their

Productions shew to be the Opinion of the Authors themselves; and this must be the Opinion of their Readers, if indeed there be any such.

\* "Taught and Untaught, we write poems far and wide" (488-9)

In sentence length and in the rhetorical punctuation, this passage resembles the extract from Swift more than that from Addison. Fielding's first sentence, after the characteristic manner of the loose sentence, falls into four independent parts marked by the coordinating conjunctions 'and' and 'nor'. The conjunctions 'for' in (2) and 'but' and 'whereas' in (3) suggest a structural relation between clauses, but the punctuation allows them to float free from each other. In (4) the semi-colon loosens the binding effect of the lexical parallelism. In both passages the proportions of different kinds of clauses are similar. Fielding uses eight independent clauses out of the twenty-four in the passage; Swift's passage has six independent clauses and three of his four non-restrictive clauses act effectively as independent structures - a total of nine out of twenty-seven. Both use one comment clause. Out of fifteen subordinate clauses, Fielding has four non-finite clauses to Swift's nine out of seventeen.

But in contrast to the noted "simplicity" of Swift's prose, Fielding's appears more complex, its structural organisation providing the vehicle for multiple devious linguistic strategies. What appears to contribute to the impression of simplicity in Swift's paragraph is that each sentence begins with the main clause, although the first is interrupted by two modifying clauses following the subject, and the subordinate clauses follow

or branch out from the main clause. Secondly the non-finite relative clauses allow more ideas to be added as the sentence develops but without complex subordination. Three of Fielding's four sentences have marked thematic fronting. The emphasis given to the preposed noun clauses in (1) is heightened by their parallel structure. In (4) the comment 'I conceive', gives 'this' additional focus by separating it from the other elements in the clause. In (2) the Latin quotation is highlighted by its pre-position to the front of the clause.<sup>13</sup> Although the overall structure of each sentence is loose, as the conjunctions linking each member imply, within that framework are a variety of mechanisms for emphasis and indirect commentary.

Despite the length and the overall loose structure of the sentences the passage has an eloquence, deriving partly from the elaborative couplings, in the use of which Fielding resembles Addison more than Swift (See Table 6). The pairs of nouns in this passage, 'Romances and Novels', 'Historians and Biographers', 'Arts and Sciences', 'Learning and Knowledge', 'Novels and Romances' are conspicuous by their number and by the fact that with the exception of 'Arts and Sciences', the nouns in each pair are near-synonyms and their choice seems to be dictated by a desire for syllabic balance as much as semantic exactness.

Fielding's tendency to flesh out coordinate parts of the sentence to an approximately equal number of syllables and rhythmic weight, and to match syntactic with semantic parallelism, makes his prose seem more consciously elegant than Swift's:

that most of Authors would not have attempted to shew  
their Teeth . . . in any other Way of Writing

(23 syllables)

nor indeed could have strung together a dozen Syllables  
on any other Subject whatever (25 syllables)

However, in the quotation above I have omitted the parenthetical "(if I may be allowed the Expression)" with which Fielding interrupts the balance of the sentence. The addition of the barbed shot at the popular novelist in the final clause in the last sentence also creates asymmetry. As examples in later chapters will show, it is quite characteristic that Fielding should undermine his aesthetic effects with ironic interpolations.

"Fielding may write at large, but never at random" writes Robert Alter (1964, 86). An examination of the semantic relations in Fielding's paragraph bears out this observation. A conspicuous feature that emerges in the analysis of the extract from Fielding, in contrast with the paragraphs from the other two writers, is that Fielding's qualifications, parentheses, and comment clauses tend to disguise or make the semantic relations appear ambiguous. To describe the underlying relations a certain amount of interpretation is needed. In the tabular analysis (Figure 3) I have paraphrased some sentences so as to make interpretation of the underlying relations clearer.

FIGURE 3

	<u>Semantic Relation</u>
1.(a) To invent good stories..are very rare Talents	
(b) and to tell them well..	(b) <u>conjoined</u> with (a)
(c) and yet I have observed few Persons	<u>contraexpectation</u> to (a) & (b)
(d) who have scrupled to aim at both	<u>identification</u> of 'persons'
(e) and if we examine the ... Novels	amplification of (c) & (d) begins <u>condition</u> of (g)-(i)
(f) with which the World abounds	<u>comment</u> on 'novels'
(g) I think	<u>consequence</u> of (e)-(f)
(h) we may fairly conclude	<u>content</u> of 'think'
(i) (and express it this way)	(conjoined with (h))
(j) if the expression may be allowed	<u>condition</u> for (i)
(k) that most of the authors would to have attempted to write this way	<u>content</u> of 'conclude'
(l) and not in any other way	<u>equivalent</u> with (k)
(m) nor indeed could have strung together a dozen sentences .. whatever	<u>conjoined</u> with (k)&(l)
2.(a) Scribimus indocti	<u>amplification</u> of 1. cont. (a)&(b) <u>content</u> of 'said' in (c)
(b) doctique passim	(b) <u>contrasts</u> with (a)
(c) may be..said of the..Biographer	
(d) than of any other Species of Writing	<u>contrast</u> with (c)
(e) For all the Arts and Sciences .. require some .. Knowledge	Ambivalent between <u>grounds for conclusion</u> in (a-c) and <u>ampli-</u> <u>fication</u> of (a-d)
(f) even Criticism itself	<u>conjoined</u> with & in implied <u>contrast</u> with (e)

- 3.(a) Poetry indeed may perhaps be thought (a)&(b) contrast with  
2(e) & (f)
- (b) (to be) an Exception 'content' of 'thought'
- (c) but then it demands Numbers contraexpectation to  
(a) & (b)
- (d) or something like Numbers alternative/contrast  
to (c)
- (e) whereas to the Composition of Novel contrast to (c)&(d)  
nothing is necessary but Pens,  
Paper and Ink
- (f) and the manual capacity of using them conjoined with (e)
4. This I conceive their  
Productions shew to be  
the Opinion of the Authors
- In propositional form:
- (a) By their Productions Reason for 4(b)&(c)
- (b) I conceive result of 4(a)
- (c) that this is the Opinion of the content of 'conceive'  
Authors
- (d) and this must be the Opinion conjoined with (a)-(c)  
of the Readers
- (e) if indeed there be any such (specious) condition  
for (d)

Swift's paragraph develops through a combination of deductive and contrastive relations; Addison's through the orderly amplification of first one aspect of the paragraph topic and then the second and by comparative similarity and contrast. Fielding's paragraph also develops through associative relations of contrast and contraexpectation, but to the extent that contrasts appear to be embedded in and grow out of one another. He begins with a generalisation about the rarity of good story-writers and at once asserts that, contrary to expectation, a great many people do attempt to write stories. The remainder of

the first sentence with its embedded comments and conditions amplifies that assertion. The first part of the second sentence, '*Scribimus indocti doctique passim . . .* any other Species of Writing', continues the line of thought that among narrators, both historians and biographers, there are those who are qualified and those who, in contrast, are not qualified to write. He then makes explicit another contrast, which has earlier been implied in the phrase 'in any other Way of Writing', between 'History and Biography' on the one hand and 'other Species of Writing' on the other. 'For' beginning the next clause somewhat speciously suggests grounds for a conclusion; it introduces an explanation (in the loosest possible sense) of the preceding statement, which also continues to make explicit the contrast in that statement by showing in what way the other species of writing are different. In (3) two more contrasts evolve out of what has gone before: poetry may be thought to be an exception to the arts and sciences in not requiring learning, but contrary to the expectation now created, the requirements for its composition are different from those for the composition of novels. In conclusion, what appear to be the opinions of the authors and readers respectively are offered in a relation of comparative similarity.

The persistently ironic tone of the passage highlights other contrasts lurking disguised as conjoining relations between elements. A reader familiar with Fielding's frequent attacks on the ignorance of the critics will infer that 'Criticism' is not disingenuously added to the 'Arts and Sciences' as part of the multiple subject of that clause. The clause, 'Poetry demands

Numbers, or something like Numbers', contains an implied contrast between those who are technically competent to write poetry and those who are not.

Another feature that distinguishes Fielding's paragraph from the other two is the number of recorded opinions and comments.<sup>14</sup> In his essay Addison expresses his own observations and opinions; his sentences have the non-embedded quality of direct as opposed to reported speech. Swift reports the content of a 'foolish opinion', but his paragraph is otherwise an account of a situation written by a first-person observer, using the tenses and demonstratives associated with direct speech or statements.<sup>15</sup>

The following are some instances of the verbs of speech or thought followed by reported opinions in the extract from

Fielding:

I think we may conclude that . . .  
*Scribimus* . . . may more be said of . . .  
 Poetry may be thought to be an Exception . . .  
 This, I conceive, their Productions show to be  
 the Opinion of . . .

The effects of these structures are quite complex, and contribute to the characteristic flavour of Fielding's style. Fielding uses in this passage a variety of verbs of speech and mental process. 'Tell', 'invent', and the metaphorical expressions 'shew their Teeth' and 'strung together' refer to the art of writing and reflect the content of the passage.

'Observe', 'examine', 'think', 'conclude', 'may be said', 'may be thought', 'conceive' and the clause 'this must be the opinion of' all refer to mental acts of thinking, perceiving and understanding, the subject and agent of five of the verbs being the narrator himself.

It has been pointed out by Halliday that in mental process

clauses, that is, in clauses expressing perception, reaction, cognition and verbalisation, what is perceived or reacted to may be either "simple phenomena", objects, persons or abstractions, or "facts" or "reports", phenomena that is that have "already as it were been filtered through the medium of language" (1970, 153-154). Fielding's statement, 'I have observed few Persons who have scrupled to aim at both', illustrates and highlights the filtering process. The structure syntactically subordinates the actions of the people observed, described in the relative clause, to the narrator's act of perception, foregrounded in the finite verb of the main clause. A noun clause beginning with 'that' is perhaps the more usual syntactic means of relating what is reported or observed or thought by the person experiencing it. In one of the examples in this passage, 'I think we may fairly conclude, that most of the Authors . . .', the proposition expressed in the noun clause is embedded in an already embedded clause, and is thus twice filtered.

An analysis of thematisation in the paragraph complements this somewhat Spitzerian observation. For ease of reference I shall reproduce the extract, using boldface type to mark the themes of sentences<sup>16</sup> and labelling each sentence member following a semi-colon or colon alphabetically.

<sup>1a</sup>To invent good Stories and to tell them well, are possibly very rare Talents; <sup>b</sup>and yet I have observed few Persons who have scrupled to aim at both; <sup>c</sup>and if we examine the Romances and Novels with which the World abounds, I think we may fairly conclude, that most of the Authors would not have attempted to shew their

Teeth (if the Expression may be allowed me) in any other Way of Writing; <sup>d</sup>nor could indeed have strung together a dozen Sentences on any other Subject whatever. <sup>2a</sup>*Scribimus indocti doctique passim* may more truly be said of the Historian and Biographer, than of any other Species of Writing: <sup>b</sup>For all the Arts and Sciences (even Criticism itself) require some little Degree of learning and Knowledge. <sup>3a</sup>Poetry indeed may perhaps be thought an Exception; <sup>b</sup>but then it demands Numbers, or something like Numbers; <sup>c</sup>whereas to the Composition of Novels and Romances, nothing is necessary but Paper, Pens and Ink, with the manual Capacity of using them. <sup>4a</sup>This I conceive, their Productions shew to be the Opinion of the Authors themselves; <sup>b</sup>and this must be the Opinion of their Readers, if indeed there be any such.

The thematic elements of the sentences hold before the reader the thread of the content of the passage: 'To invent good Stories', *Scribimus . . . etc.*, 'all the Arts and Sciences', 'Poetry', and 'this', the capacity, that is, of using pens, paper and ink. The passage is clearly 'about' writing. The single stream of thought suggested by the thematic fronting is disturbed in a number of ways by the cross-currents of other strategies. In contrast to the thematic element, writing, the writers, who are the objects of Fieldings's irony, are consistently mentioned in the less conspicuous syntactic positions: as the subject of an embedded clause, 'I think we may fairly conclude, that most of the Authors . . .' (1c); as the objects of prepositions, as in

'said of the Historian and Biographer' (2a) and 'the Opinion of the Authors themselves' (4a), where 'opinion', the head noun, is foregrounded rather than 'authors'. In (3a) the agent (the aspiring poets) is deleted altogether after 'may be thought'.

I have suggested that Fielding emphasises mental processes, especially his own, reminding the reader repeatedly through whose consciousness the facts and observations are filtered. The use of the passive voice, which allows the marked thematic fronting of phrases or quotations referring to writing, also allows a kind of dialogue to emerge in which Fielding agrees with or answers postulated opinions and speculations of his readers. The clause beginning 'for all the arts' in (2b) is an affirmation of, rather than a reason for, the generalisation expressed in the preceding clause. The second clause of (3) expresses a qualification of others' assumptions about poetry. In the last sentence he pretends to interpret the opinions of authors and readers.

Two more points may be made about marked thematic fronting in this passage. The preposing of 'to the Composition of Novels and Romances' in (3c), while it foregrounds the content of the paragraph, also allows Fielding to emphasise the contrast between the composition of novels and the composition of poetry. The final sentence illustrates even more complicated focussing strategies. The expression of the narrator's act of perception is reduced to a comment, so that the initial 'this', referring to the absurd proposition in the preceding sentence, is prominent both as the thematic element in its own sentence and as the grammatical subject of the main clause; the second 'this', subject of the coordinate clause, is highlighted through

thematisation and parallelism. The end focus appears to be about to fall on the final and semantically opposed elements of the paired clauses, 'the Opinion of the Authors' and that 'of their Readers', until the rhetorical effect is undermined by the addition of yet another (conditional) clause, 'if indeed there be any such'. These varied and shifting focussing strategies contribute to the ways Fielding's irony takes his reader constantly by surprise. There is no such subtlety in the passages written by Addison and Swift.

The last point of comparison is Fielding's choice of modal expressions. It is difficult to measure subjectivity numerically because of the impossibility of showing, by counting them, how these linguistic features work together to suggest a constant and particular kind of intrusion. Both the use of mental process clauses and the focussing strategies are highly intrusive aspects of the language. Unlike Addison, who with two exceptions uses the present indicative consistently throughout the paragraph I examined, and unlike Swift, whose modals usually express contingency or probability, Fielding uses modal expressions such as 'may', which express possibility, and verbs and adverbials that reflect uncertainty on the part of the user as to the truth of what he is saying, often in conjunction with one another: "I think we may", "may more truly be said", "may perhaps be thought", "are possibly". The non-factive modal expressions seem to match in their speculative flavour the verbs of consciousness that I have commented on, and suggest the perceptions of a writer who is more aware of ambiguities than unassailable certainties.

## Conclusion

The analyses of the three passages suggest that Fielding is at once in line with contemporary conventions and markedly idiosyncratic in certain stylistic mannerisms.

Johnson described Addison's style as the "model of the middle style", pleasing by its conversational ease and unostentatious elegance. Addison's sentences, he wrote, "have neither studied amplitude nor affected brevity; his periods though not diligently rounded, are voluble and easy" (II, 368). The analysis above has shown that the apparent 'ease' of Addison's syntax may be attributed to his preference for coordination, the effacing of logical relations between propositions, and a tendency to moderate the length of his sentences, in comparison with those of the other two writers. The restraint observed by Sutherland is enhanced by Addison's self-effacement and the absence of overt rhetoric. His quality of elegance also derives from restraint in embellishment: in pleasing image and discreet parallelism.

The urgency of Swift's concern about the state of the English language tends to diminish the "simplicity" attributed to him by Johnson. Swift's 'loose' sentence structure allows free and rapid expression to his ideas. His rhetoric lies in repetition and the articulation of the logical development of cause and consequence rather than in embellishment.

In the extract analysed Fielding combines the long sentence with three or four independent members, that we saw in Swift, with the elegance deriving from paired and balanced structures, that is more characteristic of Addison. His sentence structure

exemplifies what George Campbell described as "a proper mixture" of the naturalness of the loose sentence and the vivacity of the period (170). His essay prose, though it differs from Addison's in the many ways that have been observed, also conforms with the convention of the middle style, whose function was to give pleasure through its blend of grace and plainness.

But Fielding's prose is conspicuously more artful than Addison's and less urgent than Swift's. Its distinctiveness lies particularly in its proliferation of semantic contrasts; the provocative discourse strategies - the marked thematic fronting, the ironic interpolations, and the sly invocation of the reader's responses; and in the verbal expression of the filtering of ideas through the medium of the representing consciousness. The characteristics of sentence structure and balance suggest Fielding's observance of the traditional principle of stylistic decorum. But his manipulative strategies in combination with the instantiation of epistemic uncertainty draws attention to the medium of representation, language, and its users in a way that has important implications for his use of language in fiction. Both these aspects of his prose will be considered in the chapters that follow.

## NOTES TO CHAPTER II

<u>TABLE 1</u> <u>MEAN SENTENCE LENGTH</u>			
	<u>Addison</u>	<u>Swift</u>	<u>Fielding</u>
Total number of words	2134	2167	2063
Number of sentences	71	47	48
Mean No. words per sentence	30.05	46.10	42.97

<u>TABLE 2</u> <u>PERCENTAGE OF TYPES FINITE DEPENDENT CLAUSES</u>			
<u>Clause type</u>	<u>Addison</u>	<u>Swift</u>	<u>Fielding</u>
Total no. of clauses	284	285	261
% independent clauses	32.26	28.07	24.13
% dep. finite clauses	47.18	38.24	47.12
% dep. non finite clauses	16.54	33.68	28.73

I have included in the number of independent clauses non-restrictive relative clauses following semi-colons and parenthetic comment clauses.

<u>TABLE 3</u> <u>PERCENTAGE OF TYPES FINITE DEPENDENT CLAUSES</u>			
	<u>Addison</u>	<u>Swift</u>	<u>Fielding</u>
Total no. dep. fin. clauses	134	109	123
% relative clauses	38.80	34.86	33.33
% noun clauses	23.88	27.52	34.15
% adver. clauses	34.32	30.27	25.30

Addison's higher percentage of relative clauses is in line with the observations drawn from analysis of the single paragraph. He uses more finite adverbial clauses than the others, perhaps because of his tendency to use finite rather than non-finite clauses. Fielding is distinguished by a larger proportion of noun clauses; this is consistent with his observed tendency to report opinions or fact.

<b>TABLE 4</b> <b>PERCENTAGE OF TYPES OF ADVERBIAL CLAUSE</b>			
	<u>Addison</u>	<u>Swift</u>	<u>Fielding</u>
Total no. adverb. clauses	46	33	31
% time	45.65	6.06	12.90
% manner	28.26	18.18	25.80
% place	0	3.03	0
% condition	10.86	27.27	19.35
% result	0	27.27	9.68
% reason	4.34	9.09	6.45
% Concession and concession-condition	8.70	3.03	25.80
% circumstance	2.17	6.06	0

Where the proportions are higher, they are consistent with tendencies noted in the analysis of the single paragraphs. Addison uses a markedly higher percentage of adverbial clauses of time, perhaps because he includes a lot of narrative in his essays. Swift's higher proportion of condition and result clauses reflect the reliance on deductive semantic relations; whereas Fielding's higher percentage of clauses of concession and concession-condition indicate his tendency towards contrast and antithesis

<b>TABLE 5</b> <b>DISTRIBUTION OF SENTENCE INITIAL ELEMENTS</b>			
	<u>Addison</u>	<u>Swift</u>	<u>Fielding</u>
% initial subj. N.P.'s	49.29	27.65	22.91
% "dummy" subjects	14.08	10.63	6.25
% subordinating conjunctions	8.45	6.38	12.50
% participial clause	2.81	0	8.33
Others	25.35	55.32	47.91

These figures show Addison's more frequent use of initial subject noun phrases, that is noun (+ determiner + modifier) or pronoun. Fielding uses fewest initial subjects, including 'dummy' subjects, one semantically empty 'it' and 'there'; he begins more sentences

with subordinating conjunctions and more with participial clauses than either of the others: He comes second to Swift in a range of other initial elements, coordinating conjunctions transitional phrases and disjuncts, such as 'in all these', 'nor', 'but', 'in reality', 'lastly', etc.

**TABLE 6**  
**NO. OF PAIRED ITEMS AND SERIES PER 1000 WORDS**

	<u>Addison</u>	<u>Swift</u>	<u>Fielding</u>
Pairs	23.90	17.07	24.72
Series	2.34	5.53	3.39

The units that were counted were pairs and series of three or more single lexical items, phrases and clauses. Fielding's use of paired items per 1000 words is slightly higher than Addison's and both use more than Swift. Swift, however, uses more series of items in this sample, a finding which is in line with Milic's study of a much larger sample (1967: 87:91).

The samples that have been analysed are as follows:

Addison: The whole of Spectator No. 61, (Critical Essays from The Spectator, ed. 12-15)

The whole of Spectator No. 476 (Critical Essays, 254-256).

Swift: An extract from "A Proposal for Correcting, Improving and Ascertaining the English Tongue", beginning "There is another set of Men" and ending "our Conversation hath very much degenerated"  
(Prose Works, IV, 11-13).

An extract from "An Answer to several Letters sent me from unknown Hands" beginning "It is certain there are several particulars relating to this kingdom" and ending "merely for want of common skill and care".  
(1729) (Prose works XII, 85-88)

Fielding: Joseph Andrews, II, 1.  
Tom Jones, VI, 1.

<sup>1</sup> Halliday limits his discussion of information structure to its realisation in the intonational patterns of spoken English: one tone unit represents one unit of information, the nuclear stress falling on the focus of new information, usually at the end of the

unit. However, as Brown and Yule argue, information structure is realised in the lexico-syntactic forms as well. They give the list of syntactic forms associated with 'given' that I quote here (169-171)

<sup>2</sup> This exposition is based on Halliday's discussion of thematic structure in his 1967 paper "Notes on Transitivity and Theme in English". It also owes a good deal to the discussion of 'thematisation' in Brown and Yule (125-152).

<sup>3</sup> This is an abbreviated version of Halliday's account, which takes into account the unmarked thematic structure of questions and imperatives as well as declarative sentences.

<sup>4</sup> Experiments on recall carried out by P.Clements (1979) show that propositions that were not subordinated in the text were recalled better by his subjects. This seems to confirm the intuition that propositions in independent clauses are salient.

<sup>5</sup> Focussing is also affected by the distribution of information. These examples are decontextualised and thus preclude comment on the structure of information.

<sup>6</sup> Transformational grammarians argue that the semantic difference between (3) and (4) stems from their derivation from different base structures, the non-restrictive and main clauses being derived from conjoined strings (Jacobs and Rosenbaum, 258-260)

<sup>7</sup> Beekman and Callow paraphrase the texts that they are analysing in propositional form and make it clear that where there is ambiguity in the semantic structure, their identification of propositions is interpretive. In my analysis of the semantic relations in the texts, I have not translated the surface structure

clauses into propositional form, except where the syntax is so complex, as it sometimes is in Fielding's prose, as to require representation in propositional form for clarification.

<sup>8</sup> Louis Milic finds the mean sentence length in Augustan Prose to be 48.02 words (1981, 10). In my analysis of extracts of 2000 words from Addison, Swift and Fielding, I find Swift's mean sentence length of 46.1 words is closest to this; Fielding follows with 42.9 words, and Addison with 30 words per sentence. (See Table 1)

<sup>9</sup> This proportion corresponds with that of the numerical analysis of longer extracts in which Addison uses a higher proportion of independent clauses, and fewer non-finite clauses than Swift or Fielding, more restrictive relative clauses and more adverbial clauses of time and manner than either of the others; while he uses fewer adverbial clauses of condition, result, reason or concession (See Tables 2, 3 & 4)

<sup>10</sup> In the extract from Swift, of the seventeen subordinate clauses (excluding the four non-restrictive clauses) nine are non-finite; there are two finite relative clauses, two noun clauses and four adverbial clauses, two of manner and two of result. The analysis of longer extracts shows the same kind of preferences. (See Tables 2, 3 & 4).

<sup>11</sup> Quirk and Greenbaum link the 'so ... that' construction when it is followed by a modal in the 'that' clause to comparative constructions with 'enough' and 'too' by paraphrase relations (11.44). Swift's use of the 'so ... that' construction in the extracts I have analysed, even when a modal occurs in the second clause, seem to carry the meaning of result as well as degree.

<sup>12</sup> Quirk & Greenbaum (3.51-53) and Jespersen (26.1-4) discuss this aspect of modality.

<sup>13</sup> Analysis of sentence initial elements in longer extracts suggests that Fielding, as a rule, uses more initial subordinate finite and non-finite clauses than either of the other writers (See Table 5).

<sup>14</sup> The analysis of the longer samples affirms Fielding's tendency to use more noun clauses (frequently used to report facts or opinions) than Addison or Swift. See Table 3.

<sup>15</sup> Among the differences between direct and indirect speech noted by Ann Banfield (1973) are that (i) a subordinating conjunction *that* introduces indirect speech, (ii) the verb of indirect speech undergoes sequence of tense rules, (iii) the demonstrative elements that refer to the time or place of the quoted speech differ from those of the direct speech utterance.

<sup>16</sup> Halliday treats the coordinating and subordinating conjunctions as among the problems of thematisation. He says that the coordinating conjunctions *and* and *or* and "the portmanteau items *but*, *yet*, *so* and *then*", that contain the component *and*, are best regarded as not being constituents of the clause, and "may be followed by the full range of thematic variation" (1967, 220)

### III. THE ESSAY STYLE - CLASSICAL AND NEO-CLASSICAL INFLUENCES

Over four consecutive nights in February 1755, Fielding's library of more than 650 works was sold by auction. The titles, in addition to his collection of law books, are a testimony to the breadth of his reading in the Greek and Latin authors, poets and dramatists of the sixteenth, seventeenth and eighteenth centuries, contemporary works in philosophy, history and criticism, in French as well as English, and some seventy-five volumes of biography and memoirs.<sup>1</sup> Fielding was too good a scholar not to have been familiar with the injunctions of Quintilian, who believed that while imitation of the best orators is acceptable, emulation is better. The remarks on classical and neo-classical stylistic doctrine with which this chapter begins have a twofold purpose. They are intended as a reminder of some of the cultural assumptions of members of the contemporary interpretive community, though Fielding's remark in the preface to Joseph Andrews, that the "Classical Reader" will recognise the burlesque diction, implicitly acknowledges that not all fiction readers share the same expectations of the novel. More important, the 'background' is of value in the analysis of Fielding's style, in illuminating rhetorical effects and conventions which he knew and consciously drew upon.

The discussion that follows in III.1 is limited to expositions of classical and neo-classical theories of style which are pertinent to the genre of the essay, as it is represented in the prefatory chapters in Joseph Andrews and Tom Jones. Many writers, both those whom Fielding admired and those whom he did not, are of necessity omitted. The passages selected

for analysis in III.2 are representative of, but not exclusive to, the novels from which they are taken. They have been chosen to reflect in their content as well as their manner of expression aspects of Fielding's literary theory. In the preface to the posthumously published Journal of a Voyage to Lisbon, (1755) Fielding restates certain principles that guided him during his literary career. All the traveller's "pains in collecting knowledge, all his judgement in selecting, and all his art in communicating it", he writes, "will not suffice, unless he can make himself, in some degree, an agreeable as well as an instructive companion" (184). To render his observations agreeable, therefore, it behoves the writer to employ "some few embellishments", "the higher ornaments of style"; and if he chooses to lighten his reflections "with an air of joke or laughter, none but the dullest of fellows will, I believe, censure it" (188). Though he remained faithful to these ideals, Fielding's mode of embellishment and expression of 'wit' alter during the period that he was writing prose fiction. Passages illustrating these aspects of Fielding's style are taken from Joseph Andrews. The development will be the subject of a later chapter (IV). Other features of style, his preferred patterns of underlying semantic relations for instance, are more consistent and are illustrated principally from Tom Jones.

#### III.1.1 The good man skilled in speaking

In the ninth book of Tom Jones, Fielding justifies, ironically, the inclusion of the prefatory essays as a mark distinguishing the biographical historian from the romance writers, whose intellect, he says, is not equal to the effort of

sustained thought, and whose work contributes in no way towards the well-being of society. To avoid the abuses perpetrated by the latter, he proposes "some Qualifications, every one of which are in a pretty high Degree necessary to" a serious writer. These are "Genius", which combines the qualities of "Invention" and "Judgement"; "Learning", knowledge of the great classical and modern authors; "Conversation", or familiarity with people from all ranks of society; and compassion, the ability of the writer to feel the emotions he is describing. These qualifications are the articles of Fielding's artistic creed. In the first part of his exposition, the discussion of genius, he introduces some seminal concepts of his literary theory:

1. The first is Genius, without a full Vein of which, no Study, says Horace, can avail us. By Genius I would understand that Power, or rather those Powers of the Mind, which are capable of penetrating into all Things within our Reach and Knowledge, and of distinguishing their essential Differences. These are no other than Invention and Judgement: and they are both called by the collective Name of Genius, as they are of those Gifts of Nature which we bring with us into the World. Concerning each of which many seem to have fallen into very great Errors: For by Invention, I believe, is generally understood a creative Faculty; which would indeed prove most Romance-Writers to have the highest Pretensions to it; whereas by Invention is really meant no more, and so the Word signifies, than Discovery, or finding out; or to explain it at large, a quick and sagacious Penetration into the true Essence of all the Objects of our Contemplation. This, I think, can rarely exist without the Concomitancy of Judgement; For how we can be said to have discovered the true Essence of two Things, without discerning their Difference, seems to me hard to conceive; now this last is the undisputed Province of Judgement, and yet some few Men of Wit have agreed with all the dull Fellows in the World, in representing these two to have been seldom or never the Property of one and the same Person. (IX, 1, 490-491)

The key terms 'Invention' and 'Judgement' indicate Fielding's allegiance to both classical and neo-classical

thought. His use of 'invention' rather than 'wit', the expression often favoured by his contemporaries, recalls the Latin 'inventio', which the ancients used to describe the function of searching out and selecting the subject matter of the oration. Battestin notes that Fielding's synthesis of these two qualities places him in line with such critics as Quintilian who disagreed with those who claimed that "invention can exist apart from judgement" (Institutio Oratoria, III,3,5-6).<sup>2</sup> Fielding's definition of 'judgement' as the ability to discern the difference "between the true Essence of two Things" also recalls Locke's similar insistence in the Essay concerning Human Understanding, that "there is no knowledge without discerning":

If in having our ideas in the memory ready at hand consists quickness of parts; in this of having them unconfused, and being able nicely to distinguish one thing from another where there is but the least difference, consists in great measure the exactness of judgement and clearness of reason which is to be observed in one man above another. . . . Judgement . . . lies . . . in carefully separating one from another ideas wherein can be found the least difference, thereby to avoid being misled by similitude.(II, xi, 2)

There are other requirements for the serious writer. At the beginning of the passage Fielding makes one of his many allusions to Horace. Among the literary principles outlined in the Ars Poetica are those of decorum, both of style and subject matter: "Choose a subject that is suited to your abilities", Horace advises the poet. " A man who chooses a subject within his powers will never be at a loss for words".<sup>3</sup> "It is not enough that poems have beauty; if they are to carry the audience with them, they must have charm as well. . . . If you want to move me to tears, you must first feel grief yourself" (82). Fielding quotes

this advice in the last section of the ninth prefatory essay in Tom Jones to illustrate what he means by the author's having "a good heart". The ideal style for satirical drama, says Horace, is "one that any writer might hope to achieve, but would sweat tears of blood in his efforts and still not manage it - such is the power of words used in the right places and the right relationships, and such the grace they can add to the commonplace when so used" (87). Elegance of style and poetic achievement are the products of sound judgement and good sense: "The foundation and fountain-head of good composition is a sound understanding" (90).

Horace's theory is grounded in the critical principles expounded in Aristotle's treatises on poetry and rhetoric, and continued in the work of the Latin critics including Cicero and Quintilian. The more general common-sense notions, those relating to standards of excellence, decorum and the integrity of the writer, are as applicable to the rhetorician as the dramatist or the poet. Traced through the thought of the major exponents of rhetorical practice, these principles can illuminate for us aspects of Fielding's literary ideals and practice.

Aristotle held that the true and the good are the ideal ends of rhetoric, which unites in itself both the appeal to reason and the appeal to emotion. Rhetoric, he said, is the popular branch of dialectic (Rhetoric, I, i). Persuasive methods include 'ethos', the manifestation of the credible and reputable character of the speaker; 'pathos', the evocation of a certain emotional response in the audience, and the 'proofs', the enthymeme and the example, modes of argument by which a speaker

may prove, or at least seem to prove, his point (I, ii).

Cicero echoes Aristotle's belief that the good orator should be both logician and rhetorician:

Aristotle, at the start of his Rhetoric, said that art was as it were the complement of logic: they differ (of course) because rhetoric is wider, dialectic more contracted. Therefore I want my supreme orator to be familiar with every logical technique that may be applicable to oratory.  
(Orator, 114)<sup>4</sup>

Cicero believed that true eloquence demanded of the orator not only the ability to speak well, but the intellectual capacity to harness for the purposes of his speech all the fruits of his learning (De Oratore, I, 94-95). Quintilian uses his observation that "Cicero regards 'invention' and arrangement as the mark of a man of sense, eloquence as the sign of the orator" (8.praef.14) as the ground for his own argument that however important expression may be, content is even more so. Expression is a technique that can be acquired by "wide and suitable reading" and practice (Institutio Oratoria 8.praef.28). But "imitation by itself is not enough" (10.2.4), and "people who neglect content . . . grow old in an empty zeal for words" (8.praef.18) "Therefore I want care in words - but anxiety for content" (8.praef.21).

But of supreme importance for the orator in Quintilian's view is that he should be a morally good man: "Our orator then should be 'a good man skilled in speaking' - but particularly a good man" (12.1.1); for oratory "aims at making what it puts forward seem true and fair to the judge" (12.1.11), and a good reputation gives a man credibility. The emphasis of later rhetoricians on form, elocution and style in the practice of declamation (the making of set-speeches) eroded the importance of

the ancient 'inventio' (Scaglione, 15). Quintilian had already asserted in A.D.95 that the declamations with their fictitious topics and dissociation from reality are "one of the principal causes for the corruption of eloquence" (2.10.3). But in the best tradition of ancient theory, form is regarded as inseparable from subject matter and the ethical intentions of the speaker. Nothing in Fielding's critical writing suggests that he deviates from this mainstream insistence that the quality of style is dependent upon the faculties of reasoning and sound judgement, which in his view are indispensable to one who intends to lead others as close as he can to the truth.

Both Quintilian and Cicero give attention to the doctrine of the 'fit' levels of style, another aspect of rhetorical theory that is reflected in Fielding's prose. The ancient grand style, which originated in the oratorical schools of Gorgias and Isocrates, was designed chiefly for public and political use. Its purpose was to move the passions; its formal characteristics; the 'rounded' period and the *schemata verborum*, the figures of parallelism in sound and structure, were designed to appeal to the ear and the emotions rather than the intellect.<sup>4</sup> The seeds of a style appropriate to philosophy and dialectic are contained in the third book of the *Rhetoric*, where Aristotle names the stylistic virtues of perspicuity, purity and propriety. 'Perspicuity' (*saphe einai* 'to be clear'), he says, is essential to communication (III.ii). 'Purity' (*to hellenizein* 'to speak Greek') means grammatical correctness, the proper use of connectives and words that are specific and unambiguous (III.v). The conditions of 'propriety' (*to ... prepon* 'the appropriate

thing') are met by a style that is "neither mean nor exaggerated, but appropriate" to both the dignity of the subject matter, and the social and ethical character of the audience (III.vii).

Theophrastus was the first to formulate the scheme of two kinds of style, of which one should be appropriate to the needs of rhetoric and poetry and designed to affect the responses of the audience, and the other fitting to the concern of the philosopher, the exposition of the subject matter. Theophrastus elaborated only upon the form of the aesthetically pleasing rhetorical style; the development of a style specifically adapted to philosophical exposition came in the third and second centuries B.C. in the work of the Stoics. G.L.Hendrickson (1905) describes the Stoic programme for a style designed to realise the "ideal of close reasoning and plain speaking". The qualities sought are "correctness and purity of the conversational idiom"; clearness, "aiming merely at the exact representation of thought"; brevity; and appropriateness, not to the speaker or the occasion, but "merely of the word to the thing" (258-259).

Morris Croll, however, points out that among the later Stoic writers the ideal of a scientific representation of facts gave way to the need to portray the search of the mind after truth. The concept of appropriateness was expanded again from the subject to the speaker; and a style was aimed at which rendered as vividly as possible the individual experience of the encounter with reality. While brevity, perspicuity and the conversational mode all remained desirable attributes, the experience of the search for truth was perhaps better conveyed figuratively - not by the figures of sound, but through the figures of wit - or

thought - antithesis, aphorism and metaphor (89-90).

Since the two extremes of plainness and grandness were inadequate to serve the range of purposes and audiences that speakers and writers had to consider, other 'levels' inevitably emerged. In his treatise On Style<sup>5</sup> Demetrius presents a scheme of four styles: To the 'plain' and the 'grand' he adds two intermediary styles, the 'elegant' and the 'forceful' which may combine with either of the two extremes (II, 36). The elegant style, "the style of charm and light pleasantries", acquires its grace from its symmetry, smoothness and polished connections (III, 128-179). The plain style "must be wholly normal and familiar". Its clarity is attained through the use of "ordinary" diction, connectives and "the natural order of words" - first "the subject is mentioned, then the predicate . . . and then the rest in due order" (III, 199). Demetrius also gives some idea of what is appropriate to the different genres: the persuasive style should have clearness and simplicity; the epistolary style should be a blend of two levels, the graceful and the plain (IV, 190-239).

The Roman rhetoricians adopted a scheme of three styles. Cicero, though he preferred the copiousness of the grand style, believed that the eloquent man is one "who can speak of humble things plainly, lofty things with gravity, middling things with the blended style" (Orator 100). The middle style has "a minimum of muscle, a maximum of sweetness. For it is fuller than our concise type, more restrained than the ornate and copious style" (91). The plain orator "is pitched in a low key and unpretentious, giving an appearance of using ordinary language,

but in reality differing from the inexpert more than is commonly supposed" (76). His studied negligence is attained by restraint in metaphor, a freedom "from the shackles of rhythm", and a sentence structure that "should seem to walk freely, not stray at random" (77), and has, as Hendrickson suggests, as its characteristic feature "pragmatic objectivity rather than simplicity"(274). The functions of the plain, grand and middle styles are described by Quintilian: "the first undertakes the task of imparting information, the second of emotional appeal, and the third (whatever one calls it) of pleasing, or some say, conciliating" (12.10.59).

The Roman orators' descriptions are evocative but impressionistic. George Williamson writes that the distinction between the two extremes of style resolves into oppositions of diction and arrangement. "In the elevated style the order is one of increasing vividness, secured by an artificial, inverted disposition of words. The grand style employs the rounded periodic form; the plain, loose structure" (1951, 44). Since the principle of climax requires that the completion of the thought and the expectations of the listener or reader are kept in suspense until the conclusion of the period, the 'natural' order of thought is subverted by the demands of rhetoric.

The controversial term is 'natural'. Scaglione (1972) suggests that the contradictions in ancient theory concerning its usage arose because the Roman grammarians confused different sets of criteria, grammatical, psychological and logical, in attempting to define 'naturalness' in word order. The plain style favoured a sentence type, the 'oratio perpetua', that

Scaglione describes as consisting "of consciously coordinated sequences where the natural order of ideas is immediately reflected by the order of the corresponding linguistic elements in semantic and syntactic linearity" (27). The other variant of the non-periodic sentence was the 'oratio soluta', which gave the impression of spontaneity through its arbitrarily juxtaposed succession of phrases (26). The idea of 'natural' word order gradually came to mean a word order that was not ordained by nature, nor merely customary or chronological, but one that reflected the logical sequence of ideas in the speaker's or writer's mind. But because of the prominence given by the ancients to euphony, Scaglione suggests, there was a tendency to overlook the psychological factor of salience. Only gradually did the Roman theorists recognise the contradiction between the notion of 'natural' or 'logical' word order and their habitual practice of putting the verb in the final and emphatic position in the clause (90-91). These notions of the impression of spontaneity, emphasis and cadence deriving from word order appear to be the basis of Dr. Johnson's observations on sentence construction as an aspect of style. In the following section I shall consider their implications for the Augustan essay style.

### III.1.2 The Augustan essay

The opposition of the classical grand and plain styles is reflected among English prose-writers of the early seventeenth-century in the tension between the Ciceronians and the Anti-Ciceronians. But as historians of English prose have pointed out, ambivalent notions of what constituted plainness, the

irresistible pull of metaphor and the opposing models in the styles of Tacitus and Seneca contribute to the variations in the form and function of seventeenth century plain style.<sup>6</sup> Arguments for the respective virtues of copiousness and the curt or the loose style were continued by the neo-classicists into the eighteenth-century.<sup>7</sup> Fielding makes one of his rare comments on syntax when, in the preface to Familiar Letters to David Simple (1747), he expresses a dislike for the "short, abrupt, disconnected Periods" of the French epistolary style, "a Style so easy, that any Man may write it, and which, one would imagine, it must be very difficult to procure any Person to read" (Criticism, 132). The following discussion will focus on two aspects of neo-classical theory that are pertinent to the analysis of stylistic effects in Fielding's prose: the adherence to the principle of appropriateness or stylistic decorum; and certain changes in literary fashion and critical thought that took place in the first half of the eighteenth-century.

An essay by the minor dramatist John Hughes, "Of Style", written in 1698, illustrates contemporary critical terminology and serves as a useful barometer of neo-classical preferences in prose style. Hughes' list of four qualifications of a good style gives precedence to the plain style virtues of propriety and perspicuity; but it also reflects a renewal of emphasis, in English polite prose, on cadence.<sup>8</sup> Propriety, Hughes writes, consists in thoughts that "are proper in themselves", and words that "do justly and exactly represent, or signify, the Thoughts which they stand for" (80); perspicuity depends on expressing yourself "in such a manner as to transfer your Ideas into the

Reader's Mind, and to set the thing before him in the very same Light, in which it appears to yourself" (81-82); elegance "adds to Propriety, Beauty, and pleases our Fancy, while Propriety entertains our Judgement" (82); and lastly cadence "consists in a Disposing of the Words in such order, and with such Variation of Periods, as may strike the Ear with a sort of musical Delight, which is a considerable Part of Eloquence" (83).

In addition Hughes emphasises the importance of "Manner", in its sense of the writer's adaptation of his style "according to the Subject he treats of":

The Severity of Philosophy requires a grave didactic Style, agreeable to the Plainness and Simplicity of Truth and Reason. Morality and Divinity are capable of all the Ornaments of Wit and Fancy. History is content with a Plainer Dress, as being a Relation of Matters of Fact. . . .

But of all sorts of Writing there is none that has that Variety and Liberty as Letters and Essays; . . .  
(85)

Hughes' definitions in their conciseness scarcely do justice to the semantic range and accumulated associations of the critical terms he uses. Both Williamson and Croll suggest that for the Anti-Ciceronians propriety consisted principally in a style that, in accordance with the principles of the Stoic plain style, appeared to be an image of the mind, and taking the reader through the stages of the writer's thinking, allowed him to evaluate the thought properly.<sup>9</sup> The eighteenth-century increasingly collocated 'propriety', as Hughes does, with adjectives like 'just' 'exact' and 'fit'. Henry Felton in his dissertation on style for the education of a young nobleman (1711) declares that the "first thing requisite . . . to a just style is . . . a competent Knowledge of the Force and Propriety

of Words" (96). Propriety of thought, he says, depends upon "a competent knowledge of the Nature and Decency of things; in being acquainted with what is capable of being said, and what is fit to be spoken on any Subject" (88-89).

For Locke 'propriety' in the sense of exactness (not of the fit of the word to the thing, but of the word to the idea) is the facilitator of communication:

Propriety of speech is that which gives our thoughts entrance into other men's minds with the greatest ease and advantage; and therefor deserves some part of our care and study...the proper signification and use of terms is best to be learned from those who in their writings and discourses appear to have had the clearest notions, and applied to them their terms with the exactest choice and fitness (III, xi, 11)

That Fielding concurred with the linguistic theory set out in Book III of the Essay Concerning Human Understanding is made clear in references in his critical essays to Locke's complaint of "confused Ideas in Words" (Preface to Tom Thumb 1730, Criticism, 3) and "the several Causes by him assigned of the Abuse of Words" (The Covent Garden Journal, no. 4, Criticism, 90). Hatfield suggests that for Fielding "the ideal of good writing was perspicuity" (63).<sup>10</sup> To perspicuity I would add propriety; for Fielding consistently criticised the failure to make oneself clear, either by deviating from customary usage, by failing to adapt to the level of the listener or by deliberate obfuscation.

In the plain style propriety in diction is joined with a syntactic form that contributes to the ease and clarity of communication. The characteristic syntax of post-Restoration "conversational" prose derives from the loose Senecan period, favoured by the Anti-Ciceronians because of its faithfulness, in

appearance at least, to the processes of the mind thinking. Morris Croll, in a description that has become a standard reference for historians of English prose style, brings together both the rationale and characteristic forms of the loose Senecan sentence, as it is illustrated in the work of Francis Bacon and Thomas Browne. The syntactic links characteristic of the 'loose' Senecan sentence are, he says, such as suggest rather than articulate logical connections between ideas. The preferred syntactic structures are the coordinate and peripherally subordinate, or appositive, and the semantically ambiguous participial constructions, which contribute to the impression of the writer resolving difficulties as they arise, rather than imposing a strict logical form on the discourse (221). These are the syntactic structures which take on what Dryden described as the "negligence" that reflects "the common way of speaking" (95),<sup>11</sup> and which make their way into prose styles as different as those illustrated by the passages from Addison and Swift in II.3 above. Fielding's use of the structures of plain prose and his sense of its appropriateness in a passage of theoretical exposition are illustrated in his definition of genius. In the extract (III.1 (1) above) the initial rather than the final elements of the sentences carry the emphasis. Conjunctions and connectives articulate the relations between sentence members, and the thought is carried forward - despite the lateral excursions of the antitheses - through the additive structures of coordination, apposition and non-restrictive clauses.

The notion that moral seriousness is enhanced by an aesthetically pleasing form is reflected in the last two

qualifications recommended by Hughes: elegance, which consists in tastefully moderated wit and "genteel ease", and cadence, the harmonious disposition of words and periods. Hughes insisted that elegance is contingent upon propriety. Addison, too, believed that an elegant simplicity is the most effective conveyor of truth. In the essay on true wit in Spectator No. 62, he recalls Bouhours' insistence that "it is impossible for any thought to be beautiful which is not just, and has not its foundation in the nature of things: that the basis of all wit is truth; and that no thought can be valuable, of which good sense is not the groundwork" (19). The best form for the expression of truth is "that natural way of writing, that beautiful Simplicity which we so much admire in compositions of the Ancients", and which reflects the "majestic Simplicity" of nature herself (19).

The famed 'conversational ease' of Addison's prose depended in part on the use of connectives, which Welsted (1724) suggests lend the impression of 'naturalness' to syntax (see note 8 below). The idea that the clarity of the discourse is ensured through the right use of connectives derives, as we have seen from Aristotle and Demetrius. The principle is expounded more fully by Locke in a short chapter in Book III of the Essay Concerning Human Understanding on the importance of grammatical particles that signify the relation between ideas and contribute to "the clarity and beauty of a good style":

To think well, it is not enough that a man has ideas clear and distinct in his thoughts; nor that he observes the agreement or disagreement of some of them; but he must think in train, and observe the dependence of his thoughts and reasonings one upon the other; and to express well such methodical and rational thoughts, he must have words to show what connection,

restriction, distinction, opposition, emphasis, etc.,  
 he gives to each respective part of his discourse.  
 (III, vii, 2)

While the coupling of pleasure with didactic purpose remains a cardinal precept of eighteenth-century critical thought, the manner of pleasing undergoes a sea-change. Fielding's summary of the qualities of popular biographies, infiltrated as it is with irony, encapsulates both the precept and the mode of expression that is to receive increasing attention in critical treatises such as John Mason's "Essay on the Power and Harmony of Prosaic Numbers" (1749):

In all these Delight is mixed with Instruction, and  
 the Reader is almost as much improved as entertained.  
 (Joseph Andrews, I, 1)

The great exponent of harmonious prose in the mid-century is Dr. Johnson. In The Rambler, No. 168, he expresses his belief that elegance gives a work memorability and enables it to contribute to the moral well-being of humankind. Elegance for Johnson consists in elevated diction, appropriate ornament and balanced syntax. Neither connectives nor the impression of spontaneity are necessary qualifications for elegance. Those "who profess the most zealous adherence to truth are forced to admit that she owes part of her charms to her ornaments, and loses much of her power over the soul, when she appears disgraced by a dress uncouth or ill-adjusted" (V, 126). "Whenever we are studious to please," he says in The Rambler, No. 152, "we are afraid of trusting our first thoughts, and endeavour to recommend our opinion by studied ornament, accuracy of method and elegance of style" (V, 46). He seemed to feel that his own contribution to English prose lay in the example of his sentence construction.

In the final Rambler he poignantly concludes the list of his endeavours: "Something, perhaps, I have added to the elegance of its construction, and something to the harmony of its cadence" (V, 318-319).<sup>12</sup>

The movement from conversational to a more premeditated syntactic form is summarised in George Campbell's work, The Philosophy of Rhetoric (1776). Campbell observes the growing preference for the emphasis and 'vivacity' derived from asyndeton and the departure from the customary order of words and clauses within the sentence. Of all the parts of speech the conjunctions, he says, "are the most unfriendly to vivacity" (165).<sup>13</sup> "The emphatic word ought to have that place in the sentence which will give it the greatest advantage for fixing the attention of the hearer" (159). The first and last positions in the sentence are the most prominent. His preference for the more overtly rhetorical stylistic effects is revealed in his comparison of the advantages of the period and the loose sentence. "The former savours more of artifice and design; the latter seems more the result of pure Nature"; the former, however, has more vivacity. The criterion of the period is the suspension of the meaning until the sentence is completed. Its force is derived from its greater compactness and because its energy is "collected into a single point" at the end. Campbell contends that the liveliest form of the period is that in which the members express antithetical ideas. The antithetical form adds both variety and perspicuity, having "not only that original light which results from the expression when suitable", but also

"that which is reflected reciprocally from opposed members" (171-172).

When Campbell uses the expression, "the result of pure Nature", he appears to allude to the historical function of the plain style in portraying the image of the mind of the speaker. The word 'natural', he argues, is often misused; to describe the conventional order of any single language as 'natural' is speciously to confuse nature with custom. The only legitimate use of 'natural' is to describe an expression by which "the frame of the spirit in which the sentiment . . . is written or spoken" is communicated to the hearer (176). But the force of the image has disappeared and the status of the plain style diminished. The range of discourses to which Campbell considers the plain style appropriate has narrowed to "essays, conversation, dialogs, familiar letters and moral tales". The "dignity of the historian, the political writer and the philosopher" is best served by the vivacity of the period (171).

### III.2. FIELDING'S PREFATORY ESSAYS

Henry Knight Miller in an essay "The Voices of Henry Fielding: Style in Tom Jones" analyses, in an almost Bakhtinian mode, the 'voices' assumed by the narrator in the novel. In the later part of the essay Miller discusses the narrator's assumption of the contemporary voices of the "institutional moralist", the "sentimentalist", even the "Female Reader"; the first half of the essay is devoted to Fielding's use of the traditional 'fit' levels of style. Fielding, he suggests, employs four stylistic modes: the plain style of the narration, the unadorned middle style of the low-key commentary, the

"elegant" middle style of the prefatory essays and the more impassioned commentary, and the elevated style, frequently with "a calculated indecorum" to underline moral ambivalences of the characters' actions (278-279).

I shall return to Miller's analysis of Fielding's use of the sublime style in III.2.3. For the present I would make one qualification of his linking of the discursive prose in Fielding's novel with the classical middle style. The impression that emerges from the expositions of neo-classical stylistic theory introduced in the previous section is that for most of these writers (Johnson perhaps excepted) the formal distinctions and the respective functions of the plain and middle styles have become confused. Even those who maintain their allegiance to the notion of appropriateness are principally concerned with the use and issues of language in the contemporary context. The style of Fielding's prefatory essays may be fruitfully seen as reflecting the stylistic preoccupations of an influential, if exclusive, group of his contemporaries as much as the ideals that he inherited from his classical training. The following analyses will examine aspects of his essay style in the light of both classical and neo-classical precepts and examples.

### III.2.1 **Parallelism and antithesis**

2. <sup>a</sup>It is a trite but true Observation, that Examples work more forcibly on the Mind than Precepts: <sup>b</sup>And if this be just in what is odious and blameable, it is more strongly so in what is amiable and praise-worthy.

<sup>c</sup>Here Emulation most effectually operates upon us, and

inspires our Imitation in an irresistible manner. <sup>d</sup>A  
 good Man therefore is a standing Lesson to all his  
 Acquaintance, and of far greater use in that narrow  
 Circle than a good Book. (I, 1, 15)

The formality of the opening paragraph of Joseph Andrews is established by the generalisation in the first sentence, by the impersonal tone of the third and first person plural pronouns; and third, but not least, by the balanced syntax. The symmetries can best be demonstrated by a schematic representation of the paragraph:

- <sup>a</sup>It is a trite but true Observation,  
 that Examples work **more forcibly than Precepts:**  
<sup>b</sup>And if this be just in what is odious and blameable,  
 it is **more strongly so** in what is amiable and praiseworthy.
- <sup>c</sup>Here Emulation **most effectually** operates upon us,  
 and inspires our Imitation in an irresistible manner.
- <sup>d</sup>A good Man therefore is a standing Lesson to all his  
 Acquaintance,  
 and of **far greater use** in that narrow Circle  
 than a good Book.

Within the overarching symmetrical design arising from the pairing of clauses, the correlative in (b) and the conjoined clauses in (c) and (d) of approximately similar length and weight, are variations of structure. The syntactic parallelism in (b) is followed by the inversion of adverbial and main verb in the conjoined clauses of (c). The comparison in (d) gives greater weight to the second of the two conjoined clauses in this sentence and to the conclusion of the paragraph.

While the comparative in (c) emphasises the closure of the paragraph, semantically it returns the reader to the observation expressed in the first lines: the efficacy of example rather than precept, of practice rather than preaching; and thus 'rounds' off

the paragraph, in the manner of a 'rounded' period, by linking back to the beginning. The comparatives in (a) and (d) are not isolated examples: ideas of contrast or comparison are expressed in every sentence. The paragraph opens with 'a trite, but true Observation'. The initial aphorism is elaborated in the second half of the sentence, in which the contrast between the effects of good and bad examples is enhanced by the pairing of semantically similar adjectives. The superlative adverbial 'most effectually' in (c) recapitulates in a stronger degree the comparison initiated by 'more forcibly' and reasserted in 'more strongly so'.

The features of conjoining and comparison in this paragraph, because of their phonological distinctiveness and focus on opposing ideas, work to divert the reader's attention from the underlying semantic structure of the discourse. The propositions move from the generality of the aphorism to increasing specificity in the elaboration of one of the contrasted elements. Paraphrased they look something like this:

It is said that	examples are more effective than precepts
	good examples are stronger than bad ones
	good examples operate very strongly on others
therefore	a good man is a better lesson to other men
	than a good book

Although the 'therefore' implies a conclusion based on a syllogistic type of reasoning, in fact the cogency of the argument lies rather in emphatic repetition and the leading of the reader's mind from the general to the particular, on illustration and enthymeme rather than deduction.

Parallelism is less conspicuous in the second paragraph, which shows more of the syntactic character that Campbell

attributed to the 'loose' sentence:

3. <sup>a</sup>But as it often happens that the best Men are but little known, and consequently cannot extend the Usefulness of their Examples a great Way; <sup>b</sup>the **Writer may be called in aid to spread their History farther,** and to present the amiable Pictures to those who have not the Happiness of knowing the Originals; <sup>c</sup>and so, by communicating such valuable Patterns to the World, he may perhaps do a more extensive Service to Mankind **than the Person whose Life originally afforded the Pattern.**

(I, 1, 15)

The clauses are joined in a single sentence, showing their semantic and logical connectedness. The sentence consists of two syntactically independent clauses, the first ending at 'knowing the Originals'. The semi-colons, the conjunction 'and' and the relative lack of emphasis (what would seem to be the most important clause, beginning 'the Writer', has neither initial nor end focus) contribute to the impression of parataxis that is congruent with the easy flow of conversational prose. Further there is a balance, an evenness, created by the approximately similar lengths of the conjoined clauses.

The pattern of contrasts initiated in the first paragraph is continued in the second. The logical conclusion of the first paragraph has been reached, we are now shown, only as a foil to the antithetical conclusion of the second: good books are in fact more useful than good men. The placing of the noun phrase 'the Writer' in its relatively inconspicuous position in the middle of the sentence is now seen to be justified by the

relation of antithesis between the initial clauses (a) and the main clause (b), in which the original contrast (expressed in 2d) is reversed. Within the antithetical structure of these two paragraphs, minor antitheses and comparisons are strewn: 'the best Men are but little known' is contrafactual to the expectations already set up; 'to spread their History farther' is a straightforward differentiating comparative; 'those who have not the Happiness of knowing the Originals' are implicitly contrasted with those who have. The fully developed comparative in the final clause formally and semantically echoes the conclusion of the first paragraph, linking back to the initial observation and 'rounding off' the first major antithesis.

Logical relationships, as in the first paragraph, are subordinated to the overall impression of coordination and contrast. But the semantic relation of cause and effect is indicated between the two conjoined adverbial clauses of reason in (a) by 'consequently', between the initial clauses and the main clause in (b) by the subordinating conjunction 'as', and by 'so' preceding the semantically ambiguous participial clause in (c). Causal relations pervade the underlying semantic structure to a degree which is not apparent in the surface constructions. This is a feature which will be noted again in analysis of the narrative prose (see V.1 below).

Stylisticians since ancient times have reflected on the aesthetic and rhetorical effects of parallelism. Jakobson tells us that "similarity superimposed upon contiguity" creates the self-focussing quality that is criterial to the poetic function of language, and imparts to poetry "its thoroughgoing symbolic,

multiplex, polysemantic essence" (370). Recurrence of sound and repetition of formal structures, like a rhythmic pattern in music, pleases the reader or listener "for its own sake" (356). The recurrence of sound patterns occurs in single syllables, in alliteration, assonance, rhyme and metre, and in the repetition of larger structures, phrases, clauses, and sentences. When the longer parallel structures contain approximately the same number of syllables and stresses, the eighteenth-century neo-classical critics speak about the harmony that adds the power of aesthetic delight to persuasion.

Parallelism in form draws attention to likeness or unlikeness of meaning. Jakobson says that "equivalence in sound, projected into the sequence as its constitutive principle, inevitably involves semantic equivalence" (368). Music again suggests an analogy. Listening to an orchestral piece, one is aware both of the sequential patterns in the line of music and of the vertical dimension of the harmony and orchestration. Parallelism in poetry or prose obliges the reader to maintain a double focus, on the cognitive meaning of the sequence, and on the associated ideas and unexpected connections that are evoked by the semantic and formal parallels.

Formal symmetries create ambivalences in meaning and, by suggesting resemblances or similarities between apparently disparate ideas, take the mind along a swifter path than the steps of cause and effect or deductive reasoning. This is part of the reason why Plato mistrusted the arts of rhetoric, and why the advocates of the plain style sought to avoid the

blandishments of elevated prose and encourage a style that in appearance at least followed the stages of rational thought. Locke shared Plato's view when he argued that judgement is a higher faculty than imagination, and deplored the power of rhetoric "to insinuate wrong ideas, move the passions, and thereby mislead the judgement" (III, X, 34).

Although structural similarities emphasise both likeness and unlikeness of meaning, patterns of semantic similarity and opposition have different conceptual and epistemological significances. Repetition of meaning emphasises and embellishes, in the classical sense of enhancing the dignity of, the subject matter. Similar meanings in parallel form are also elaborative and amplifying, developing or introducing related aspects of an idea or topic. In the classical oration the exordium figures the orator's entrance and presentation of himself to his audience. The first page of a novel traditionally introduces to the reader the singularities of the writer's language and his main thematic concerns. The narrator in Joseph Andrews appears as both orator and author summoning his readers' attention and declaring his aims in the work before them. Parallelism in the first paragraph is self-focussing, rhythmic and elaborative. The correlative clauses

And if this be just in what is odious and blameable  
it is more strongly so in what is aimiable and praiseworthy

amplify the initial observation, and the slightly heavier and more emphatic second clause exemplifies the aesthetics of balance and end-weight. Rhythm and assonance embellish the second sentence with its echo of Quintilian:

Here Emulation most effectually operates upon us,  
and inspires our Imitation in an irresistible manner.

The comparative structures at the end of the first and second paragraphs match in length the clauses preceding them: 'than the Person whose Life originally afforded the Pattern' is a stylistic variant of, for instance, 'the original', and Fielding's tendency to expand comparative structures may derive from the feeling that the clause should have end-weight.

W.K.Wimsatt points out in his study of the prose style of Samuel Johnson that when the series of parallel structures are multiplied beyond two, then the device becomes more conspicuous and more significant (20). On occasion heightened emphasis marks Fielding's sincerity, as when, in the third prefatory essay in Joseph Andrews, he complements the Earl of Chesterfield:

a Peer no less elevated by Nature, than by Fortune, who  
whilst he wears the noblest Ensigns of Honour on his  
Person, bears the truest Stamp of Dignity on his Mind,  
adorned with Greatness, enriched with Knowledge, and  
embelished [sic] with Genius. (169)

He is equally ready to satirise parallelism carried to excess. His parody of Colley Cibber's autobiographical style displays the pretension to grandeur that extends into bombast:

5. How artfully doth the former, by insinuating that he escaped being promoted to the highest Stations in Church and State, teach us a Contempt of worldly Grandeur! how strongly doth he inculcate an absolute Submission to our Superiors! Lastly, how completely doth he arm us against so uneasy, so wretched a Passion as the Fear of Shame; how clearly doth he expose the Emptiness and Vanity of that Phantom, Reputation! (16)

Similarity of meaning alternates conspicuously in these examples with opposed ideas, illustrating what Robert Alter calls the "essential quality" of Fielding's prose. Fielding's habit of reducing "so many of his materials to sharply antithetical

structures whose members are held in tight balance against each other", Alter suggests, reflects an aesthetic rather than moral or psychological predilection; and seems to have been influenced by his admiration for the perfection of antithesis in the heroic couplets of Alexander Pope (1967, 61). But Alter's separation of the aesthetic from the moral significance of antithesis seems to overlook one of the fundamental principles of Augustan aesthetics. As Battestin (1970) points out, verbal symmetry, like symmetry in art and architecture, was for the Augustans, Pope included, a metaphor for and a celebration of the art of the creator, the perfection of the created world, in which all "partial evil" is ultimately resolved in the "universal good". The irony in Fielding's application of the metaphor of creation in Tom Jones (X, 1) is, I think, directed at himself rather than at the metaphysical principle embodied in the form and structure of the novel.

The ancients regarded antithesis as one of the principal figures of thought. Locke, we have noted, considered the ability to discern differences as the most important of the conceptual powers that sets man apart from animal (II, xi, 15). "Knowledge then seems to me", he concludes in Book IV, "to be nothing but the perception of the connection and agreement, or disagreement and repugnancy, of any of our ideas. In this alone it consists" (IV, i, 2). Alexander Bain, nineteenth-century philosopher and grammarian, also describes the epistemological significance of the antithesis. "The essential plurality of our knowledge", he writes, "is seen in the recognition that knowledge involves the shock of passing from one state to another". So "light is known

by passing out of the dark. . . . Our knowledge of man takes in all that we have ever contrasted with man; God, angel, animal. . . . The antithesis, properly so called, consists in the explicit statement of the contrast implied in the meaning of any term or description" (24-28). Meaning is thus discovered by delimiting the boundaries of that object or idea in relation to other ideas or entities and by the contrast of an object or entity with what it is not.<sup>13a</sup>

So Fielding in the essay "Matter Prefatory in Praise of Biography" (Joseph Andrews, III, 1) develops and enlarges the definition of biography through its similarities to and differences from the romance and from other historical genres. He asserts the value of biography in the opening paragraphs of Joseph Andrews, not empirically by quoting instances of improvements wrought by biographical writings - in fact he pokes fun at the instances he does quote in this chapter, the 'Lives' of Pamela and Colley Cibber - but precisely by the shock he creates for the reader in the opening paragraphs, in first recommending the example of personal goodness, and then suggesting that it is less effective than the written record. The concept of parody, also implies antithesis, the parodying text being offered in opposition to the parodied text. The "authentic History" of Joseph Andrews, presented ironically to the reader as another instance of "the Prevalence of Example" so well instituted in the lives of Pamela and Colley Cibber, is implicitly intended as a corrective to their excesses.

One further illustration will show how antithesis in its epistemological and elaborative functions permeates Fielding's

prose, whether he is being ironical or serious:

4. <sup>a</sup>But, to return to the former Class, who are contented to copy Nature instead of forming Originals from the confused Heap of Matter in their own Brains; <sup>b</sup>is not such a Book as that which records the Atchievements of the renowned Don Quixote, more worthy the Name of History than even Mariana's; <sup>c</sup>for whereas the latter is confined to a particular Period of Time and to a particular Nation; the former is the History of the World in general, at least that Part which is polished by Laws, Arts and Science; and of that from the time it was first polished to this day; nay and forwards, as long as it shall so remain.

The non-restrictive relative clause in (a) suggests a tendency to elaborate perhaps for the sake of clarity, perhaps also as a habit; the 'former class' has already been identified at length in the same essay by means of the same opposition. The comparative in (b) strengthens the emphasis of the rhetorical question; and, by inviting the reader to distinguish between instances of relative merit rather than between the opposites of good and bad, evokes a more intellectual response. The conjunctions in (c) 'for whereas' reflect the crosspatterning of semantic relations in Fielding's prose. The explanation is offered in terms of an elaboration and enhancement of the contrast expressed in the previous clause. The parallel noun phrases in the final part of the sentence only emphasise the idea, which the reader has been led by the path of contrast and amplification to accept.

### III.2.2. Ironic focussing

The valuable studies of irony in Fielding's novels by Eleanor Hutchens and Glenn Hatfield focus on diction rather than Fielding's exploitation of the possibilities of syntax for ironic expression. The analyses in this section indicate some of the ways in which Fielding in Joseph Andrews converts his characteristic syntactic structures to serve his ironic intention.

5. <sup>a</sup>In this Light I have always regarded those Biographers who have recorded the Actions of great and worthy Persons of both Sexes. <sup>b</sup>Not to mention those antient **Writers** which of late days are little read, being written in obsolete and, as they are generally thought, unintelligible Languages; such as Plutarch, Nepos, and others which I heard of in my Youth; <sup>c</sup>our own Language affords many of excellent Use and Instruction, finely calculated to sow the Seeds of Virtue in Youth, and very easy to be comprehended **by Persons of moderate Capacity**. <sup>d</sup>Such are the History of John the Great, who, by his brave and heroic Actions against Men of large and athletic Bodies, obtained the glorious Appellation of the Giant-killer; that of an Earl of Warwick, whose Christian Name was Guy; the Lives of Argalus and Parthenia, and above all, the History of those seven worthy Personages, the Champions of Christendom. <sup>e</sup>In all these, Delight is mixed with Instruction, and the Reader almost as much improved as entertained.

The paragraph begins ingenuously enough; although to the reader familiar with Fielding's lexis - or retrospectively - the deictic 'those' and the modifiers 'great' and 'worthy' belie the apparent disingenuousness of the initial sentence. The internal parallels in the second sentence can be shown by a rough schematic representation:

<sup>a</sup> Not to mention those antient Writers  
 which of late days are little read,  
 being written in obsolete and . . .  
 (as they are generally thought)  
 . . . unintelligible Languages;  
 such as Plutarch, Nepos and others  
 which I heard of in my Youth;

<sup>c</sup>own Language affords many of excellent Use and Instruction,  
 finely calculated  
 to sew the Seeds of virtue in Youth,  
 and very easy  
 to be comprehended by Persons of moderate Capacity.

The impression of conversational informality, introduced in the initial 'Not to mention', is continued through the unfolding of the sentence, as the narrator appends information relating to the reader's comprehension of 'those antient Writers' in the non-restrictive clause with its embedded participial and parenthetical structures. Even the appositive 'such as Plutarch, Nepos and others' is sufficiently detached from the its head noun phrase to have the appearance of an afterthought, and give the narrator an opportunity to add, not quite ingenuously, the final relative clause 'which I heard of in my youth'. The reader's attention has been led down one path for so long that he is brought back with something of a shock to realise that the first part of the sentence (b) is the negative element of an antithesis, and that it is all grammatically subordinate to the main clause, which begins the expression of the positive element, 'our own Language

affords many of excellent Use and Instruction'. The coupling in this clause of semantically similar nouns and the parallelism in the two final clauses are ornamental in effect, creating a climax and elevating the stylistic level of the sentence.

Syntax is only one of the elements in this sentence that contributes to the ironic meaning. The antithesis expressed in the sentence recalls the debate between the advocates of ancient and modern learning. The reader, reminded in this passage of Fielding's allegiance to the classics can hardly miss his ironic intention in balancing the opposition as he does. The syntax enhances the irony in two ways. The subordinate clauses in the first part of the sentence add information subtly disparaging to the reading public in an unemphatic and apparently artless manner. But the cumulative effect of the content of the non-finite and parenthetical clauses in (b) is to undermine our view of the general reader (whose identity because of the agentless passives is only hinted at not specified) by accretion of evidence as it were. In the second part of the sentence (c) the reverse process is at work. The semantic content is foregrounded by the syntactic structure, the main clause and the parallel non-finite clauses. The semantic opposition in the two parts of this sentence is quite clear: a tongue-in-cheek comparison of the 'good old days' with the current decline in standards of education and reading habits. The ironic meaning of the second part of the sentence is heightened by the incongruity of giving syntactic foregrounding in the main clause to the reference to popular literature, illustrated (and embellished) in the list of folk-tales and penny romances in the following sentence, and in

emphasising through the parallel structure a relation of similarity between children and adult readers 'of moderate Capacity'. The syntactic foregrounding, working in conjunction with the **apparent** meaning of the sentence, but in inverse proportion to the **intended** meaning, highlights the incongruities and underlines the irony.

This strategy has another ironic dimension. The traditional function of stylistic embellishment is to dignify and enhance the seriousness of the content. Parallelism here has been emptied of its semantic seriousness, and we are invited to reflect on or question the value of form deprived of appropriate meaning. The parody of the device of parallelism continues to the end of this paragraph. The opposition of ideas begun in (b) and (c) is extended in the list of illustrations in (d). The irony arising from the bathetic combination of parallelism (of a kind) and triviality of content is increased by the way in which the formal structure invites comparison of these examples with those mentioned in (b), "such as, Plutarch, Nepos and others ...". The ironic innuendo in the sentiment expressed in the final sentence (e) is exposed when these clauses are replaced in their context. The slight disturbance of the semantic and syntactic balance by the adverb 'almost' emphasises the author's reservations and suggests an ambivalence about the value of aphorisms as well as a satiric observation on popular literature.

Further illustrations will show how lexical and syntactic parallelism within the framework of the loose sentence are used to highlight the opposition of ideas.

6. But I pass by these and many others to mention two Books lately published, which represent an admirable Pattern of the Amiable in either Sex. The former of these which deals in Male-Virtue, was written by the great Person himself, **who lived the Life he hath recorded, and is by many thought to have lived such a Life only in order to write it.** (I, 1, 16)

The transparency of thought implied in the sequence of additive clauses makes the effect of the final non-restrictive relative doubly subversive. The following, again aimed at Colley Cibber, is so convoluted as to burlesque Fielding's stylistic habit of afterthought and interpolation, elaborated by antithesis. The comparative in the concessive clause and the lexical parallelism in the final relative focus on the difference between the lives/'Lives' of Andrews and Cibber. But more strongly, parallelism and end-focus emphasise the ironic insinuation of Cibber's lack of male-chastity and modesty.

7. I shall only add, that this Character of Male-Chastity, tho' doubtless as **desirable and becoming in one Part of the human Species, as in the other,** is almost the only Virtue which the Apologist **hath not given himself for the sake of giving the Example to his Reader.** (I, 1, 16)

The last extract shows how the connotations of the second clause of the correlative, the second element of the parallel, can retrospectively destroy the apparent seriousness of the first. The adjective 'great' in Fielding's prose is of course always suspect. The parentheses inject a battery of facetious comments, directed at writers and the parasites of their trade.

8. These Divisions have the Sanction of great Antiquity. Homer **not only divided his great Work into twenty-four Books** (in compliment perhaps to the twenty-four Letters to which he had very particular Obligations), but, according to the Opinion of some very sagacious Critics, **hawked them all separately,** delivering only one Book at a time (probably by Subscription). (II, 1, 79)

The classical middle style originated as a blend of the two

extremes, its rhetorical effectiveness residing in its ability to please the audience by its smoothness and charm. Fielding's essay style is also a blend: it employs what Campbell calls the 'mixed' sentence construction, the combination of the features of the period and the loose sentence. Fielding uses parallelism, as I have shown, to emphasise and heighten a mood of seriousness; he uses antithesis in both its aesthetic and didactic functions, to elaborate and define ideas, but also to make distinctions. In the extracts that appear in this section, the ironic foregrounding of discrepancies between what is and what is not or what is desirable exploit the didactic function of the antithesis, enabling Fielding to palliate instruction with "an air of joke or laughter". I have suggested that there is some vagueness in the notions of the plain and middle styles, as reflected in the theory and practice of the neo-classical writers, and to some extent this is true of the ancients as well. Fielding's syntax joins the qualities of both styles. Formal parallelism adds balance and harmony to his prose. But he makes full use of the potential of the loose sentence, the sequence of clauses that imitates the mind at work, and the connectives and conjunctions that knit the parts of the discourse and give it its logical structure. The apparent spontaneity of the 'oratio soluta' is exploited in the ironic interpolations and parentheses and the afterthoughts that subvert the meanings of the preceding clauses. Rather than illustrating the minimum of muscle and maximum of sweetness, by which Cicero identified the middle style, Fielding's essay prose has the strength that was so much prized by the Augustans, and the mark of the truly eloquent man,

who Quintilian says "will not be everywhere the same. . . . Thus he will speak effectively and to good purpose" (12.10.71).

### III.2.3 Metaphor and the ornamentation of style

According to ancient theory, the kind and degree of ornament was equally important as a criterion of the level of style. Fielding's epic similes have received more critical attention than the less conspicuous imagery in his discursive prose. I want to consider briefly his use of both epic and less flamboyant metaphors in the light of the principle of stylistic decorum. Some ambivalence in Fielding's attitude towards the epic (or grand) style is indicated, as Ian Watt points out, in the preface to Joseph Andrews, when he announces his intention to burlesque epic diction only, because in the representation of sentiments and characters he wishes to confine himself "strictly to Nature, from the just Imitation of which, will flow all the Pleasure we can this way convey to a sensible Reader" (4). When Fielding does use the sublime, as in the description of Sophia, it is, Watt avers, "at a very considerable price" (1957, 289-290). Whereas Watt believes that the introduction of Sophia is an artistic failure, Miller applauds Fielding's double achievement in his use of the "qualified" sublime to present his heroine. The style, he says, is not the truly grand sublime, but combines "rather the elevation of the Virgilian eclogue and the amiable blandishment of the Ovidian sublime". The charm of the pastoral imagery embellishes the description of Sophia, appropriately, but at the same time registers the incongruity between style and the subject. The descent into plain narrative, "Sophia, then, the

only Daughter of Mr. Western was a middle-sized Woman; but rather inclining to tall", reminds the reader that she is after all only human and retrospectively achieves "a gentle mockery of the elevation", of the style itself (1970, 171-2).

While inclining towards Miller's reading, I find a less intentional ambivalence in Fielding's excursions into the elevated style. He concludes the essay that prefaces the description of Sophia by declaring his intention "to introduce our Heroine with the utmost Solemnity in our Power, with an Elevation of Stile, and all other Circumstances proper to raise the Veneration of our Reader". The pervasive tone of the essay, however, is ironic. He argues that embellishment prevents the reader being put to sleep by the tediousness of a historical tale, and he justifies the metaphorical fanfare with lighthearted analogies and anecdotes. He does not employ the conventional argument that pleasure will further the aim of moral improvement. But at the end he declares that his aim is serious: to present as fair a picture of his heroine as possible; and he assures his readers that such beauty and goodness as hers "is really a Copy from Nature" (Tom Jones, IV, 1, 154).

This unresolved tension reappears in the prefatory chapter to Book XIII, an epic invocation, which conforms in its elevated diction, metaphor and elaborate syntax to the form of the grand style, and moves between imitation and parody. The allusion to Fielding's first wife Charlotte is evidence of sincerity of purpose in the initial invocation to Calliope, "fair, gentle Maid", the muse of epic poetry. But the shift in reference from the mythological to the contemporary and actual fits uneasily

into the syntactic form of the period, and disturbs the coherence of the register:

9. Foretel me that some tender Maid, whose Grandmother is yet unborn, hereafter, when under the fictitious Name of Sophia, she reads the real Worth which once existed in my Charlotte, shall, from her sympathetic Breast, send forth the heaving Sigh. (683)

There is a happier marriage of exaggerated syntactic parallel, metaphorical and realistic diction in the second invocation, because the incongruity fulfils Fielding's ironic intention:

10. And thou, much plumper Dame, whom no airy Forms nor Phantoms of Imagination cloathe: Whom the well-seasoned Beef and Pudding richly stained with Plumbs delight. Thee I call; of whom in a *Treckschuyte* in some Dutch Canal the fat Ufrow Gelt, impregnated by a jolly Merchant of Amsterdam was delivered: In Grub-Street School didst thou suck the Elements of thy Erudition. (683-684)

Selfconsciousness also marks the introduction of metaphor in the opening paragraphs of the second book of Joseph Andrews, where the narrator draws attention to the continuation of the metaphor of the journey by stage coach:

11. Secondly, What are the Contents prefixed to every Chapter, but so many Inscriptions over the Gates of Inns (to continue the same Metaphor,) informing the Reader what Entertainment he is to expect. . . . (79)

In the final paragraph of the same chapter, the ludicrous image of the author dividing his book as the butcher joints his meat adds another layer of ironic implication to the preceding reference to the "very Learned Critics . . . who have with infinite Labour and acute Discernment discovered what Books are proper for Embellishment, and what require Simplicity only, particularly with regard to Similies" (80). Some self-mockery is evident here; but Fielding very often apologises for or remarks on the extension of any metaphor, even when his prevailing mood

is serious. "As I have here taken up this Simile," he writes at the beginning of the last book of Tom Jones, "give me leave to carry it a little farther" (913). His resumption of the stage-coach metaphor does not seem to imply that the image itself, in either context, is inadequate to depict his relationship with the reader. Rather we infer from the comment a sense of the danger of stretching any useful device too far.

In a metaphor such as that of the stage-coach there is congruity between the vehicle and the tenor. A useful workaday image, it elucidates the thought but does not transport the soul. The very familiarity of the vehicle in much of Fielding's metaphorical language affirms that his intention is not to startle or mystify, but to clarify and illuminate. The images have the demonstrative power of the analogy. Readers are likened to the spectators in the tiers of seats at a theatre; the writer's narrative skills to the well-prepared meal. The unqualified critic, who sets himself up as a judge, is no more than

12. the Clerk, whose Office it is to transcribe the Rules and Laws laid down by those great Judges, whose vast Strength of Genius hath placed them in the Light of Legislators in the several Sciences over which they have presided" (Tom Jones, V, 1, 211).

Fielding's attitude towards and use of metaphorical language is consistent with the principle of stylistic decorum. One of the causes of frigidity in style, Aristotle said, is metaphor that is inappropriate, either because it is ridiculous or because it is "too dignified and somewhat tragic" (Rhetoric, III, iii). Cicero allowed all figures of speech to the middle style, "the moderate and blended kind". His example, the style of Demetrius

of Phaleron, "flows gently and quietly, but it is brightened, as if by stars, by words transferred and altered" (Orator, 92). On the other hand, the plain style orator will use ornament sparingly. His metaphors will be the type most commonly found in all conversations, of town and country folk alike - "bold enough, but in every case the comparison is very close" (Orator, 81).

The less conspicuous metaphors in Fielding's essays exemplify Cicero's precepts. At the beginning of the fourteenth book of Tom Jones, he writes that:

13. the modern Critics, I am told, have lately begun to assert, that all kind of Learning is entirely useless to a Writer; and, indeed, no other than a kind of Fetters on the natural Spriteliness and Activity of the Imagination, which is thus weighed down, and prevented from soaring to those high Flights which it would otherwise be able to reach.

This Doctrine, I am afraid, is, at present, carried much too far: For why should Writing differ so much from all other Arts? The Nimbleness of the Dancing-Master is not at all prejudiced by being taught to move; nor doth any Mechanic, I believe, exercise his Tools the worse by having learnt to use them.  
(739-740)

That Fielding should compare the art of writing to that of the dancing-master and the mechanic is significant, and helps to explain the ironic resonances of his forays into the sublime. Longinus wrote in his essay "On the Sublime" that true sublimity is "the echo of a noble mind" (ch.9). The organic wholeness of a literary work proceeds only from the union of sublime style with appropriately exalted emotion and subject matter (ch.10). But amplification without sublimity is like the body without the soul (ch.12), and the effect of ornamentation empty of content is mere bombast, unless "by some innate power the true sublime lifts our souls" (ch.7). Longinus also

distinguishes the romantic extravagances of the poetic imagination from the kind of imagery required of the orator, of which "the finest feature" is "always its adherence to reality and truth" (ch.15).

The allusion to the critics' preference for flights of the imagination over learning in passage (13) above recalls Fielding's criticism of romance writers, who substitute fantasy for actuality, and underlines his ideal for the writer not only of hard work but of the adherence to things as they actually are. The likening of the writer's skills to the practice of any other craft is also indicative, perhaps, of how Fielding saw his own work in relation to that of writers, such as Shakespeare, Jonson, Pope and Swift, who were truly fit to preside as judges and legislators. Just as he laughs at pretentiousness in others, Colley Cibber for instance, so he mocks any pretensions to greatness in himself. The epic simile is the expression of other literary voices, which he uses to serve his artistic and critical purpose; the sparing use of ornament, the metaphor that brightens and elucidates, is appropriate to his discursive mode and his aim of representing the truth.

#### III.2.4 Enthymeme and example: the good man skilled in speaking

Fielding's interest in forensic oratory was twice motivated: as a barrister his business was to extract as much of the truth as possible from conflicting reports by partial witnesses; as a writer, he aimed to represent as faithfully as he could the actuality of human experience. In the light of both these professional interests and of his reading in classical theory of rhetoric, the distinctive patterns of semantic relations in his

prose (analysed in II.2.3 and III.2.1) take on an interesting perspective. His use of the conjunction 'for', I have noted, often lends an enthymematic quality to the prose, giving an air of judicious reasoning to statements that are more strictly elaborative than causal. One reading of the balance of illustrative and deductive semantic relations in his prose is to see it as his mode of combining the dialectical with the pleasing, of adapting the Aristotelian forms of 'proof'.

Chief among the forms of rhetorical "proof" recommended by Aristotle are the enthymeme, the reduced or 'rhetorical' syllogism, and the example, the rhetorical equivalent of induction. To these strategies of persuasion, he adds the maxim (the enthymeme reduced to a single proposition, usually concerning probabilities or generalities), the use of narrative especially as illustration in epideictic speeches, and refutation - the refutative enthymeme being more effective than the demonstrative on account of the juxtaposition of opposites (Rhetoric III, xvi-xviii). Apart from the enthymeme, which is based in a cause-effect or a grounds-conclusion relationship between propositions, arguments by example, illustration and maxim, are based on relations of similarity, either between part and part or between part and whole, and refutation upon negation or opposition.

Fielding's preference for illustrative relations is seen in the passage in Tom Jones in which he stresses the importance to the writer of first-hand knowledge of human nature:

14. <sup>a</sup>Again, there is another Sort of Knowledge beyond the Power of Learning to bestow, and this is to be had by Conversation. <sup>b</sup>So necessary is this to the

understanding the Characters of Men, that none are more ignorant of them than those learned Pedants, whose Lives have been entirely consumed in Colleges, and among Books; <sup>c</sup>For however exquisitely human Nature may have been described by Writers, the true practical System can be learnt only in the World. (IX, 1, 492)

The representation of relations of result and reason in the syntax, in the clauses beginning 'So necessary is this . . . that . . .' and 'for' is undercut by the paradox: that the pedants' ignorance is matched only by their learning. The explanation introduced by 'for' is amplified by an antithesis, and both (b) and (c) amplify the immediately preceding statement in (a). In the chapter in Tom Jones, "Concerning the Marvellous", Fielding's exposition of the doctrine of probability reflects both the enthymematic structures and the convention of using narrative as a demonstration and reflection of the ethical character of the discourse recommended by Aristotle in the third book of his Rhetoric:

15. <sup>a</sup> But we <sup>b</sup> who deal in private Character, who search into the most retired Recesses, and draw forth Examples of Virtue and Vice, from Holes and Corners of the World, are in a more dangerous Situation. <sup>c</sup>As we have no public Notoriety, no concurrent Testimony, no Records to support and corroborate what we deliver, <sup>d</sup>it becomes us to keep within the Limits not only of Possibility, but of Probability too; <sup>e</sup>and this more especially in what is greatly good and amiable. <sup>f</sup>Knavery and Folly, though never so exorbitant, will more easily meet with Assent; <sup>g</sup>for Ill-nature adds great Support and Strength to Faith.

<sup>h</sup>Thus we may, perhaps, with little Danger relate the History of Fisher. . . . (VIII, 1, 402)

Causal relations in this passage are expressed lexically and syntactically by the conjunctions in (c) (g) and (h). But the argument also depends on omitted premisses and implied relations of cause and effect. Paraphrased, and with the parallel clauses omitted, the passage reads something like the following. (The

implied premisses and markers of causal relations are in boldface type).

We novelists deal in private character  
 therefore we are in a more dangerous situation.  
 We must keep within the limits of probability  
 because we have no records;  
 especially in painting what is good,  
 for knavery and folly are more credible than goodness;  
 for people are inclined to believe in those like themselves  
**and people on the whole are ill-natured.**  
 Therefore they will believe the story of Fisher;

In the same chapter the example of a good man is presented as an exception, a strategy that Fielding uses ostensibly to suspend disbelief and implicitly to emphasise the virtues of the person being eulogised, in contrast to the norm of his social class or of humanity in general:

16. And yet I know a Man who is all I have here described. But a single Instance (and I really know not such another) is not sufficient to justify us, while we are writing to thousands who have never heard of the Person, nor of any thing like him. Such *Raræ Aves* should be remitted to the Epitaph-Writer, or to some Poet, who may condescend to hitch him into a Distich, or to slide him into a Rhyme, with an Air of Carelessness and Neglect, without giving any Offence to the Reader. (VIII, 1, 404)

The practice of citing exceptions and implied contradictions conforms to the dominant pattern of antithesis in Fielding's prose. The rhetorical tradition stressed the effectiveness of the refutative rather than the demonstrative enthymeme.

(Rhetoric, III, xvii). Refutation in various forms is a familiar occurrence in the prefatory essays. In the sixth essay "Of Love" the narrator answers the contentions of certain "Philosophers" that there is no such thing as love by conceding that while love is (legitimately) flavoured by physical hunger, in its true form it is also "gratified by contributing to the Happiness of

others". The fifteenth essay begins and then abandons a refutation of a piece of conventional wisdom about the rewards of vice and virtue. The chapter on writing prologues (XVI,1) counters the description of the pains of the author with the emoluments afforded to the critic and reader in these prolegomenous essays. A form of refutation is the base of the chapter "A Comparison between the World and the Stage" in which the narrator turns the conventional simile around to compare the world and the audience (VII,1).

The strategy of reversal of meaning or tone is also used on occasions when Fielding employs the maxim:

17. There are a set of Religious, or rather moral Writers, who teach that Virtue is the certain Road to Happiness, and Vice to Misery in this World. A very wholesome and comfortable Doctrine, and to which we have but one Objection, namely, That it is not true. (XV, 1, 783)
18. Nobody has ever questioned the rules of the unity of Time or Place, or the Structure of the Drama in five Acts. . . . Upon all these Occasions, the World seems to have embraced a Maxim of our Law, viz. *Cuicumque in Arte Sua Perito*, etc. . . . In such Cases, therefore, we are apt to conclude there are sound and good Reasons at the Bottom, tho' we are unfortunately unable to see so far. (TJ,V,1)

In traditional rhetoric maxims, aphorisms and generalisations are endowed with the coercive power of conventional wisdom and accepted opinion. Fielding, however, expresses scepticism about the value of received wisdom and the influence of untested and partial opinion. A recurring theme in Tom Jones is the misconceptions and miscarriages of justice brought about by uninformed opinion and evidence distorted by self-interest. The accusation, trial and condemnation of Partridge for adultery (II,4-6) is based entirely on idle gossip in the chandlers' shop, the misinterpretation of signs by

Mrs. Partridge and local witnesses, the manipulations, motivated by self-interest, of Wilkins and Captain Blifil, circumstantial evidence and Allworthy's failure to perceive the unreliability of Mrs. Partridge's representation of the injuries she sustained at her husband's hands.

Interpolated between Partridge's trial by public opinion and trial by Allworthy is a conversation in which Captain Blifil "with great Learning, proved to Mr. Allworthy, that the Word 'Charity' in Scripture, nowhere means Beneficence, or Generosity".<sup>14</sup> The speeches of both men have the same stylistic qualities of eloquence and syntactic balance, but they illustrate the difference between honest and dishonest argument. The captain's plea for faith without works exploits a characteristic human weakness, the tendency to allow a generous impulse to be stifled by two or three instances of ingratitude from the recipients. He extends this to the possibility that generosity, by rewarding the undeserving, may be encouraging vice. Allworthy is not taken in by the captain's specious reasoning. He calls in question both the premisses: "As to the Apprehension of bestowing Bounty on such as may hereafter prove unworthy Objects, because many have proved such; surely it can never deter a good Man from Generosity"; and the fallacious inductive logic: "surely it is unfair to argue such universal Depravity from a few vicious Individuals; nor was this, I believe, ever done by a Man, who upon searching his own Mind found one certain Exception to the general Rule".

The narrator endorses Allworthy's position by the structure of the dialogue, answer following objection, and by repeated

attestations to Allworthy's integrity. His faith is supported by good works; his lectures are founded in acts of beneficence; his words are consonant with his belief and his deeds. The irony implicit in the debate and the following events is that Allworthy, a morally upright man and skilled in oratory, fails as a judge of human nature. The narrator's distancing of himself from Allworthy, by allowing the reader to judge from the overall pattern of events, marks the degree of Fielding's separation from the classical rhetorical tradition. The ancient critics, says Scaglione (1-2), had a myopic view of composition: the focus of their attention was the micro-structures of the clause and sentence, not the macro-structure of the discourse; but Fielding, conscious as he was of the importance of the right words in the right relationships, also uses the larger structures of the discourse to invite the reader to perceive distinctions and to enhance his meaning.

## NOTES TO CHAPTER III

<sup>1</sup> The catalogue is reprinted by Hugh Amory in volume 7 of Sale Catalogues of Libraries of Eminent Persons, 123-158.

<sup>2</sup> (Tom Jones, 490, note 2).

<sup>3</sup> 80. All the quotations cited in the text are from the translation of Horace's Ars Poetica by T. S. Dorsch in Classical Literary Criticism.

<sup>4</sup> The quotations from Cicero and Quintilian are cited from the translations of parts of their works by M. Winterbottom in the collection, Classical Literary Criticism.

<sup>5</sup> It is not known who Demetrius was. Russell and Winterbottom say that the work was probably ascribed to Demetrius of Phaleron because of its Peripatetic sympathies, but internal evidence suggests the first century B.C. as the most likely period of its composition (172).

<sup>6</sup> I am thinking particularly of the studies by Croll (1929) and Williamson (1951), which focus on the formal characteristics of the essay style. More recent historical studies of the English novel by Davis (1983) and McKeon (1987) look at the way cultural and political factors influence the doctrines of and preferences in prose style.

<sup>7</sup> Leonard Welsted, in a "Dissertation concerning the Perfection of the English Language" (1724), also attributes the fashion for brevity to the influence of the French:

A late very popular Author has, I own, carried the Essay-Turn of Writing to a great Height, and left behind him fine models of a terse and chaste Diction; his Defect, if he has any, seems to be that he lies too much in courte Sentences, that do not run cleverly into one another, and are not so connected as to depend naturally enough together . . . which is the Vice of the French Writers. (Durham, 355-395)

<sup>8</sup> Evelyn, drawing up a programme for the proposed academy "for the polishing of the English Tongue" in 1689, wrote that "there would be some regard had to the well-sounding and more harmonious words, and such as are numerous and apt to fall gracefully into their cadences and periods" (Williamson, 305). Hughes also says: "The Style of Sir William Temple is very harmonious and sweet, full of Spirit, and Raciness of Wit, to use a Word of his own" ("Of Style" 83).

<sup>9</sup> When Thomas Sprat praised Cowley's essays because "they are written in a lower and humbler style than the rest, and as an unfeigned Image of his Soul", he was defending the familiar style against the charge of impropriety (Williamson, 313-4).

Bacon also used this image of language as a reflection of the mind in his description of the "mode of probation". In order to convey the knowledge necessary for further scientific and philosophical advances, "a man may revisit and descend into the foundations of his own knowledge and consent; and so transplant it into another, as it grew in his own mind" (The Advancement of Learning 140-141).

<sup>10</sup> Glenn Hatfield (1968) suggests that Locke's theory that the arbitrariness of the relationship between the word and what it signifies places responsibility on society to use words carefully and preserve their meaning significantly influenced Fielding's critique of contemporary misuse of language, expressed, for instance in the "Essay on Conversation" and fourth number of the Covent Garden Journal. But Hatfield suggests, rightly I think, that "what Fielding 'took' from Locke . . . was not a systematic philosophy of words so much as a working

rationale of his own intuitive concerns about language, and these were all directed to the practical questions of its imperfections and abuse" (43).

<sup>11</sup> The way of speaking that Dryden had in mind was, of course, not that of the "Artizans, Countrymen and Merchants" (Sprat, xx), but rather the gentleman whose conversation had been refined by the influence of the court (175).

<sup>12</sup> W.K.Wimsatt (1941/1972?, 125) suggests that for Johnson "cadence means putting the emphasis at the end of the sentence" a notion which conforms with the classical theory of the formal properties of the period, and implicitly acknowledges the rhetorical and psychological factor of salience.

<sup>13</sup> Williamson in The Senecan Amble (56) quotes these paragraphs from Hugh Blair's Lectures on Rhetoric (1761), which seem to reflect a trend away from the 'loose' sentence and towards an opposition of periodic and curt:

The style periodique is where the sentences are composed of several members linked together, and hanging upon one another; so that the sense of the whole is not brought out until the close. This is the most pompous, musical and oratorical manner of composing. . . .

The style coupe is where the sense is formed into short, independent propositions, each complete within itself. . . . This is very much like the French method of writing and always suits gay and easy subjects.

<sup>13a</sup> Fielding himself discusses the notion of contrast as a key to knowledge in Tom Jones, V, 1, 212.

<sup>14</sup> The dialogue between Allworthy and Blifil occurs in Tom Jones, II, 5, beginning "He was one Day engaged with Mr. Allworthy in a Discourse on Charity . . . ." (93) and ending "one certain Exception to the general Rule" (97).

#### IV. THE DEVELOPMENT IN THE ESSAY STYLE

The kinds of semantic relations that have been observed in the essay prose of Joseph Andrews and Tom Jones, the preference for the illustrative, combined with, but in a greater proportion to, the deductive, is a consistent feature of Fielding's style. However, even within the two novels which have been the focus of the discussion thus far, a changing contour in the patterns of the syntax is discernible. The first half of the eighteenth-century saw, as I have shown in III.1 above, a new trend in the critical precepts and the practice of certain influential writers. The development in Fielding's prose, which will be traced in the first part of this chapter, may reflect the prevailing neo-classical critical values. Alternatively, and more significantly for a study of his novels, it can be read as a sign of Fielding's philosophical and artistic development. The implications of his later stylistic preferences, both for the authorial stance in his novels and for the representation of fictional characters and events, will be considered in part 2.

##### IV.1 WORD ORDER AND TONE

Rather than appearing in a set of discrete stages marked by the boundaries of the novels, the new patterns in Fielding's style seem to evolve gradually over the fifteen or sixteen years from his early forays into journalism and the first two novels, Joseph Andrews and Jonathan Wild, to the work published posthumously in 1755, The Journal of a Voyage to Lisbon. Battestin suggests in his introduction to Tom Jones that the period of composition of the work lasted several years, the first six books probably being completed in the first half of 1745,<sup>1</sup> and

the writing of the last two-thirds being delayed by the Jacobite Rebellion until nearer publication date in 1749 (xxxv-xlii). If this was so, it is not impossible that there should have been a gradual infiltration into the prose of Tom Jones of characteristics of style and tone that are closer to those of Amelia than Joseph Andrews.

A count of clause structures gives some support to the hypothesis of a gradual development in the style of the essay chapters from the beginning of Joseph Andrews to the initial chapter of Amelia.<sup>1a</sup> But the sum of the stylistic effects is too complex to be accounted for by quantification. Differences consist in new markers of emphasis and patterns of ordering, as well as the inclusion or exclusion of features of style. These changes can best be demonstrated by the analysis and comparison of a selection of passages illustrating not only the chronological progression but also the varieties of discourse mode and register.

In the passages chosen for analysis in this chapter, Fielding comments on a number of topics of interest to the writer. He discusses the importance of stylistic embellishment to enliven the narrative; he introduces his ideas on aspects of narrative technique, such as the handling of time and the denouement of a 'comic' plot; and he reflects on the attitudes of readers and critics. To emphasise both the consistency of his literary concerns and the development in his style, I have included, as well as passages from the novels, extracts from essays that represent the span of Fielding's career as a writer from 1738 to 1754.

In the following pair of extracts the narrator uses a similar technique, justifying the introduction of chapter boundaries and prolegomenous essays, by citing their advantages to the lazy reader, and simultaneously teasing a response from his reader. Despite the revival of theme and strategy in the second passage, there is a change in tone, which can be described in terms of lexical and syntactic features.

1A. <sup>a</sup>There are, besides these more obvious Benefits, several others which our Readers enjoy from this Art of dividing; <sup>b</sup>tho' perhaps most of them too mysterious to be presently understood, by any who are not initiated into the Science of *Authoring*. <sup>c</sup>To mention therefore but one which is most obvious, it prevents spoiling the Beauty of a Book by turning down its Leaves, a Method otherwise necessary to those Readers, who, <sup>d</sup>(tho' they read with great Improvement and Advantage) are apt, when they return to their Study, after half an Hour's Absence, to forget where they left off.

(Joseph Andrews, II, 1, 79)

1B. <sup>a</sup>Again, the indolent Reader, as well as Spectator, finds great Advantage from both these; <sup>b</sup>for as they are not obliged either to see the one or read the others, and both the Play and the Book are thus protracted, by the former they have a Quarter of an Hour longer allowed them to sit at Dinner, and by the Latter they have the Advantage of beginning to read at the fourth or fifth Page instead of the first; <sup>c</sup>a Matter by no

means of trivial Consequence to Persons who read Books with no other View than to say they have read them, a more general Motive to reading than is commonly imagined; <sup>d</sup>and from which not only Law Books, and Good Books, but the Pages of Homer and Virgil, of Swift and Cervantes have often been turned over.

(Tom Jones, XVI, 1, 833)

The weightier tone of 1B is partly attributable to expressions such as 'Persons who read Books with no other View than to say they have read them' (c), which is generalised and more imposing than the reference to 'Readers who . . . are apt . . . after half an Hour's Absence to forget where they left off' (c), (d). A difference is also perceptible in the syntax. Though in both extracts the characteristic structures of the loose sentence occur, and are used to add ironic commentary, the linearity of the second extract (main clause (a) + explanation (b) + appositives (c) and (d)) is more formal and logical (in the sense of proceeding step by step through the sequence of ideas) than the apparently unplanned juxtaposition of clauses in the first. The rhetorical importance of order, of thematic organisation, is emphasised by the initial focus in (1B) on "the indolent Reader", and the linking of sentence members with conjunctions, 'for' in (b), 'and' in (d), that articulate the semantic relations between the ideas/propositions (see II.1.1 above). Thematic organisation in the passage from Joseph Andrews brings into focus expressions which would be appropriate to a moderately formal spoken discourse, where the speaker builds on what he has already said: the existential clause (a), the

connective 'to mention but a few' (c), and the parenthetical concessional clauses, (b) and (d), introducing antithetical notions which qualify the initial statement. Although there is a pattern in the sequence, the paragraph has more of the freedom of the structure of speech than the related extract from Tom Jones. Finally the second passage is weighted not only by examples of various kinds of books, but also by the formal parallelism of the antitheses in (b) and (d); whereas in the earlier passage, the antitheses are inserted in parenthetical structures, forming part, in effect, of the spontaneity of the discourse.

The first two extracts illustrate discourse in which the interpersonal function is prominent, and suggest a movement from the arbitrary ordering of sentence parts (characteristic of the 'conversational' prose of Joseph Andrews) to a more deliberate or logical arrangement. In the following two passages Fielding justifies stylistic embellishment in narrative prose. The first extract is taken from the fourth prefatory essay in Tom Jones, which is laconically entitled "Containing five Pages of Paper", and includes a number of diverting analogies to illustrate the purpose of such ornamental devices as that which precedes the introduction of Sophia. The second extract is from the preface to The Journal of a Voyage to Lisbon:

2A.       <sup>a</sup>That our Work, therefore, might be in no Danger <sup>b</sup>of being likened to the Labours of these Historians, <sup>c</sup>we have taken every Occasion of interspersing through the whole sundry Similes, Descriptions, and other kind of poetical Embellishments. <sup>d</sup>These are, indeed, designed <sup>e</sup>to supply the Place of the said Ale, and <sup>f</sup>to refresh

the Mind, <sup>g</sup>whenever those Slumbers <sup>h</sup>which in a long Work are apt to invade the Reader as well as the Writer, shall begin to creep upon him. <sup>i</sup>Without Interruptions of this Kind, the best Narrative of plain Matter of Fact must overpower every Reader; <sup>j</sup>for nothing but the everlasting Watchfulness, <sup>k</sup>which Homer hath ascribed to Jove himself, can be Proof against a News-Paper of many Volumes. (Tom Jones, IV, 1, 151)

2B. <sup>a</sup>To render his relation agreeable to the man of sense, <sup>b</sup>it is therefore necessary <sup>c</sup>that the voyager should possess several eminent and rare talents; <sup>d</sup>so rare indeed, that it is almost wonderful <sup>e</sup>to see them ever united in the same person.

<sup>f</sup>And if all these talents must concur in the relator, <sup>g</sup>they are certainly in a more eminent degree necessary to the writer: <sup>h</sup>for here the narration admits of higher ornaments of stile, <sup>i</sup>and every fact and sentiment offers itself to the fullest and most deliberate examination. (184-185)

Similarities in the syntax of the two passages are quite striking: the initial adverbial clauses of reason, the explanatory clauses (j) in 2A and (h) in 2B; coordinate structures elaborating the idea (e) in 2A, (h) in 2B; and the comparative (h) in 2A and correlative (f) and (g) in 2B. The same kind of oppositions are made in both extracts: between the writer and the reader, and the biographer and other kinds of narrator. But the second passage is more sombre, and weightier than the first. The spontaneity of the parenthetical non-restrictive,

'those Slumbers which in a long Work are apt to invade the Reader as well as the Writer', is absent from the appositive, 'so rare, indeed, that it is almost wonderful to see them united in the same person', which is appended, a solemn afterthought, to the main clause, but so closely linked, both lexically and by its emphatic function, that there is nothing extraneous about it. The syntactic and imaginative freedom of the extract from Tom Jones gives way on the whole to the measured pace of the paired phrases and clauses represented in (f) to (i) in the later passage.

The difference in tone is enhanced by the ways in which in each extract Fielding translates theory into practice. Extended metaphor, literary allusion and the joyous combination of the images of watchful Jove and tedious newspapers embellish the exposition in 2A with a wealth of extrinsic images. The ornamentation of the second passage lies in the pairing and balancing of phrases, and in comparisons that emphasise difference of degree between like things and people.<sup>2</sup>

Many analogies in the essays in the middle portion of Tom Jones depict the relationship between an author and the injudicious critic. In Book X, chapter 1, the narrator likens himself facetiously to the Creator, whose masterplan should be accepted as coherent and complete, in spite of seeming discrepancies. In "A Crust for the Critics" (XI, 1), he appeals to the reader to try to imagine the fondness that an author bestows on his offspring, the child of his mind and imagination, brought so laboriously to birth. The "Farewel to the Reader" (XVIII, 1), though he takes leave of his fellow-travellers in a spirit of conciliation, again raises the spectre of the author's

vulnerability to attacks by critics unsympathetic to his literary ideals.

The following passages from The Champion, No. 5 of 27 Nov. 1739, and Book XI of Tom Jones illustrate his growing abhorrence of what he deemed irresponsible criticism. In each extract he shifts into a more formal and serious register than that of the immediately preceding paragraph. But the tolerance of The Champion essay has changed to a magisterial severity in the later passage. In the earlier essay he begins by likening the author to the retired soldier, both professionals who derive their living from 'fame', both vulnerable to the whims of the arbiters of public opinion.

3A.     <sup>a</sup>This is a Cruelty <sup>b</sup>of which all the good Writers, from the Days of Horace to the present Time, have complained, <sup>c</sup>and for which bad Authors have in all Ages been stigmatised; <sup>d</sup>some of whom, like the Wretch who burnt the Temple at Ephesus, have been immortalized for their Infamy, <sup>e</sup>and owed such their Immortality, to those very Poets whom they have traduced. <sup>f</sup>Thus Virgil hath recorded the Names of Maeuius and Bavius; <sup>g</sup>and thus Pope <sup>h</sup>(whose Works will be coeval with the Language in which they are writ) hath condescended to transmit to Posterity many Heroical Persons, <sup>i</sup>who, without his Kind Assistance, would have never been known to have dared lift their Pens against the greatest Poet of his Time. <sup>j</sup>Bad Writers therefore seem to have a Sort of prescriptive Privilege to abuse good ones; <sup>k</sup>in which I the rather indulge them for the

great Inoffensiveness thereof; <sup>1</sup>such Calumny being seldom read, and never believed. (Criticism, 63)

In this passage from the essay "A Crust for the Critics" the slanderous critic is likened to the poisoner:

3B.       <sup>a</sup>Vice hath not, I believe, a more abject Slave;  
<sup>b</sup>Society produces not a more odious Vermin; <sup>c</sup>nor can the Devil receive a Guest more worthy of him, nor possibly more welcome to him, than a Slanderer. <sup>d</sup>The World, I am afraid, regards not this Monster with half the Abhorrence which he deserves, <sup>e</sup>and I am more afraid to assign the Reason of this criminal Lenity shewn towards him; <sup>f</sup>yet it is certain that the Thief looks innocent in the Comparison; <sup>g</sup>nay, the Murderer himself can seldom stand in Competition with his Guilt: <sup>h</sup>For Slander is a more cruel Weapon than a Sword, <sup>i</sup>as the Wounds which the former gives are always incurable. <sup>j</sup>One Method, indeed, there is of killing, <sup>k</sup>and that the basest and most execrable of all, <sup>l</sup>which bears an exact Analogy to the Vice here disclaimed against, <sup>m</sup>and that is Poison. <sup>n</sup>A Means of Revenge so base, and yet so horrible, <sup>o</sup>that it was once wisely distinguished by our Laws from all other Murders, in the peculiar Severity of the Punishment. (Tom Jones, XI, 1, 567-568)

The differences in the syntactic patterns in these two passages can be indicated quantitatively. The following table shows the relative proportion of the types of clauses:

<u>Clause</u>	<u>The Champion</u>	<u>Tom Jones, XI, 1</u>
main	20%	50%
non-restrictive	35%	4.5%
relative	15%	9%
non-finite	30%	14%
comment		9%
adverbial		9%
noun		4.5%

The figures represent quite well the movement from the more additive syntax of the earlier piece towards a wider range of clause structures, and the greater proportion of independent clauses, suggesting a more emphatic kind of parallelism, in the second. The interesting feature to emerge from the comparison of the two passages is the development in the patterns of structures indicating emphases. In the passage from The Champion the idea expressed in the initial main clause in each sentence is added to and developed through the following coordinate, appositive and non-restrictive or restrictive relative clauses, as Fielding traces historical instances of abusive criticism and the retaliation of the victims.

The primarily 'conversational' syntax of this piece is not artless, nor without repeated grouping and opposition of ideas, whereby the passage achieves its force. The parallelism in the coordinate relative clauses (b) and (c) heightens the lexical opposition of 'good writers' and 'bad authors'. Coordination and lexical repetition enhance the ironic reference in (d) and (e). The names of Virgil and Pope, ancient and modern, are brought into a parallel relation by syntactic coordination; and the repeated structures of head noun and non-restrictive clause (g),

(h) and (i) emphasise the opposition of Pope and the many heroic persons who have traduced and in turn been pilloried by him. The opposition of bad and good writers is repeated lexically and syntactically in (j). The paragraph concludes with the mild flourish of the parallel non-finite clauses.

The structure of the loose sentence, which unwinds from a key point in the initial clause, is replaced in the second passage by a different kind of architecture. Parallelism both syntactic and semantic is emphasised by the asyndeton and repetition of independent clauses in the first sentence. The emphasis is heightened by the repetition of phrases referring to the topic - 'Slave', 'Vermin', (devil's) 'Guest', 'Slanderer' - in the final position in the clause; and the exposure of the new topic, theme and subject, unencumbered by conjunction, adverbial or modifiers in initial position. Periodicity, the building up to a final climax, is not a feature of the sentence structure in this passage, in spite of its emphatic tone. Parallelism makes the first sentence very forceful. Other devices build towards a semantic climax: lexis and metaphor take the reader through a series of increasingly emotive expressions, from 'Vice' to 'Poison'; the chain of expressions of comparison and degree, enhanced by such lexical repetition as 'more worthy' 'more welcome' (c), 'I am afraid' 'I am more afraid' (d) and (e), 'the Thief looks innocent in the Comparison' (f) 'the Murderer himself can seldom stand in Competition with his Guilt' (g); the passage culminates in a series of superlatives, unusual and therefore unusually emphatic, for Fielding. A final, and conspicuous, signal of emphasis is the inversion of word order in the clause,

which allows marked thematisation and enhances the repetition and rhythmic parallelism:

The World, I am afraid, regards not . . .  
     and I am more afraid to assign the Reason . . .  
 One Method, indeed, there is of killing,  
 and that the basest and most execrable of all, . . .  
 and that is Poison.  
 A Means of Revenge so base                   (no main verb)  
     and yet so horrible . . .

The comparison of these passages emphasises the shift from the additive syntax of the earlier work to the much more deliberate composition of the later prose: the passage on slander not only marches in rhythmic measure, it utilizes all the psycholinguistic characteristics of the salient initial and final positions and the emphatic potential of interruption of normal word order.

The passages concerning the practices of critics seem to reflect a personal emotion, Fielding's sensitivity to what he saw as repeatedly uninformed and ill-considered attacks on his work. But the strength of his rhetoric also derives from his conviction that scholarship, judgement and insight are qualities essential to the writer, and therefore required in some measure from those who presumed to judge others' work. Such an attitude is consistent with his strongly expressed views that honest and careful use of language is in the interests of society. Bad criticism ultimately can only be harmful to writers and readers alike.

Although it might seem logical to look at beginnings first, I have delayed comparing the initial paragraphs of Joseph Andrews, Tom Jones and Amelia, partly because their differences underline the contour of progression, and partly because the

passages highlight features which will be discussed in later sections of this study. I have reproduced the opening paragraphs of Joseph Andrews for the convenience of my reader. But to avoid repetition of the analysis, my comments will be focussed on the beginnings of the other two novels.

4A. It is a trite but true Observation, that Examples work more forcibly on the Mind than Precepts: <sup>b</sup>And if this be just in what is odious and blameable, it is more strongly so in what is aimiable and praise-worthy. <sup>c</sup>Here Emulation most effectually operates upon us, <sup>d</sup>and inspires our Imitation in an irresistible Manner. <sup>e</sup>A good Man therefore is a standing Lesson to all his Acquaintance, <sup>f</sup>and of far grater Use in that narrow Circle than a good Book.

<sup>g</sup>But as it often happens that the best Men are but little known, <sup>h</sup>and consequently cannot extend the Usefulness of their Examples a great way; <sup>i</sup>the Writer may be called in aid to spread their History farther, <sup>j</sup>and to present the amiable Pictures to those <sup>k</sup>who have not the Happiness of knowing the Originals; <sup>l</sup>and so, <sup>m</sup>by communicating such valuable Patterns to the World, he may perhaps do a more extensive Service to Mankind than the Person <sup>n</sup>whose Life originally afforded the Pattern. (Joseph Andrews, I, 1)

4B. <sup>a</sup>An Author ought to consider himself, not as a Gentleman who gives a private or eleemosynary Treat, but rather as one who keeps a public Ordinary, at which

all Persons are welcome for their Money. <sup>b</sup>In the former Case, it is well known, that the Entertainer provides what Fare he pleases; and tho' this should be very indifferent, and utterly disagreeable to the Taste of his Company, they must not find any Fault; <sup>c</sup> nay, on the contrary, Good-Breeding forces them outwardly to approve and to commend whatever is set before them.

<sup>d</sup>Now the contrary of this happens to the Master of an Ordinary. <sup>e</sup>Men who pay for what they eat, will insist on gratifying their Palates, however nice and whimsical these may prove; <sup>f</sup> and if everything is not agreeable to their Taste, will challenge a Right to censure, to abuse and to d--n their Dinner without Controul.

(Tom Jones, I, 1)

- 4C. <sup>a</sup>The various Accidents which befel a very worthy Couple, after their uniting in the State of Matrimony, will be the Subject of the following History. <sup>b</sup>The Distresses which they waded through, were some of them so exquisite, and the Incidents which produced these so extraordinary, that they seemed to require not only the utmost Malice, but the utmost Invention which Superstition hath ever attributed to Fortune: <sup>c</sup> Tho' whether any such Being interfered in the case, or, indeed, whether there be any such Being in the Universe, is a Matter which I by no Means presume to determine in the Affirmative. <sup>d</sup>To speak a bold Truth, I am, after much mature Deliberation, inclined to suspect, that the Public Voice hath in all Ages done

much Injustice to Fortune, and hath convicted her of many Facts in which she had not the least Concern. <sup>e</sup>I question much, whether we may not by natural Means account for the Success of Knaves, the Calamities of Fools, with all the Miseries in which Men of Sense sometimes involve themselves by quitting the Directions of Prudence, and following the blind Guidance of a predominant Passion; <sup>f</sup>in short, for all the ordinary Phenomena which are imputed to Fortune; <sup>g</sup>whom, perhaps, Men accuse with no less Absurdity in Life, than a bad Player complains of ill Luck at the Game of Chess.

(Amelia, I, 1)

Diction, metaphor, sentence structure and the kind and degree of subjective intrusion contribute to the shift from the insouciant tone of the earlier novels to the sombreness of the first paragraphs of Amelia. The dominating motif in the first chapter of Joseph Andrews is the efficacy of example. The motif is treated seriously in justifying the function of the writer as the purveyor of the example of the model man for the benefit of the public, and ironically in justifying the parodic origin of the history of Joseph Andrews. The structuring principle of this chapter is likeness and contrast. The narrator of Tom Jones exchanges theory for the exuberantly extended metaphor of the tavern-keeper, figuring his relationship with his guests and their mutual obligations, and the presentation of the dish, human nature, to be served up both plain and garnished. In Amelia the analogy between art and life seems to the author to be appropriate to emphasise the unremitting endeavour required in

the perfecting of either. The principle, that the end of pleasure is moral improvement, introduced so light-heartedly as an aphorism in Joseph Andrews, is solemnly reaffirmed at the end of this chapter.

Parallelism, both semantic and structural, is the foremost characteristic of the syntax in the opening paragraph of Tom Jones. The sentence structure seems to combine the stylistic effects of the additive syntax of Joseph Andrews with the more pervasive parallelism of Amelia. There is more variation in structure and sentence length than is allowed by the recurring pattern of coordination in the prose of Joseph Andrews. Its lightness and wit derive as much from parallelism without end-weight (see II.1.2 above) as from the exploitation of the culinary metaphor. The main clause initiates each sentence. The emphasis of repetition at the end of the paragraph in 'to censure, to abuse and to d--n their Dinner' is counterpoised by the frivolity of the metaphor. This exordium seems to have attained the classical golden mean, of balance combined with informality, and variation without loss of coherence.

The sentence structure of the first paragraph of Amelia exhibits the weightier parallelism and emphatic word order that mark the passage on slander from Tom Jones. The parallel structure and the interruption of the S-V-O order by the post-modifying clauses in the first two sentences thrust the emphasis onto the initial and final sentence elements, foregrounding not the task of the author, but the subject of the work:

<sup>a</sup> **The various Accidents** which befel a very worthy Couple, after their uniting in the State of Matrimony, **will be the subject of the following History.**

Subordination, which allows the perception of a hierarchical ranking of clauses, contributes to the focus on the subject of the main clause. There is much less ranking of clauses and no such interruption of the S-V-O order in the passage from Joseph Andrews, where the conjunctions and coordination enhance the flow of successive ideas.

Whereas the comparisons in the Joseph Andrews extract add an elaborative pause to the end of each paragraph; in Amelia both the interpolations and a tendency towards a more periodic sentence structure serve to move the weight of emphasis towards the end of sentences and sentence members. Parallel structure enhancing both semantic similarity and antithesis also lends weight, a kind of deliberative emphasis through the balancing rather than the addition of the ideas expressed. For example in the second sentence a battery of carefully matched and sculptured clauses is built up, which does not lose its impact when the sentence concludes with an afterthought in the concessive clause, perhaps because the energy is maintained through the internal parallelism of the indirect questions. A rough schematic representation of the sentence allows one to visualise this structure:

The Distresses . . . were some of them so exquisite,  
 which they waded through  
 and the Incidents . . . so extraordinary,  
 which produced these  
     that they seemed to require  
       not only the utmost Malice,  
       but the utmost Invention,  
       which Superstition hath ever attributed to Fortune:  
       Tho' whether any such Being interfered in the Case,  
       or, whether there be any such Being in the Universe,  
       is a Matter  
           which I by no Means presume to determine  
                                   in the Affirmative.

While coordination, comparatives and semantically coordinate clauses, such as appositives, the vehicles of parallel and antithetical ideas, are still hallmarks of Fielding's prose, his mature style is marked by more deliberate effects of word order and arrangement. The structuring principles of his syntax in the "Exordium" of Amelia are euphony, which is both aesthetic and expressive, and an arrangement of words in clauses and clauses in sentences, which enhances the seriousness of the exposition by appearing to follow the rational ordering of logic, and exploits the emphatic potential of departure from the normal S-V-O word order. He does this not by parodying extemporaneous thought, as in the earlier discursive prose, but by giving full weight to the hierarchical ranking of propositions in the structure of his discourse. He has become less conversational and more neo-classical.

Tone in the later prose is also affected by the instantiation of the element of subjectivity in the text (see II.1.4). The task of pleasing the reader, the narrator implies in the first paragraph of Tom Jones, can be as thankless as the innkeeper's job of satisfying critical guests. But he does not appear to be troubled by uncertainty about his own perceptions in this extract. His voice is confident and assured. The reference of 'an Author' is general, non-specific, postulating the narrator, as in Joseph Andrews, as a professional man as much as an individual seeker. The modals in this passage are deontic, not epistemic, expressing obligation, not doubt, and the sense of obligation is continued in the non-modal verbs: 'Good-Breeding forces them' (c), 'Men . . . will insist' (d).

In Amelia, following the initial focus on the subject of the novel, thematic elements begin to draw attention to the narrator's cognitive and reflective presence, introducing in the indirect questions and the delayed main clause of 2b, a subjective element, which is present only in a more impersonal form in the references to the function of the writer in the first chapters of the other two novels. Further the subjective intrusions, the unanswered questions, the adjective in the disjunct, "to speak a bold Truth", and the cognitive verbs, convey a tentativeness, an epistemic doubt, that is not apparent in the other initial chapters.<sup>2a</sup>

It would of course be naive to take the narrator's doubts about the efficacy of fortune at face value. The covert message is that Fielding's experience of humanity has been too sobering to allow him any longer merely to laugh at the self-deceptions of the public and the individual. The effect of his experience is felt in the change in tone that I have traced. This attitude also has implications for Fielding's narrative technique. The timely or untimely interference of fortune, the unexpected or lucky accidents that gave impetus to the plot in the earlier novels, may no longer be available to Fielding the novelist (see V.1 and V.4 below). The question of causality is one of the themes that he returns to in the narrative of Amelia (and will be discussed in VII.5).

The characteristics that appear in the later prose are the preference for the cogent rhetorical arrangement of ideas to follow the hierarchy of logical thought, a greater tendency towards balance and euphony, a movement towards periodicity and

end-weight in sentence structure, and a pattern of inversion or interruption of the S-V-O order that highlights the topic or subject of the clause, rather than deviously introducing extraneous or conflicting ideas. All these features are part of a movement away from the 'conversational' and additive structures, the artful artlessness and ironic interpolations that characterise Joseph Andrews.

The development in stylistic patterning, demonstrated in the analysis of these passages, suggests two lines of thought. The development keeps pace with the changing critical criteria for 'good' prose adopted by Fielding's contemporaries. Johnson, we recall, admired the ease and elegance of the Spectator prose, which had served as a model for many of Addison's contemporaries. But he regarded Addison's style as too conversational, especially in the use of connectives (see II.2.1 above). He eloquently recommended harmonious syntax as an enhancement of the moral and didactic function of literature. George Campbell, as we saw in III.1 above, shared Johnson's preference for asyndeton and admired the force of the period, as opposed to the diffused energy of the loose sentence, considering the former appropriate for the serious purpose of the philosopher and the historian. Fielding's essay prose, in its later, more logical, emphatic and euphonious form, is in accord with the prevailing mood, and demonstrates his ability to harness the structures of the English language in varied and powerful ways in the service of his literary aims.

The second question, the effect of the stylistic changes on the expression of the mediating voice of the narrator and his

attitude towards his fiction and the art of writing, takes us into discussion of Fielding's narrative style, which will be the subject of the last three chapters of this thesis. The narrator, who establishes himself in the prefatory essays in the novels, is so strongly defined and the reader so frequently invoked that Wayne Booth likens their "growing intimacy" in Tom Jones to "a kind of sub-plot" with a dénouement of its own in the introductory chapter to the final book (216). The ontological status of the narrator in fiction, however, is more problematic than the comparison above suggests. Since the narrator's style and attitudes will be central to my discussions of the 'dialogic' (in the Bakhtinian sense) nature of the Fielding's narrative prose and of his theory of fiction, it is worth pausing over some of the theoretical questions concerning the narrating persona, and illustrating them with the last set of extracts from the essays.

#### IV.2. THE NARRATOR, THE READER AND THE FICTION

As the author writes, says Wayne Booth, "he creates not simply an ideal impersonal 'man in general' but an implied version of 'himself'" that is different from the implied authors we meet in other writers' works, and may differ between the different works of the same author (70-75). The relation between the real writer and the "ideal literary created version" of himself, who, Booth argues, is the sum of every choice - stylistic, tonal, attitudinal and structural - is clearly one of considerable psychological complexity; and the narrating figure in the text is treated with a good deal of ambivalence.

Narrative theorists have endeavoured to give more precision to the concept of the 'implied author'/narrator figure. Seymour Chatman (1978, 151) tries to capture the distinctions between the various levels in the fictional communicative situation by diagrammatically representing a relationship between six participants:

Real	[Implied	(Narrator)	(Narratee)	Implied]	Real
author	author			reader	reader

The problem with Chatman's scheme, as Shlomith Rimmon Kenan argues, is that in a novel such as Tom Jones, where the narrator is overtly represented in the text, the postulated 'implied author' is necessarily silent, occupying some indefinable position between the real author and the narrating persona. She prefers to think that the different kinds of narrator, first or third person for instance, are distinguished by their degrees of perceptibility, and she proposes an alternative scheme containing four participants, the real author and reader, and the narrator and narratee, of whom only the latter pair are represented in the text (86-89). The simpler scheme adequately encompasses the narrative situation in Fielding's novels, and I have followed Rimmon Kenan.<sup>3</sup>

The problem that continues to tease is how far the created figure in the text can be separated from, and where he (or she) interlinks with, the writer whose 'front' s/he is and whose attitudes and world-view s/he is embodying in some form. Franz Stanzel in his discussion of "The Authorial Novel" (1974, ch. 2) recognises the ambivalence inherent in the concept of the narrator, when he reminds us of the "indistinctness" of the "mode of existence" of the authorial figure in the narrative, who, in

his dual roles of "mask" of the author and narrator of the action, reaches simultaneously into the real world and into the created world of the characters (ch. II). Stanzel identifies certain qualities of the narrator in an "authorial novel" such as Tom Jones. The narrator stands "outside the realm of existence of the fictional world", for which he nevertheless wants to create the illusion of its being a 'real' world. This separation of the two realms of reality is achieved partially by the "narrative distance" that is created by the posteriority of the narration to the enactment of the events. Temporal distance allows the narrator to summarise, and implicitly select and evaluate his material, or to expand events into relatively unmediated scenes. His position external to the fiction gives him the freedom to intrude and comment with the wisdom of superior knowledge and insight on the actions, thoughts and feelings of his characters, and to assume as much or as little privileged knowledge as he chooses.

While stylistic analysis is not likely to resolve the ambivalence of the narrator's status, even if such a resolution were desirable, it can help to define him as he presents himself in the text, and show how his manner affects the representation of the fictional events. One of the characteristics of the narrator in Joseph Andrews is the way he emphasises the duality of his role by creating a replica of the extra-fictive context and the reader figure in the text. Second, both his mode of expression and the topics of the prefatory essays in this novel emphasise Fielding's interest in the writing of fiction. Both these features are illustrated in the two passages analysed

below. The linguistic forms through which the narrator's presence and type of involvement in the narrative are revealed are in large part those which were defined as the expressions of subjectivity (see II.1.4 above).

5. <sup>a</sup>There are certain Mysteries or Secrets in all Trades from the highest to the lowest, from that of Prime Ministering to this of Authoring, which are seldom discovered, unless to Members of the same Calling.

<sup>b</sup>Among those used by us Gentlemen of the latter Occupation, I take this of dividing our Works into Books and Chapters to be none of the least considerable. <sup>c</sup>Now for want of being truly acquainted with this Secret, common Readers imagine, that by this Art of dividing, we mean only to swell our Works to a much larger Bulk than they would otherwise be extended to. <sup>d</sup>These several Places therefore in our Paper,

which are filled with our Books and Chapters, are understood as so much Buckram, Stays, and Stay-tape in a Taylor's Bill, serving only to make up the Sum Total, commonly found at the Bottom of our first Page, and of his last. (II, 1, 78)

Fielding, writes Robert Alter, "repeatedly insists that a novel is something to be shared by a community of the discriminating" (1968, 31). This public and communal sharing of the literary experience is instantiated at the level of the discourse in the deictic categories of person and the tenses and adverbials by which the narrator signals his temporal and spatial relationship to the events recorded in the text, and controls the

orientation of the reader towards the fictional world.

In the passage above deictic expressions evoke the extra-textual context, directing the reader's attention between the ideas or objects external to the text and aspects of the text itself. The phrase in (a) 'from that of Prime Ministering to this of Authoring', slyly alludes both to the real-life historical context and Fielding's satirical attack on Robert Walpole in Jonathan Wild. Parallelism, both between the two noun phrases just quoted and between this and the preceding pair of phrases, emphasises not only the contrast, ironically anticipated in 'from the highest to the lowest', but also the proximity both psychologically and materially (in the text) of this business of authoring, as opposed to that of prime ministering. The repetition of demonstratives and semantically related noun phrases is emphatic; serving to keep the notion of 'authoring', and its concrete representation in the book in hand, namely Joseph Andrews, salient. The paragraph, rounded off with a typically self-deprecatory simile, moves the reader's attention back from "These several Places . . . in our Paper" to the tailor's bill in the world of trade.<sup>4</sup>

The participants are invoked as strongly as the extra-textual context. Starting from the chapter heading, "Of Divisions in Authors", the writer, the first-person communicator, and his work are foregrounded in the repetition of first person pronouns and possessives. Phrases, such as 'us Gentlemen', 'our Work', and the semantic reiteration in the noun phrases, 'Secrets in all Trades', 'this Art of dividing', repeatedly link the author/narrator with the ostensible topic of the discourse,

the art and practice of the writing. The narrator's use of the plural "we" and "our" alternately with "I" reflect a view of himself as both individual and member of a group. As he associates himself with his peers in the generalising of the references to authors, the act of writing becomes corporate and to that extent objectified. However, alternately with the reader, the 'I' of the discourse, in his capacity as either individual or member of the profession, is subject or agent of every one of the verbs of perception, speech or cognition in the passage. Presenting himself both as speaking subject and as related to the primary topic, the narrator assumes the role of subjective commentator as well as part of the object of the discussion, foregrounding both the writer and the act of writing.

This reflexivity is matched by the dual status of the 'reader' in this passage. The third person mode of address establishes a certain formality and generalises the notion of the addressee. The reader is given the character or category of definiteness by the article or the possessive 'our'. But his or her identity is not specified: it is usually the readership rather than the individual whom Fielding appears to have in mind. The third person address also objectifies the reader, distances him or her a little from the writer, someone to be talked about as well as talked to. A statement such as 'common Readers imagine' has a semblance of factuality; it describes a situation as well as hinting at a response.

Fielding's didactic intention is facetiously conveyed as the narrator stresses the respective roles of himself and the reader as initiator and receiver of the communication. But the embodiment

and concretisation of the act of communication in the linguistic features of the discourse serve the further purpose of emphasising the author's intention that the reader should be more than a passive receiver: he is expected actively to interpret and reconstruct the situations, both fictional and extra-fictional that are created in the discourse.

The balance that is thus instituted between the participants is consistent with the multiple parallels and balances in the style and structure of the novel. In the following sentence from the passage, for example, the opposition of competing perceptions and interpretations of reader and narrator is enhanced by the parallel structure of the main and principal subordinate clauses:

Now for want of being truly acquainted with this Secret, **common Readers imagine**, that by this Art of dividing, **we mean** only to swell our Works to a much larger Bulk. . .

The authorial strategy of replying to a strongly audible voice 'out there' is a recurring pattern in the essay prose. The emphasis on the hazards of communication, relayed through the verbs of perception and cognition, is felt more strongly in the following passage from the third prefatory essay in Joseph Andrews, in which Fielding solemnly declares his purpose in the work:

6.       <sup>a</sup>I shall now proceed to apply these Observations to the Work before us; for indeed I have set them down principally to obviate some Constructions, which the Good-Nature of Mankind, who are always forward to see their Friends' Virtues recorded, may put to particular parts.   <sup>b</sup>I question not but several of my Readers will

know the Lawyer in the Stage-Coach, the Moment they hear his Voice. <sup>c</sup>It is likewise odds, but the Wit and the Prude meet with some of their Acquaintance, as well as all the rest of my Characters. <sup>d</sup>To prevent therefore any such malicious Applications, I declare here once for all, I describe not Men, but Manners, not an Individual, but a Species. <sup>e</sup>Perhaps it will be answered, Are not the Characters then taken from Life? <sup>f</sup>To which I answer in the Affirmative; nay, I believe I might aver, that I have writ little more than I have seen. (III, 1, 168)

Bakhtin distinguishes the inherently 'dialogic' texture of novelistic prose from the articulation of statement and response, a device of rhetoric such as is represented in the passage above. But as a prelude to the discussion of the Fielding's narrative style in Joseph Andrews, it is interesting to note how consistently the articulation of a dialogue penetrates his discursive prose. Here it assumes the shape of strophe and antistrophe - its formality heightened by parallelism and thematic emphasis. The repeated conjunction of the functions of theme and grammatical subject in the first person pronoun 'I', in (a), (b) and (f) is a deviation from the pattern established in the earlier passage (5), whose artfulness and teasing is heightened by the strategy of diversifying the focus of theme and subject. In the latter extract (6), thematic sentence elements in (c), (d) and (e) sound a challenge and a response to the putative objections and interpretations, also thematically foregrounded, of the reading public. The pattern crystallises in

the question and answer of the fifth and sixth sentences:

"Perhaps it will be answered, Are not the Characters then taken from Life? To which I answer in the Affirmative". The play between subjectivity and objectivity, between the referential and the interpersonal, has subsided before the intensity of the author's wish to convince the audience of his purpose. The dialogue is the topic.

Parallelism in another aspect, in the repetition of the first person pronoun and performative verbs in initial position in the clauses, emphasises the element of subjectivity, the expression of the thinking, perceiving and ordering consciousness of the writer. The modals in this passage do not hint speciously at exaggerated levels of epistemic uncertainty. The element of self-questioning is not quite subdued by expressions of almost categorical certainty about the reader's motives and the intensity of the replication of modally weighted verbs: 'Nay, I believe I might aver, I have writ little more than I have seen'.

The foregrounding of the act of communication in these passages powerfully instantiates the extra-fictive context in the text, and emphasises the mediating consciousnesses of narrator and reader. There are additional effects that are pertinent to the representation of the fiction. Fielding's "most essential procedure as a novelist", writes Alter, "is constantly to enrich his fictional world by reminding us in different ways of the literary artifice through which that world comes into being" (1968, 31). The last two extracts selected for analysis in this chapter remind us of the artifice of the created world in Tom Jones, and show how the stylistic and tonal development that has

been observed is matched by a changing pattern in the narrator's expression of his relationship with the reader and of his attitude towards the fiction.

In the prefatory essay of the third book of Tom Jones, "Containing Little or Nothing", the narrator explains to the reader his intention to pass over periods in which nothing of importance to the history occurred. In the seventeenth essay, "Containing a Portion of Introductory Writing", he contemplates the situation of his characters and reflects on the problem of bringing the story to a credible close. The self-mockery implicit in these vacuous titles belies the importance to Fielding of the aspects of narrative technique with which the essays are concerned.<sup>5</sup>

At a glance the syntax of the first two paragraphs of each is seen to reflect the progression (demonstrated in IV.1) from the paratactic, 'conversational' structures of Joseph Andrews and the early Tom Jones chapters to the balance and hypotaxis of the latter part of Tom Jones and Amelia. (The first sentence of the second paragraph in Book III is remarkably similar lexically and syntactically to the second paragraph of Joseph Andrews, Book II.)

7A. <sup>a</sup>The Reader will be pleased to remember, that, at the Beginning of the Second Book of this History, we gave him a Hint of our Intention to pass over several large Periods of Time, in which nothing happened worthy of being recorded in a Chronicle of this Kind.

<sup>b</sup>In so doing, we do not only consult our own Dignity and Ease, but the Good and Advantage of the Reader:

<sup>c</sup>For besides, that by these Means, we prevent him from throwing away his Time, in reading either without Pleasure or Emolument, we give him at all such Seasons an Opportunity of employing that wonderful Sagacity, of which he is Master, by filling up these vacant Spaces of Time with his own Conjectures; for which Purpose, we have taken Care to qualify him in the preceding Pages.

<sup>d</sup>For Instance, what Reader but knows <sup>e</sup>that Mr. Allworthy felt at first for the Loss of his Friend, those Emotions of Grief, <sup>f</sup>which on such Occasions enter into all Men whose Hearts are not composed of Flint, or their Heads of as solid Materials? <sup>g</sup>Again, what Reader doth not know <sup>h</sup>that Philosophy and Religion, in Time moderated and at last extinguished this Grief? <sup>i</sup>The former of these, teaching the Folly and Vanity of it, and the latter, correcting it, as unlawful; <sup>j</sup>and at the same Time assuaging it, by raising future Hopes and Assurances which enable a strong and religious Mind to take Leave of a Friend on his Death-Bed, with little less Indifference than if he was preparing for a long Journey; and indeed with little less Hope of seeing him again. (III, 1, 116-117)

A closer analysis of the third paragraph in 7A shows how the narrator implicates the reader in the process of interpretation. After appealing to his sagacity (in the second paragraph), the narrator proceeds to delineate the reader's conjectures for him. He strategically foregrounds the reader's act of perception in the main clause (d) in the initial position in the sentence and

paragraph. The parallel initial clause of the next sentence (g) emphasises the foregrounding. Appropriately in a discursive essay and a passage dominated by the interaction of the participants, the narrative content is contained in the less salient embedded clause (e). But emphasis is further deflected from Allworthy's feelings by generalised reference to 'those Emotions of Grief' and the non-restrictive clause (f), which invokes the idea of the participation in such responses of all sensitive and compassionate people. The manoeuvre is repeated in the following sentence, where 'Philosophy and Religion' are raised to subject position in the first embedded clause (h); and the remainder of the paragraph consists in an elaboration of the moral and spiritual worth of these metaphysical attainments.

As the ironic note fades, sublimated to the didactic impulse in this paragraph, we are reminded of the shift of tone that differentiated the two extracts from Joseph Andrews (5) and (6). But here the passage from one mood to another takes place more subtly. In the paragraph following this one, which I regretfully omit for reasons of space, the mockery of hypocritical social behaviour is revived, as ironic parallels and oppositions highlight Mistress Bridget's mourning apparel and all the accessories dictated by "Custom and Decency".

What stylistic features distinguish the following extract from the above passage from Book III?

7B.       <sup>a</sup>When a comic Writer hath made his principal Characters as happy as he can; or when a Tragic Writer hath brought them to the highest Pitch of human Misery, they both conclude their Business to be done, and that

their Work is come to a Period.

<sup>b</sup> Had we been of the Tragic Complexion, the Reader must now allow we were very nearly arrived at this Period, <sup>c</sup>since it would be difficult for the Devil, or any of his Representatives on Earth, to have contrived much greater Torments for poor Jones, than those in which we left him in the last Chapter; <sup>d</sup>and as for Sophia, a good-natured Woman would hardly wish more Uneasiness to a Rival, than what she must at present be supposed to feel. <sup>e</sup>What then remains to complete the Tragedy but a Murder or two, and a few moral Sentences.

<sup>f</sup>But to bring our Favourites out of their present Anguish and Distress, and to land them at last on the Shore of Happiness, seems a much harder Task; <sup>g</sup>a Task indeed so hard that we do not undertake to execute it. <sup>h</sup>In regard to Sophia, it is more than probable, that we shall somewhere or other provide a good Husband for her in the End, either Blifil, or my Lord, or Somebody Else; <sup>i</sup>but as to poor Jones, such are the Calamities in which he is at present involved, owing to his Imprudence, by which if a Man doth not become Felon to the World, he is at least a *Felo de se*; <sup>k</sup>so destitute is he now of Friends, and so persecuted by Enemies, that we almost despair of bringing him to any Good; <sup>j</sup>and if our Reader delights in seeing Executions, I think he ought not to lose any Time in taking a first Row at Tyburn. (XVII, 1, 875)

The differences in patterns of clause and sentence structure

have already been observed - they appear in the tendency towards periodicity in (a) and (f) and the development of the extended sentences (d) and (h - i) through apposition rather than parenthesis.

The expression of the author's attitude towards the reader and towards the fiction is marked first by a shift in emphasis - away from the anticipation and manipulation of the reader's responses and towards the narrative task. The conventions of fiction and the author's problem of resolving the complications of the plot are focussed initially in each paragraph. The author's good faith and his intention not to stretch the reader's credibility too far are reaffirmed in the paragraph immediately following this extract, in which he gives his solemn promise not to invoke the "supernatural Assistance with which we are entrusted, upon condition that we use it only on very important Occasions".

The reader is addressed in this extract as a cooperative rather than difficult customer, who enjoys the same cultural and literary interests as the author. The debate with the reader is no longer articulated in the grammatical structures in the prose. The difference is conspicuous when this passage is compared to extract (5) above from Joseph Andrews. The extra-linguistic context is evoked by the reference to shared cultural knowledge: the business of the tragic and the comic writer and, in the later paragraphs, the literary background of classical Greek and Roman and oriental narrative conventions. Time but not place is emphasised by the linguistic forms. Tense deixis and epistemic modals create the sense of present time and future uncertainty,

the now of the communication and the urgency of the problem yet, apparently, to be resolved: 'the Reader must now allow', 'than what she must at present be supposed to feel'; 'to bring our Favourites out...seems a much harder task'; 'I think he (the Reader) ought not to lose any Time in taking a first Row at Tyburn'. Just as the reader is assumed to share the cultural background, so it is assumed that his response will concur with that intended by the narrator. The time for pleasantries is passing.

The actions and states predicated of the characters, Tom and Sophia, are also described in the present tense. In extract (7A) from Tom Jones, although the story is subordinated to the injunctions to the reader, Allworthy and Bridget are allowed to be actors: 'Mr. Allworthy felt'; 'Mrs. Bridget . . . conducted herself'. By using the active past tense verbs Fielding allows them to continue their lives as independent agents. In the latter passage, however, the narration is suspended while the author debates the outcome of the plot. Tom and Sophia are more obviously fictional constructs - 'we shall somewhere or other provide a good Husband for her' - than people whose emotions we share. This treatment of the fictional characters fixes their history outside the realm of the authorial discourse; their trials and tribulations are detached from the feelings of the author and reader in a way Allworthy's were not. This strategy contributes to the foregrounding of the problem of narrative technique and the distancing of the fictional world. There is a more marked separation of the two modes of discourse and narrative or history.

The enhanced image of the authorial figure as serious-minded writer of fiction coincides with the introduction of a hypothesis concerning causality in the affairs of men, which is taken up more emphatically in the 'Exordium' of Amelia. 'Fortune' is a useful narrative device, which has been invoked in all the accidents and coincidences that bring characters together and apart in Joseph Andrews and Tom Jones. It is a euphemism for authorial manipulation: "Something whispers me" he writes at the end of the seventeenth essay, that Tom "doth not yet know the worst of his Fortune; and that a more shocking piece of News than any he yet hath heard remains for him in the unopened Leaves of Fate". But the book of Fate is ultimately less instructive than the vast Doomsday Book of Nature and less able to assist a realistic dénouement; and Tom's escape from his predicament must be achieved by a plausible chain of events.

Two aspects of the narrator in Joseph Andrews are represented in extracts (5) and (6) - the jocular guide and the serious writer, whose concern with the moral purpose of his work and uncertainty about its reception anticipate the more predominant seriousness of the later works. The ambivalence of the relationship between the created narrator and creator-author is embodied in these two passages. As Tom Jones moves towards its conclusion, the narrator abandons his ironic, teasing mask and adopts the voice of detached, though sympathetic, observer and historian of events. The figural representation of the dialogue between author and reader, the conversational tones in the syntax, and the element of metaphorical expression in the earlier discursive prose (see the analysis of 2A above) fade together

before a leaning towards logical ordering, a preference for euphony as a form of embellishment and the detachment of the voice of a writer with an avowed preference for the instruction of history rather than works of the imagination (see note 2(B)). The effects of this development in style and manner of the narrator-figure will be examined in the perspective of the narrative in the following chapters.

## NOTES TO CHAPTER IV

<sup>1</sup> This point is reaffirmed by Martin C. Battestin in Henry Fielding: A Life (London: Routledge, 1989) 398. This work only reached the University of Cape Town Library after I had completed the thesis.

	JA I.1	JA II.1	TJ I.1	TJ IV.1	TJ IX.1	TJ X.1	TJ XVII.1	TJ XVIII	AMELIA
No of clauses	78	120	120	73	225	124	74	66	64
% independent	30.76	24.1	32.58	23.28	33.33	23.38	31.08	36.36	21.88
% comment	1.28	1.66	0.83	4.1	3.11	3.22	2.7		
% non-restrictive	8.97	1.66	3.33	6.84	8.0	4.0	8.1	10.60	4.68
% relative	12.82	18.33	10.00	12.32	6.66	9.67	4.05	4.54	23.43
% noun	12.82	11.66	11.66	8.21	10.66	7.25	13.51	12.12	10.93
% adverb	7.6	10.83	15.00	8.21	13.77	15.32	16.21	24.24	4.68
% comparative*	0	1.66			0.88	2.41	5.4		3.12
% non-finite	25.64	33.33	26.66	36.98	23.55	33.06	18.9	12.12	31.25

TABLE 1

\* I have treated elliptical comparative structures, e.g. "a good man is of greater use than a good book" as phrases and only counted complete clauses.

<sup>1a</sup> Some impressions about syntax can be confirmed by numerical analysis. The figures from the analysis of ten chapters, two from Joseph Andrews, seven from Tom Jones and one from Amelia, show a fair amount of stability in the proportion of independent clauses, comment clauses, non-restrictives and noun clauses. (Table 1). The most consistent development is a decrease in the number of non-finite clauses, and an increase in the

proportion of adverbial clauses, suggesting a growing preference for the semantic precision of the finite adverbial clause. The exception to the contour is the first chapter of Amelia. The proportion of relative clauses decreases from the first chapter of Joseph Andrews to the last of Tom Jones, but increases in Amelia. The larger number of non-finite clauses in Amelia also seems to be a reversal to the earlier pattern of Joseph Andrews. Both chapters are exordia. The prose is marked by parallelism in thought and form - a reliance on patternings of similarity, characteristic of embellishment, in which the logic of deductive relations would be subordinated. In other words, the stylistic patterns are dictated by the sense of occasion, and the current of progressive change is crossed by demands of decorum.

<sup>2</sup> Similar observations arise from the comparison of an extract from the eighth book of Tom Jones, "Concerning the Marvellous", from "First then, I think, it may very reasonably be required of every Writer" (396) to "of his own Age and Country" (398) and another passage from the preface to the Journal of a Voyage to Lisbon, "I am not here unapriised that old Homer himself" (185) to "formed the first pattern of the piece" (186). One sentence from each shows how humour in the first passage is created by the singularity of the illustrations and the rupturing of the parallelism of the allusions to the Odyssean figures by ironic parenthesis and non-restrictive clause. In the second extract coupling and tripling of phrases and end-weight enhance the dignity of the lexis.

A. For my own Part, I must confess, so compassionate is my Temper, I wish Polypheme had confined himself to his Milk Diet, and preserved his Eye; nor could Ulysses be much more concerned than myself, when his Companions

were turned into Swine by Circe, who shewed, I think, afterwards, too much Regard for Man's Flesh to be supposed capable of converting it into Bacon. I wish likewise with all my Heart that Homer could have known the Rule prescribed by Horace, to introduce supernatural Agents as seldom as possible.

- B. and, for my part, I must confess I should have loved and honoured Homer more had he written a true history of his own times in humble prose, than those noble poems that have so justly collected the praise of all ages; for though I read these with more admiration and astonishment, I still read Herodotus, Thucydides and Xenophon, with more amusement and more satisfaction.

2a Arthur Sherbo (1969) notes the appearance in Tom Jones and Amelia of what he calls "the tentative phrase", that is "such phrases as 'I believe', 'I think', 'I apprehend' and the word 'perhaps'". He suggests that their effect is either ironic or intended to create "the image of a judicious narrator" unwilling to commit himself to statements of whose accuracy or universality "he is not entirely sure" (74). Where I differ from Sherbo is in seeing this kind of phrase, in conjunction with other stylistic features in the later work, as indicative of its more sombre mood.

<sup>3</sup> The discussion in this chapter is limited to the external narrator, such as is represented in Fielding's novels. A good deal of critical attention has been given to the types of narrator in fiction, for example Booth (1961) ch. 6, and the linguistic characteristics associated with each type (Chatman, 1978, ch. 5), and the associated question of point of view (Friedman, 1967, 108-137) discussed by Genette (1972) and Rimmon-Kenan (1983) under the heading of focalisation. Genette also recapitulates the characteristics described by Stanzel, and referred to in my text, in the five functions of the narrating persona: these are the functions of 'narrating' or telling the

story; 'directing' through metatextual commentary, in remarks such as Fielding's narrator's many observations on his own style or his commercials to the reader about the forthcoming chapters; the 'communicative' (interpersonal) function is established in his relationship with the reader; the function of 'attestation' is articulated in ways in which the narrator indicates his moral, affective and intellectual attitudes towards the characters and events of the story; and the 'ideological' function is asserted through overt commentary in the action (1972, 255-258). The prefatory essays in Fielding's novels reveal the narrator primarily in his directing, communicative and ideological functions; all five functions weave in and out of the narrative chapters. I have referred to Stanzel's discussion in my text because I find his remarks on the ambivalence of the narrator's status very suggestive.

<sup>4</sup> The interplay of foregrounding strategies in this passage, the diversification of emphasis achieved by marked thematisation and the multiple contrasts, is reminiscent of the technique observed in the passage from Tom Jones, (IX, 1) analysed in II.2.3.

<sup>5</sup> The irony of these titles is anticipated in "An Essay on Nothing", published in the Miscellanies, where Fielding mocks the pretentiousness of writers who employ their "masterly Pens" on "trifling Matters" (179). The deliberate vacuousness of the titles to the chapters in Tom Jones is another instance of Fielding's self-mockery.

V. 'DIALOGIZED DISCOURSE' IN JOSEPH ANDREWS

Therefore the stratification of language - generic, social, professional in the narrow sense, that of particular world-views, particular tendencies, particular individuals, the social speech diversity and language diversity (dialects) of language - upon entering the novel establishes its own special order within it; and becomes a unique artistic system, which orchestrates the intentional theme of the author. ("Discourse in the Novel", 299)

Two of Bakhtin's observations on the nature of the novel are of particular relevance to the questions concerning the narrative prose in Joseph Andrews that will be asked in this chapter. In the essay "Epic and Novel" Bakhtin describes the distinguishing characteristics of the novel as its stylistic multidimensionality and its contemporaneity. Unlike the epic, he says, which is complete, fixed both temporally and formally in the past, the novel is a response to the incomplete experience of the present. In it the novelist engages in a new and mutually challenging way with the events, ideas and characters of the represented world (27). Inevitably, too, the novel's openness to the present gives it its special relationship to extra-literary genres. Letters, confessions, political manifestoes, philosophical tracts, everyday humour and idiom are welcomed into its orbit, to contribute to its stylistic uniqueness (33). The novel belongs to "the genre of becoming" (22).

The second point is explored in the essay "Discourse in the Novel". Any language user chooses from among the various social and professional styles available to him, each style bearing a particular ideological conception of the world. The novelist's repertoire is even more extensive, for faced with "a profound and varied heteroglossia within literary language as well as outside

it" (296), he must actively choose a literary voice which carries its own set of associations and its own value system. Bakhtin argues that the central function of the novel is to represent not actions but discourses.<sup>1</sup> "The fundamental condition that makes a novel a novel, that which is responsible for its stylistic uniqueness, is *the speaking person and his discourse*" (332). But, he says, as a consequence of the self-reflexive quality of language, its ability to comment on and through itself, all discourses in the novel are objects of "verbal artistic representation" (332). Just as the languages represented in the voices of characters and in parodied and stylised elements of authorial discourse resonate against and are highlighted by the surrounding discourse; so the authorial or narrating voice is itself framed in the heteroglossia of languages. Even when the novelist "comes forward with his own fully affirming and unitary language", that language interacts dialogically with the other represented languages that surround it (361). As we saw illustrated in the extract from Joseph Andrews describing the master of the hunt (in I.3.3), the reciprocal highlighting of voices transforms not only the represented but also the representing authorial or narrating voice into another image of a language.

Of all Fielding's works, Joseph Andrews is uniquely the novel in the making. It is the fictional work in which he moves away from the predominantly ironic and parodic modes of Jonathan Wild and Shamela. The references to the author of Pamela, the characters' names, Joseph's letters to his sister, the play on the word 'virtue' in the early scenes with Lady Booby, all

suggest that Fielding began Joseph Andrews with the intention of writing another parody of Pamela. But as the work progresses, it develops its own momentum, its own comic characters, most notably Parson Adams, its own thematic concerns, and becomes another, less parasitic fictional creation. The development is signposted in the contents of the preface and the initial chapters of the first and third books, in which Fielding first defines the "comic Epic-Poem in Prose" in the terms of Aristotelian epic theory, then ironically compares the history of Joseph Andrews with those of Pamela and Colley Cibber, and finally, in the third prefatory essay, redefines his aims as a writer of fictional biography, after the models of Cervantes, Scarron and Marivaux.<sup>2</sup>

The work's contemporaneity, the aspect in which it is consistent with the criterial features of the novel outlined by Bakhtin, is reflected in subject matter, the familiar English geographical and social background, and the allusions to topical issues, religion, politics, the theatre, social etiquette and the practices of the publishers that form the subjects of the characters' discourses. The stylistic variety and versatility of Fielding's prose has already been illustrated in the analysis (in I.1) of the passage describing Lady Booby's return to her country residence, and reaffirmed in the discussion of the essay style.

Stylistic diversity, the "internal dialogization" in the prose, will be the focus of the present chapter, in which I shall consider two questions in particular. Both are related to the characteristics and function of the authorial or narrating voice. The first question asks what are the characteristic ways in which the dialogue of voices is reflected in the narrative in Joseph

Andrews, and what are its effects, particularly in the representation of the authorial voice. The second question is this: since Joseph Andrews started as a parody and grew with the developing artistic purpose of its author into a comic novel, is the interplay of diverse voices, the ironic parody and self-mockery in the text wholly an expression of Fielding's consciousness of the relativity of language and the limitations of the relativising consciousness; or does it also serve to disguise his own tentative exploration of the problems of fictional representation, of technique in "this Species of Writing . . . hitherto unattempted in our Language" (8) that he claims in the Preface to be embarking upon?

Answers will be sought in the analysis of the following passages, which have been selected to illustrate something of the richness and variety of the narrative chapters in Joseph Andrews. I have grouped the extracts under four headings, which represent four aspects of Fielding's narrative style: The first section illustrates the characteristics of the plain narration, the narrator's voice in its narrating function, telling the story with the minimum of intrusion. The second looks at self-reflexivity in the style in metalinguistic commentary and parody. The third deals with stylisation and authorial manipulation of the voices of the characters. The last is an examination of two voices of characters which seem to have the closest affinity to the author's 'expressive and semantic centre'.

Certain characteristics of the narrator's voice in Joseph Andrews have already been highlighted in the analysis of passages from the essays: the use of parallelism and antithesis both for

emphasis and to inculcate a mode of critically viewing the events and viewpoints that are expressed; the ironic undercutting of even features of his own discourse; the evocation of the extra-textual context, the constant involvement of the reader, and the emphasis instantiated in the diction and structures in the text on the activity of the perceiving and representing consciousness. I have also noted the changes in the narrator's attitude from the ironic teasing and manipulation of his reader to the serious expression of his artistic and moral purpose, shifts in tone all encompassed within the elegant middle style of the essays, with its associations of classical ethical and aesthetic values.

In the section that follows I shall explore aspects of Fielding's use of the plain style of historical narration in Joseph Andrews.

#### V.1 PLAIN NARRATION: TEMPORAL SEQUENCE AND CAUSALITY

Traditionally the domain of the plain style is the expository, the philosophical, scientific and historical, modes, its function of rational and truthful instruction being expressed in the syntactic forms which imitate the progress of the mind thinking. Fielding, however, though he calls his work 'history', had no intention of imitating what he saw as the stupefying dullness of "the daily and weekly Chroniclers of the Age" (Tom Jones, III, 1). Nor did he wish to emulate the historians - he mentions Whitlock, Clarendon, Eachard and Rapin - whose business was to record events and dates, "a Narrative of Facts"; any more than he would have thought it right to entertain (and deceive) his readers with the implausibilities of romance (Joseph Andrews,

III, 1, 166-168). Possibly both his versatility in handling the levels of style, and his intention to avoid the extravagances of romance are manifested in passages in Joseph Andrews, particularly in sequences linking the more seminal episodes, where plain diction and the additive syntax of the 'loose' sentence combine with minimal authorial interference to produce a style that is close to the referentiality of historical prose.

For a recent discussion of what constitutes narrative, I return to Genette's essay, "Boundaries of Narrative". Genette states that the purpose of narrative is the representation of fictitious non-verbal and verbal events (4). The characteristics which delimit narrative, which establish boundaries between narrative and other non-narrative modes of discourse, are found in the type of object or thing represented and, more particularly, in the language (see I.4 above). Narrative involves two reciprocally linked types of representation: that of actions and events, "which constitute the narration properly speaking", and that of objects or people, "which make the act of what we today call 'description'" (5). The two activities differ: narration, the primary one, focusses on the temporal succession of events or actions. Description suspends the time-flow, extending the narrative laterally into the spatial dimension. But "from the standpoint of representation, to recount an event and to describe an object are two similar operations which put the same resources of language into play" (7), and the two modes fall within one boundary.

Two points arising from this description need further comment. The one component essential to narrative, according to

Genette, is the temporal sequence of events (and the accompanying description of objects or people). He does not mention the relation of causality between events, except to say that explanation constitutes an intrusion of the narrating voice. It is questionable, however, to what extent narrative coherence can be maintained without acknowledgement of causality.<sup>3</sup> In E.M.Forster's view it is the element of causality that distinguishes 'plot' from 'story', that appeals to the reader's imagination and intelligence rather than mere curiosity, and makes the novel a form "capable of higher development" (60). The ways in which causality is instantiated in the text vary. Stylistically there is a difference in effect between the implication of causality in the linear sequence, as in Forster's example, "the king died and the queen died (of grief)", and explanations introduced by the narrator in his own person into the text. But the questions of why things happen, what motivates people to act in a certain way, are inherent at least in the 'classical' novel; and the apparent inexplicability of events in a novel - an example that comes to mind is Tristram Shandy - may be as strong a statement about causality as the assertion of it. The instantiation of causality, as we shall see, seems to be, in one or other form, an essential characteristic of Fielding's narrative prose.

The second point arises from Genette's remark "that narrative in its 'pure' state is found nowhere". The notion of historical objectivity, the relation of events fixed in the past, with no relation to the speaker's present, that is the criterial feature of 'histoire' (in the sense in which Benveniste uses it),

is very rarely the aim of the novelist. The concept of 'pure narrative' is certainly at variance with Bakhtin's idea of the novel; the linguistic features of 'histoire' represent events sealed off from the present in a manner which Bakhtin would attribute to the epic. But Fielding appropriates the historical mode and allows it to resonate against other modes or possibilities in the novelistic discourse. Two extracts will illustrate the characteristics of Fielding's plain narrative prose, and lead to some reflections on his narrative theory and intentions:

1. <sup>a</sup>Nothing remarkable happened on the Road, <sup>b</sup>till their arrival at the Inn, to which the Horses were ordered; whither they came about two in the Morning. <sup>b</sup>The Moon then shone vey bright, and Joseph making his Friend a present of a Pint of Wine, and thanking him for the favour of his Horse, notwithstanding all Entreaties to the contrary, proceeded on his Journey on Foot.

<sup>c</sup>He had not gone above two Miles, charmed with the hopes of shortly seeing his beloved Fanny, <sup>d</sup>when he was met by two Fellows in a narrow Lane, and ordered to stand and deliver. <sup>e</sup>He readily gave them all the Money he had, <sup>f</sup>which was somewhat less than two Pounds, <sup>g</sup>and told them <sup>h</sup>he hoped they would be so generous as to return him a few Shillings, to defray his Charges on his way home.

<sup>i</sup>One of the Ruffians answered with an Oath, <sup>j</sup>Yes, *we'll give you something presently: but first strip and be d---n'd to you.---* <sup>k</sup>Strip, cry'd the other, or I'll

*blow your Brains to the Devil.* <sup>l</sup>Joseph, <sup>m</sup>remembering that he had borrowed his Coat and Breeches of a Friend, and that he should be ashamed of making any Excuse for not returning them, reply'd, <sup>n</sup>he hoped they would not insist on his Clothes, which were not worth much; but consider the Coldness of Night. <sup>o</sup>*You are cold, are you, you Rascal!* says one of the Robbers, *I'll warm you with a Vengeance;* <sup>p</sup>and damning his Eyes, <sup>q</sup>snap'd a Pistol at his Head: <sup>r</sup>which he had no sooner done, <sup>s</sup>than the other levelled a Blow at him with his Stick, <sup>t</sup>which Joseph, <sup>u</sup>who was expert at Cudgel-playing, caught with his, <sup>v</sup>and returned the Favour so successfully on his Adversary, <sup>w</sup>that he laid him sprawling at his Feet, <sup>x</sup>and at the same Instant received a Blow from behind, with the Butt-End of a Pistol from the other Villain, <sup>y</sup>which felled him to the Ground, <sup>z</sup>and totally deprived him of his Senses. (I, 12, 45-46)

One of the striking features of Fielding's plain narrative prose is the way it affirms Genette's contention that the province of narrative is both verbal and non-verbal acts. Coordination in the syntax of this passage, for instance in the conjoined participial clauses in (b) and the adverbial clauses in (d), spreading the emphasis over each clause, gives non-speech and speech act equal prominence in the stages of the action. Plain narration, which is marked by the exclusion of conspicuous stylistic features, is in one way the most difficult to describe. The question must be asked whether the syntactic structures are merely functional to the mode of narration, or whether they

cluster or deviate from a pattern established in the text in such a way as to make them significant or interesting. In this passage the coordinate structures, which spread the emphasis over verbal and non-verbal acts alike, also pragmatically represent the unfolding of the temporal sequence of events. The notional 'and then' relationship is implied in the coordinate conjunctions linking clauses in (b), (d), (g), (p) (v) and (x), and in the non-restrictive construction in (r), (t), (y) and (z). The adaptability of the non-restrictive clause and the fragile semantic boundary between non-restrictive and coordinate clauses are shown in the last sentence of the extract in the ambiguous status of the relative 'which' at (r) and (t). The latter clauses arguably might be described as examples of true negligence rather than true ease. But they show, together with the other examples of parataxis in the passages, how the diffuseness of emphasis and apparent spontaneity of 'conversational' syntax can be used in narration to suggest the unfolding of events, which are unforeseen by the characters, and not interrupted, foregrounded, or in any other way interfered with by the narrator.

The thoughts and utterances of the characters in this passage are represented with the minimum of dialogic resonance. Joseph's thoughts and speech in (h), (m) and (n) are summarised or reported by the narrator, so that the lexical and syntactic shades of Joseph's voice are subordinated to his own, and made to serve **his** purpose of filling in narrative detail and illustrating Joseph's characteristics of modesty and politeness. The voices of the robbers are so stereotyped that they too have merely

illustrative value. The order 'to stand and deliver' and the clause 'damning his eyes' have the value of compound verbs describing actions specific to the type highwayman. Fielding's italics reify their contributions to the dialogue with Joseph, reducing the utterances to the status of verbal exhibits, which express only in the most rudimentary way any refracted authorial meaning.

Idiosyncratic features noted in the narrator's essay style do appear where the relation of temporality is made lexically or syntactically explicit, as in (a) "nothing remarkable happened 'till...", (c) "he had not gone above two Miles...when..." and (r) "which he had no sooner done, than the other...". These indicators of temporality share the effect of foregrounding the relationship between the events in the two clauses in a particular way. In an 'unmarked' temporal sequence, such as the possible paraphrase 'After Joseph had gone about two miles, he was met by two fellows in a narrow lane', the emphasis falls unambiguously on the second and superordinate clause, both because of the syntactic structure and because of its final position in the sequence. In the clauses (a-b) and (c-d) in the passage, the less important narrative information receives syntactic foregrounding in the initial main clause. There is a tension between syntactic form and meaning, which emphasises a contrastive relationship between the states of affairs described in the two clauses: the briefness of Joseph's pleasure is heightened by the suddenness and violence of the attack that interrupts it. The expression of contrasting states in the subordinating conjunctions suggests an element of the

unpredictability of happenings. The correlative subordinators 'no sooner . . . than' emphasise the near-simultaneity of events, which is reiterated in the phrase 'at the same instant'. The last is a favourite usage with Fielding, employed so frequently that the reader begins to suspect a satiric purpose, a suspicion which is reinforced, as will be demonstrated (in V.2 (8)), by its appearance in a scene where the time frame is completely undermined.

Because the narrative representation of events is ideally referential and objective, the relative emancipation of this passage from authorial commentary is appropriate, though unusual in Fielding. Such intrusions as do occur are understated. The suggestion of contrasting states in the correlative subordinating conjunctions referred to in the paragraph above, is a characteristic echo of the predilection for contrastive relations in Fielding's discursive prose. In the non-finite clauses beginning at (f) and (u) the narrator inserts a parenthetical comment, which could be merely descriptive, or could reverberate more ambiguously. The mention of the amount of money in Joseph's purse (f) seems intended as a marker both of Joseph's social status and the abruptness of his forced departure from Booby Hall. The second instance (u) reintroduces one of the motifs that form semantic links across the episodes in the discourse. Joseph's expertise at cudgel-playing, linking anaphorically to the reference to his grandfather's skill at the same game, (I, 2) metonymically symbolises his yeoman heroism, rather as Adams's torn cassock and his copy of Aeschylus represent his scholarly unworldliness. On second reading, the reference looks forward to

the famous hunting-scene (III,6), where the cudgel is given such prominence as the parodic substitute for Achilles' shield. These instances of polysemanticity are discrete, and underline the plain and non-allusive style of the narration of this scene of action, in contrast with others. But they constitute intrusions, however understated, into the linearity of the narrative.

In its relative plainness the passage conforms with the principle of stylistic appropriateness. But the stylistic qualities also contribute to the creation of verisimilitude. The attention to detail of event and action is enhanced by a lexico-syntactic structure that is relatively free from the distractions of comparison and contrast that are typical of the essay prose. The referentiality of the narrative seems to be linked to an intention to represent as clearly as possible a simulacrum of events as they do actually happen.

The second extract, from a scene near the end of the third book where Fielding is gathering up his characters for their simultaneous arrival at Booby Hall, illustrates the interweaving of causation and temporality in the narration of events:

2. <sup>a</sup>A fierce Dialogue immediately ensued between the Captain and these two Men, who being both armed with Pistols, and <sup>b</sup>the Chariot which they attended being now arrived, <sup>c</sup>the Captain saw both Force and Strategem were vain, and <sup>d</sup>endeavoured to make his Escape; <sup>e</sup>in which however he could not succeed. <sup>f</sup>The Gentleman who rode in the Chariot, ordered it to stop, <sup>g</sup>and with an Air of Authority examined into the Merits of the Cause; <sup>h</sup>of which being advertised by Fanny, <sup>i</sup>whose Credit was

confirmed by the Fellow who knew her, <sup>j</sup>he ordered the Captain, who was all bloody from his Encounter at the Inn, to be conveyed as a Prisoner behind the Chariot, <sup>k</sup>and very gallantly took Fanny into it; <sup>l</sup>for, to say the truth, this Gentleman (who was no other than the celebrated Mr. Peter Pounce, and who preceded the Lady Booby only a few Miles, by setting out earlier in the Morning) was a very gallant Person, and loved a pretty Girl better than any thing, besides his own Money, or the Money of other People. (III, 12, 240)

The sequence of actions is represented in the sequence of semantically additive independent and non-restrictive clauses. (The beginning of each clause representing a stage in the action has been indicated by the letters in superscript 'a' to 'k'). As in the first extract, speech and non-speech act are given the minimum of differentiation in the syntactic surface. Compare the structure of the second clause in (a) "who being both armed with pistols" and (h) "of which being advertised by Fanny". The number of clauses marked in boldface type, which express a reason for the following utterance or act, indicates the extent of the infiltration of semantic relations of cause and effect. Causality, however, is not articulated in the syntax: the semantic ambiguity of the non-restrictive and non-finite clauses is illustrated particularly well in (a) "who being both armed with Pistols, and the Chariot which they attended being now arrived", into which are compressed respectively descriptive and causal, and temporal and causal, functions. The descriptive relative clause, "who was all bloody from his Encounter at the

Inn", contains an explanation both of the captain's appearance and the reason for his being carried on the outside of the coach. The parataxis disguises the underlying semantic relationships of cause and effect, which masquerade as part of the temporal sequence in the coordinate structures in the syntax. The only overt explanation is emphasised by the colon and the conjunction 'for' at (1). The explanation illustrates a trait in Fielding's narrative style, of filling in narrative details in a kind of miniature 'flashback' sequence.<sup>4</sup> It is also subtly underlined by the legal metaphor, "examined into the Merits of the Cause" in (g). Ironically applied in this passage the phrase nevertheless raises the image of circumstantial particularity, which seems to be indicative both of the legal mind and of Fielding's narrative intention.

An effect of the paratactic syntax is that events which are linked in a causal chain can be made to appear to happen fortuitously. This manner of presentation is enhanced by words such as 'happen', 'opportunity', 'accident', with their implications of chance and the unpredictability of events, which appear at intervals in the narrative, often at odds with other elements in the discourse. An event shortly after Joseph's arrival in London is explained as an instance of a pattern in human behaviour:

3. But tho' their Virtue remains unsullied, yet now and then some small Arrows will glance on the Shadow of it, their Reputation; and so it fell out to Lady Booby, who **happened** to be walking Arm in Arm with Joey one Morning in Hyde-Park, when Lady Tittle and Lady Tattle came **accidentally** by in their Coach. *Bless me*, says Lady Tittle, *can I believe my Eyes*. (I, 4, 23)

There is less ambiguity when the narration is condensed, as in the relation of Joseph's history from the time he enters Sir Thomas's service until his preferment to the post of Lady Booby's footman. But in the final sentence the narration expands with the increase of detail, and tension is again exhibited in the play between the semantic effect of fortuitousness set up by the non-restrictive clause structures and the causal factor, the sweetness of Joey's voice. The repetition of 'Opportunity', with its semantic component of chance emphasised in the first context and that of premeditation in the second, encapsulates the ambivalence:

4. Joey was now preferred from the Stable to attend on his Lady; to go on her Errands, stand behind her Chair, wait at her Tea-table, and carry her Prayer-Book to Church; at which Place, his Voice gave him an **Opportunity** of distinguishing himself by singing Psalms: he behaved likewise in every other respect so well at divine Service, that it recommended him to the Notice of Mr. Abraham Adams the Curate; who took an **Opportunity** one Day, as he was drinking a Cup of Ale in Sir Thomas's Kitchin, to ask the young Man several Questions concerning Religion; with his Answers to which he was wonderfully pleased. (I, 2, 18-19)

The parataxis and disguised but pervasive element of causality lends itself to two lines of interpretation. First the syntax allows Fielding to appear to attribute to chance what is actually part of a meticulously observed causal chain. There are events that take the characters by surprise, such as the robbers' attack on Joseph, that leads into another series of adventures; And Fielding does depend on coincidence, for instance the arrival of the peddler, for the resolution of the plot. But the fabric of event, movement and motivation in the narrative is meticulously woven. Because very little happens haphazardly, despite the 'happenings' and 'accidents', the shocks and

surprises that do overtake the characters receive unexpected focus.

Second, the attention to temporal sequence and causality that is reflected in the structures in the prose may be an expression of Fielding's intention to represent nature and human nature faithfully and therefore an indication of his fictional purpose, rather than merely a continuation of a tradition, the use of the plain style for historical narration. Ian Watt (1957) defines the concept of literary 'realism' by proposing certain criterial features which, he argues, differentiate "the work of early eighteenth-century novelists from previous fiction" (10). The distinguishing mark of the early novelists is the quest for "truth to individual experience" (13). The search for ways of representing the particularity of each individual's experience finds expression in certain aspects of technique which are unique to the novel. Watt names first the abandonment of the traditional and known plot and the individuation of character, through the representation of his or her particular experience. The aim of faithfulness to the actuality of experience is discovered in a new approach to time, which is represented in the novels of Richardson, for instance, on a scale that is close to the minute by minute experience of human lives. With this goes an emphasis on causal connections experienced through time: the memory of past experiences affects present actions. More attention is paid to the settings both interior and exterior in which the characters move and think and feel. Finally the attempt to portray life as it is leads to the abandonment of the principle of stylistic decorum and the adaptation of a prose

style which interferes less, mediates less obviously between the representing voice and the represented object (13-33).

More recent historical studies of the emergence of the novel suggest that Watt's analysis implies too sharp a division between the eighteenth-century English novel and its European and English predecessors in prose fiction.<sup>5</sup> Also his criteria indicate a bias towards seeing Defoe and Richardson as the true forerunners of realism in fiction. Fielding, because of his neo-classicism and his overtly external and mediating style of narration, is partially and perhaps unfairly excluded by Watt from the forefront of realistic writers. Nonetheless, the features by which Watt defines 'realism' in fiction remain a valid and useful set of criteria.

The passages of plain narration from Joseph Andrews that have been analysed above exhibit a concern on Fielding's part with some of the aspects of technique that Watt argues are criterial to the representation of contemporary experience. The fact that the episode with the robbers is the prelude to a scene in the coach, which has obvious associations with the parable of the Good Samaritan, does not detract from the literalness of the representation of the scene, achieved by the attention to the chronology of Joseph's journey, the detailing of the stages of the action, and the absence of overt authorial interference. The elaboration of details about the amount of money and Joseph's concern about his borrowed clothes may be a Richardsonian echo, a reminder of Fielding's parody in Shamela of Pamela's obsession with trivial household detail. But the covert but pervasive expression of relations of causality in all the extracts implies

a view of a world - the narrator's view since no character is given to introspection about such things - which is ordered by laws of cause and consequence, however inconsequential any one link in the chain may appear.

## V.2. METALANGUAGE AND METAFICTION

If plain narration is the most referential mode, its 'purity' depending on the effacement as far as possible of the narrating voice and the unimpeded representation of events and characters, then metalanguage and metafiction are at another extreme, an extreme of self-referentiality, in which language in different ways comments upon itself, evoking a dialogue between generic voices. This kind of interaction is conspicuous in Fielding's prefatory similes:

5. Now the Rake Hesperus had called for his Breeches, and having well rubbed his drowsy Eyes, prepared to dress himself for all Night; by whose Example his Brother Rakes on Earth likewise leave those Beds, in which they had slept away the Day. Now Thetis the good Housewife began to put on the Pot in order to regale the good Man Phoebus, after his daily Labours were over. In vulgar Language, it was in the Evening when Joseph attended his Lady's Orders. (I, 8, 33)

Fielding is using here the conventional Homeric literary device of introducing an episode with an elaborate description of the time of day. Though the coordinate structures and the initial 'now' seem to echo the syntax of the parodied convention, the non-restrictive clauses are typical vehicles of Fielding's irony; they enhance the incongruity set up by the juxtaposition of mythological names, which invoke the classical source, on the one hand, and the allusions to contemporary society in the phrase 'the Brother Rakes', on the other. But in addition to this

mixing of voices the apparently transparent paraphrase of the simile into "vulgar Language" is the echo of another literary voice. Chaucer uses the same device with the same satirical purpose when he writes in the "Franklin's Tale":<sup>6</sup>

For the orisonte hath reft the sonne his lyght, -  
This is as much to seye as it was nyght! - (1017-8)

Fielding's line is not simply an authorial comment on the preceding figure of speech; it is one stylised discourse commenting upon others, and all three are 'refracted expressions' of the authorial meaning, though by its plainness the last seems to be closer to it than the rest.

Bakhtin distinguishes three kinds of device for the artistic representation of an image of a specific language in the novel: (1) what he calls 'hybridization' - that is, the meeting of two ideological viewpoints through the mingling of their representative vocabularies within the boundary of a single syntactic structure; (2) the "mutual interillumination of languages" through forms of stylisation and parody; (3) the dialogue of the characters. The stylised, as opposed to the hybridised, voice is distinguished by characteristic syntactic as well as lexical markings. Its requirement of internal consistency also separates it from "another type of mutual interillumination", that is 'variation', which allows the incorporation of alien linguistic material, and "joins the stylized world with the world of contemporary consciousness" (363) as in (5) above. Stylisation is differentiated from parody in that the element of criticism, the ironic distancing between the parodied and the parodying text, is reduced or absent. A stylised language, this exposition suggests, registers an element

of sympathy between the stylised and the stylising consciousnesses, so that sometimes "it is only in a stylized language, one not his own, that the stylizer can speak about the subject directly" (362). The stylised discourse is nevertheless always exhibited against and illuminated by the light of the stylising language, which throws up some aspects and shades others, "creating specific resonances between the stylized language and the linguistic consciousness contemporaneous with it" (362).

In practice, as the example at the beginning of this chapter shows, the boundaries of the types of framed and interilluminated discourses are frequently much more blurred, and they are therefore more difficult to tell apart, than Bakhtin's categorisation suggests. But his definitions and the notion that different degrees of sympathy exist between stylised and stylising, as opposed to parodied and parodying, discourses, afford illuminating insights into the functions of the narrating voice in Joseph Andrews. The plainness of the narrative sections represented in the passages analysed in V.1 above is thrown into relief by other parts of the text where the language exhibits its potential for multi-voicedness and self-reflexiveness in the narrator's commentary on his own text and in the play of competing styles in the narrative.

At the beginning of Book I, chapter 11, the narrator draws the attention of the reader to an aspect of narrative technique, his obligation to fill gaps in the narrative, to explain connections between events to satisfy the reader's credulity:

6. <sup>a</sup>It is an Observation sometimes made, that to

indicate our Idea of a simple Fellow, we say, *He is easily to be seen through*: Nor do I believe it a more improper Denotation of a simple Book. <sup>b</sup>Instead of applying this to any particular Performance, we chuse rather to remark the contrary in this History, where the Scene opens itself by small degrees, and he is a sagacious Reader who can see two Chapters before him.

<sup>c</sup>For this reason we have not hitherto hinted a Matter which now seems necessary to be explained; <sup>d</sup>since it may be wondered at, first <sup>e</sup>that Joseph made such extraordinary Haste out of Town, <sup>f</sup>which hath already been shewn; and secondly <sup>g</sup>which will now be shewn, <sup>h</sup>that instead of proceeding to the Habitation of his Father and Mother, or to his beloved Sister Pamela, he chose rather to set out full speed to the Lady Booby's Country Seat, which he had left on his Journey to London.

<sup>i</sup>Be it known then, <sup>j</sup>that in the same Parish where this Seat stood, there lived a young Girl whom Joseph (tho' the best of Sons and Brothers) longed more impatiently to see than his Parents or his Sister.

<sup>k</sup>She was a poor Girl, who had formerly been bred up in Sir John's Family; whence a little before the Journey to London, she had been discarded by Mrs. Slipslop on account her of extraordinary Beauty: <sup>l</sup>for I never could find any other Reason. (I, 11, 42-43)

The focus in this extract is on the dialogue between the narrator and the reader. The topic of the discourse, the story,

is subordinated syntactically and rhetorically in the noun clauses (e), (h) and (j). Parallelism foregrounds the authorial intention in the first paragraph: in the invitation to a comparison of the ideas of a simple fellow and a simple book, and in the refutation of the initial observation at (b), instead of the anticipated specific example. The refusal to fulfill the reader's expectations is emphasised by the balance of the first clauses of (b):

Instead of applying this to any particular Performance  
we chuse rather to remark the contrary in this History

The emphasis on the narrator's intentions is reinforced by the first person pronouns and verbs of speech and cognition in the main clauses of each sentence. Notice that the phrase 'a sagacious Reader' appears as grammatical complement in a relatively unmarked clause; the end-focus is on the skill, 'who can see two Chapters before him', rather than the reader.

In the second paragraph the rhetorical strategy is reversed as the narrator addresses the reader's expectations and parallelism is subordinated to explanation in (c) and (d). The paragraph develops logically with the enumeration of possible questions 'first' and 'secondly'. But the expression of causality (c) and (d) is eclipsed by the insistence on the writer's obligation ('it now seems necessary'), by the rhetoric of parallelism in the clauses (f) and (g), which focus the act of narration, and in the parallel structure created by the posing of question and answer in 'since it may be wondered at' and 'be it known then'.

Two kinds of tension emerge and are demonstrated in the

analysis. On the textual surface there is a conflict between the rhetoric of parallelism, through which the narrator emphasises his intention and his practice, and the thematisation of references to 'reason', explanation and the accompanying causal clause at the beginning of paragraph two. In spite of the thematic foregrounding of 'reasons' in the second paragraph, logic is less coercive than the patterns of similarity and contrast in the overall structure of the passage.

The second and related ambiguity arises from the disjunction between the narrator's assertions and the underlying intentions of the author. The narrator insists on his obligation to satisfy the reader's legitimate curiosity about events in the fiction. And indeed his assertion is only partly disingenuous. To begin 'in medias res' and insert prior events at later stages of the work was acceptable and established narrative practice in Fielding's time. But the expression of the narrator's concern for the reader's expectations seems to be overstated. And clearly Fielding had no intention of writing a simple book. (This is underscored by his allusion to popular critical language in the italicised 'he is easily to be seen through'.) It is the author's privilege to control the flow of information; explanations are given only when and as he chooses. The focus on the reader's expectations of reasons for events covers the withholding of certain essential facts, notably the details about Joseph's parents.

The emphasis on and disingenuousness about explanation in the narrator's discourse intersects with other aspects of the narrative style, notably the 'plain' narrative, to which

causality, as we have seen, is inherent although disguised by the paratactic syntax. Linked with the notion of cause and effect in the narrative is Fielding's interest in motivation, of which there is an instance recorded in the last sentence of this extract. Here the narrator's hindsight and 'distance' allow him to add emphatic confirmation to Mrs. Slipslop's reasons for discarding Fanny, reasons which Mrs. Slipslop herself would have been unlikely to acknowledge. The tendency toward explanation, the tracing of causality and motivation involve the same kind of semantic relations - deductive - and the same kind of mental operation. The archness here about explanations is in conflict with what is a fundamental element in the plain narrative prose.

The analysis of this passage raises more questions than it answers. The tensions that have been observed seem to suggest areas of ambivalence in Fielding's style and thought. The self-consciousness of the metatextual commentary and the dichotomy between the narrating discourse and the underlying authorial intention challenge the role of the narrating voice as authoritative expression of the authorial meaning. This discrepancy may reflect an uneasiness on Fielding's part, resulting in the exaggerated emphases that we have noted, about his reliance for the development of the plot on the traditional and rather simplistic devices of disguise and coincidence. Such narrative devices are, as Ian Watt observes, inimical to the aim of representing reality that is the characteristic of the novel genre.

The interaction of generic styles in the narrative is again illustrated in the passage in which Fanny and Adams are reunited

with Joseph:

7. <sup>a</sup>Adams had been ruminating all this Time on a Passage in Aeschylus, without attending in the least to the Voice, tho' one of the most melodious that ever was heard; when casting his eyes on Fanny, he cried out, 'Bless us, you look extremely pale.' 'Pale! Mr. Adams,' says she, 'O Jesus!' and fell backwards in her Chair. Adams jumped up, flung his Aeschylus into the Fire, and fell a roaring to the People of the House for Help. He soon summoned every one into the Room, and the Songster amongst the rest: <sup>b</sup>But, O Reader, when his Nightingale, who was no other than Joseph Andrews himself, saw his beloved Fanny in the Situation we have described her, can'st thou conceive the Agitations of his Mind. If thou can'st not, wave [sic] that Meditation to behold his Happiness, when clasping her in his Arms, he found Life and Blood returning into her Cheeks; when he saw her open her beloved Eyes, and heard her with the softest Accent whisper, 'Are you Joseph Andrews?' 'Art thou my Fanny?' he answered eagerly, and pulling her to his Heart, he imprinted numberless Kisses on her Lips, without considering who were present.

<sup>c</sup>If Prudes are offended at the Lusciousness of this Picture, they may take their Eyes off from it, and survey Parson Adams dancing about the Room in a Rapture of Joy. (II,12, 138-139)

The first part of this passage is, in its syntactic

structure and its blend of action and dialogue, representative of the plain narrative style illustrated in the preceding section. Only the concessive clause, commenting on the quality of the singing, carries an intrusive authorial emphasis. The absence of interference from the narrator and the limited amount of narrative information allows the reader to view the scene with Adams's limited visual perspective and knowledge of events. It is one of the few moments in the novel that is not shown in the light of the authorial overview or with an exaggerated pretence of only partial omniscience. The conspicuous stylistic and narrative shift occurs in mid-sentence (b), the colon and the conjunction 'but' stressing the adversative relation between both the two succeeding states, emotional and situational, of the participants and the two stylistic levels in the narration. All the instances (marked in bold-face type) of the presence of the narrator in the second part of the paragraph, the exaggerated rhetoric in the vocative, the metatextual comment, the invitation to the reader to imagine the emotions of the characters, the archaic verb forms and pronouns, and the diction of the conventional literary language of love, combine to enhance the 'distance' between the fiction and the narrating context and undermine the illusion of reality created in the preceding text.

The first paragraph of the extract illustrates the function of 'mutual interillumination' of juxtaposed styles. Adams's responses appear more lifelike, because of the transparency of the narration, and in contrast to Joseph's, which are the more artificial because cloaked in the elevated language of both the narrator's and his own voice. But there is no overt adjudication

between the two. Rather they exhibit each other.

The narrator distances himself from both aspects of the narration by the comment, begun in the last sentence of the extract (c), in which he re-erects the boundary between the fictive and non-fictive discourses. He then proceeds to debate which of the characters is enjoying the greatest happiness, rejecting as "metaphysical Rubbish" the hypothesis that Adams's joy is greater because it embraces the happiness of the other two, and settling for the view that Adams, who has lost his Aeschylus, "his inseparable Companion for upwards of thirty Years", is the worst off.

This common-sense assessment may imply the narrator's preference for plainness. But a key to Fielding's apparent irresolution about the choice of a language for the representation of events lies in the self-mockery implicit in the elevated style and the exaggerated exhortations to the reader. Fanny's character, limited in its conception, is rather enhanced than undermined by her resemblance to a pastoral shepherdess - the lovely description of her earlier in the chapter has evoked less critical disapproval than the introduction of Sophia in Tom Jones, IV, 2.<sup>7</sup> But whereas the pastoral image is sufficient for one aspect of Joseph, as lover, it is not adequate for the 'hero' of a book, the purpose of which is the representation of human nature. The irony in the elevated language and appeals for the reader's participation is self-directed, for Fielding knows that the accents of his hero's voice and the different aspects in which he appears do not cohere.

In the following extract we see Joseph in another guise.

The ambiguities and semantic instabilities created by the mingling of voices are exuberantly illustrated in the mock-heroic account of the great hunting-adventure, when Adams is set upon by a pack of hounds. The narrator, quoting many mythological precedents, elaborately justifies Adams's flight, then invokes the Muses to assist him in recording the heroism of Joseph Andrews as he comes to his friend's rescue. One paragraph is sufficient to illustrate the dialogic interplay:

8. <sup>a</sup>No sooner had Joseph grasped this Cudgel in his Hands, than Lightning darted from his Eyes; and the heroick Youth, swift of Foot, ran with the utmost speed to his Friend's Assistance. <sup>b</sup>He overtook him just as Rockwood laid hold of the Skirt of his Cassock, which being torn hung to the ground. <sup>c</sup>Reader, we would make a Simile on this Occasion, but for two Reasons: <sup>d</sup>The first is, it would interrupt the Description, which should be *rapid* in this part; <sup>e</sup>but that doth not weigh much, many Precedents occurring for such an Interruption: <sup>f</sup>The second, and much the greater Reason is, that we could find no Simile adequate to our Purpose: <sup>g</sup>For indeed, what Instance could we bring to set before our Reader's Eyes at once the Idea of Friendship, Courage, Youth, Beauty, Strength and Swiftnes; all which blazed in the Person of Joseph Andrews. <sup>h</sup>Let those therefore that describe Lions and Tigers, and Heroes fiercer than both, raise their Poems or Plays with the Simile of Joseph Andrews, who is himself above the reach of any Simile. (III, 6, 213-214)

The shifting ambiguities of the style of this passage arise out of the meeting of at least four voices in the text. The parodic relation of Joseph to his epic ancestors is established most conspicuously in the first three clauses in the paragraph (a), in the Latinate correlative conjunctions, 'no sooner...than', now evoking their original generic context, and the epithet 'swift of foot' (Greek *podōkēs*), the epithet used in the Iliad to signify the heroic qualities of Achilles. The cudgel, which is described at length in the preceding paragraph as a masterpiece of contemporary craftsmanship, has an illustrious literary ancestry in Homer's depiction, in some 120 lines, of the shield of Achilles ornamented with scenes of contemporary urban and rural life (Iliad, 18, 483f.) and Virgil's description of the shield of Aeneas (Aeneid, 8, 608-731). Fielding's adaptation undermines the poetic dignity of the classical description by the incongruous clash of form and content, when he transposes the shield into a cudgel and uses the device to elevate one of the combatants in a comic low-life situation. The combination of stylised voices in Fielding's description of the cudgel, the sustained Latinate syntax and the allusions to contemporary real-life artists and craftsmen create a further disturbance by introducing elements of the extra-fictional context into the fictional narration. The intrusion both disrupts the autonomy of the fiction and allows some light-hearted mockery of fashionable life.

In the figures of Joseph, lightning flashing from his eyes (a), and Adams in his torn clothes (b) the comic-realistic and the mock-heroic elements are incongruously joined. The contrast is

also a reminder that whereas Joseph appears in different lights through the novel, adapting chameleon-like to the contexts in which he appears, Adams is consistently himself.

Another voice enters the contest in the metatextual commentary (c), which draws attention to yet more conflicting elements. The temporal sequence, so carefully maintained in the plain narrative passages, and illustrated in the account of the struggle between Joseph and the robbers (in V.1 above), is exploded in the narration of this episode. The paragraph preceding this extract, which is given to the description of the cudgel, begins "No sooner did Joseph Andrews perceive the Distress of his Friend, when first the quick-scenting Dogs attacked him, than he grasped his Cudgel in his right Hand, a Cudgel which his Father had of his Grandfather . . . ." The disruption of the sequence is ironically and deliberately emphasised by the repetition of the subordinating conjunctions 'no sooner . . . than', with their implication of near-simultaneity, while the narrative is interrupted first by the long descriptive pause and then by the narrator's commentary on his technique.

The narrator's reference to the convention of rapid description as a reason for not introducing a simile merely multiplies the ambiguities. Causation and explanation, the components that complement temporality in the plain narrative, also fall prey to ironic exaggeration. The narrator's explanation of his failure to follow the epic conventions is foregrounded rhetorically by the vocative and the antithesis in the first clause: 'Reader, we would make a Simile on this

Occasion, but for two Reasons'. But the lexical emphasis on and enumeration of his 'reasons' is undermined by other rhetorical strategies. Both reasons are specious, since he disregards the first, and simile is abundantly overtaken by another form of metalanguage. In the clause beginning at (g) the 'explanation' introduced by 'for' dissolves into elaboration and repetition of the assertion in the preceding clause, that no simile is "adequate to our Purpose". The multiplication of parallels and contrasting ideas in the remainder of the paragraph not only subordinates the expression of semantic relations of cause and effect; it is an exaggeration, if not a travesty, of one of the essential characteristics of the narrator's own more moderate voice.

The irony glances in all directions. Its self-reflexiveness is emphasised by the temporal structure of the episode, in the reversal of the style of plain narration, one style undercutting the other, and the undermining of the expression of relations of cause and effect. The allusion to precedents for disregarding the convention of rapid description is probably directed at Homer's practice of delaying the narrative with long descriptive digressions, such as the shield or the list of warships (Iliad, Bk. II). But it also draws attention to what Fielding himself is doing in this scene and the contrast with his own plain narrative style. The parodic recreation of Joseph as epic hero underlines his insubstantiality as a character, as does his translation into metaphor when the narrator declares him elevated beyond any simile. The representation suggests that though Fielding has rejected the model of the classical epic figure as hero of the

fiction, he has not yet found the way to portray a figure whose individuality does not rest in his comic proportions.

Bakhtin describes parodic stylisation as an extreme form of internally dialogised language, in which "the intentions of the representing discourse are at odds with the intentions of the represented discourse; they fight against them, they depict a real world of objects not by using the representing language as a productive point of view, but rather by using it as an exposé to destroy the represented language" (363-4). What happens in this passage is that representing and represented language(s) accomplish a mutual exposure, each one, if not destroying, at least querying the authority of the other. The effect of the dialogic interplay is to undermine any firm ground of authorial direction, as the reader is compelled to search among layers of linguistic representation for the core of authorial intention. Bakhtin takes this clash of styles as a positive expression of the innovativeness and capacity for self-criticism inherent in the novel. There is no doubt that the self-reflecting ironies in Fielding's narrative style are intended to convey his awareness of the limitations of a singular voice as a medium of representation. On the other hand, though the exuberance of the style of the passages examined above seems to obviate serious self-doubt, the self-reflexive irony and the contradictions inherent in features of their styles could also reflect Fielding's search for a form of expression that is appropriate for the kind of fiction and subject matter that he is engaging with.

### V.3. DIALOGUE AND THE VOICES OF CHARACTERS

'Dialogue', in the Bakhtinian sense, in the voices of the characters has two dimensions. The characters interact with each other, as individuals and as representatives of different social groups, and their voices resonate against the various shades and tones of the contextualising narrating voice. If we take into account Fielding's allegiance to the classical theory of conservation of character (which he explains in the eighth prefatory essay in Tom Jones) and his experience in the creation of type characters for the stage, it is hardly surprising that the voices of his characters are, as Alter observes, pervasively stylised (1967, 61). Because the range of accents in the individual characters' voices is narrower and their relative distance from the narrator's voice is on the whole clearly indicated, the representation of dialogue (in its conventional sense) is less ambivalent in its effects than the mixture of contrasting elements in the narrating discourse.

Joseph Andrews is rich in varieties of speech. The voices of the gentry mix with those of footmen and inn-keepers. The travellers whom Joseph and Adams encounter on the road include members of the legal, clerical, military and medical professions. The representation of their speech has different functions and varying degrees of resemblance to ordinary conversation. A scene may be dominated by the author's intention to make a comment on the manners or morals of society: as when Joseph, robbed and beaten, is taken naked into the coach (1, 12), or in the "Scene of Roasting very nicely adapted to the present Taste and Times" (III, 7), in which Adams is tormented by the guests in the

squire's house. Dialogue in the scenes in which Lady Booby tries to seduce Joseph (I, 5 and 8), and plots to get rid of Fanny (IV, 3) mark crucial stages in the development of the action. At other times, for instance in the meetings of Adams and Slipslop, the dialogue seems to grow out of the author's sheer pleasure in the encounters of two strongly-defined comic personalities (I, 3; II, 13). Joseph's reflections on masters and servants (III, 6) and Adams's many discourses on politics, poetics, religion and education (II, 8 and 17; III, 2, 5 and 11) are polemical exercises, in which the author uses the character as a mouthpiece for a point of view that he wants to be heard.

The following passages selected for analysis illustrate Fielding's mode of infiltrating and managing the representation of speech so as to control the ideological distancing of the other voice and manipulate the reader's response to it. Yet in spite of the stylisation and the more or less obvious expression of his own ideological viewpoint, he invests the dialogue with a quality of dramatic realism. In the scene in which Joseph is taken into the coach following the robbers' attack, the significance of the episode is extended by its implied parallel with the parable of the Good Samaritan, and the narrator's moral stance is conveyed through the textual features of symmetry, patterns of contrast and ordering:

9.     <sup>a</sup>'Robbed,' cries an old Gentleman; 'Let us make all the haste imaginable, or we shall be robbed too.' <sup>b</sup>A young Man, who belonged to the Law answered, 'he wished they had past by without taking any Notice: But that now they might be proved to have been *last in his*

*Company*; if he should die, they might be called to some account for his Murther. He therefore thought it adviseable to save the poor Creature's Life, for their own sakes, if possible; at least, if he died, to prevent the Jury's finding *that they fled for it*. He was therefore *of Opinion*, to take the Man into the Coach, and carry him to the next Inn'. <sup>c</sup>The Lady insisted, 'that he should not come into the Coach. That if they lifted him in, she would herself alight; for she had rather stay in that Place to all Eternity, than ride with a naked Man.' <sup>d</sup>The Coachman objected, 'that he could not suffer him to be taken in, unless somebody would pay a Shilling for his Carriage the four Miles.' . . .

<sup>f</sup>Though there were several Greatcoats about the Coach, it was not easy to get over this Difficulty which Joseph had started . . . <sup>e</sup> and it is more than probable, poor Joseph, who obstinately adhered to his modest Resolution, must have perished, unless the Postillion, (a Lad who hath since been transported for robbing a Hen-roost) had voluntarily stript off a great Coat, his only Garment, at the same time swearing a great Oath, (for which he was rebuked by the Passengers) 'that he would rather ride in his Shirt all his Life, than suffer a Fellow-Creature to lie in so miserable a Condition.' (I, 12, 46-47)

The voices of the passengers, who are not identified by proper names, are differentiated by traces of their professional

or social class and variations on their common motive of greed. The old gentleman expresses his anxiety in slightly more formal language than the coachman uses to insist on his fare. The lady's prurience as well as her lack of charity is emphasised in her hyperbolic diction. The lawyer's speech is characterised more definitively than the others, and there is a more subtle discrepancy between his recommendation and his intentions. Fielding italicises his legal jargon; and his syntax, while repeating the hypothetical structures that occur in the others' utterances, is more convoluted, the 'if - then - therefore' course of his reasoning iconically following the structure of a legal argument.

The narrator's indirect expression of his view of the scene is also stylised, echoing the rhetoric of the essay style. Where the characters are individualised by variations of motive and diction, symmetries in the syntactic and narrative structure subject them to the narrating voice. Apart from the old gentleman, each of their utterances is represented in a form of free indirect speech, in which the combination of the diction and expressive characteristics of each individual with the third person pronouns and past tenses of the narrating discourse, allows the narrator to maintain a presence while the others speak. There are other echoes of the authorial style in the antithetical structures and the connectives such as 'for' and 'therefore' in the represented speech. The repetition of subject noun phrase + verb of speech + noun clause in (b), (c) and (d) allows equal focus on each character in turn, ranging them in a group to which the only generous response, that of the postillion

in (e), is opposed. The semantic opposition is emphasised by the syntactic symmetry in the lady's and the postillion's replies. The postillion, unlike the others, suits action to word, stripping off his own coat to give to Joseph. The narrator's parentheses remind us of his lowly social and economic position and underline his good deed. The ordering of the discourse is cogently persuasive: the postillion is given the last word, and the positive element of the antithesis has the end-weight.

The authorial weighting, that is so clearly illustrated in the coach scene, reappears but with more subtlety and some ambivalences in the more developed and detailed scenes between Joseph, Lady Booby and Mrs. Slipslop. Both Fielding's intention to represent characters as instances of types, and his habitual invitation to the reader to weigh the respective merits or limitations of people and situations are articulated in the exhortation to the reader "to observe, what we have so greatly laboured to describe, the different operations of this Passion of Love in the gentle and cultivated Mind of Lady Booby, from those which it effected in the less polished and coarser Disposition of Mrs. Slipslop" (I, 7, 30). The message that emerges from these scenes is not what his remarks anticipate. The lady's gentility does not save her from a condescension and pride that are rather less attractive than Slipslop's guile. The two women equally deserve each other's manipulations. The authorial point is made, unprefaced, through their relationship to Joseph: their deviousness opposed respectively to his principles and his naivety.

Mrs. Slip-slop, clearly intended by Fielding to parody Lady

Booby and to recall the villainous Mrs. Jewkes in Pamela, becomes through Fielding's felicitous handling of dialogue, a humorous character in her own right and a worthy antagonist to Parson Adams. However, since her interviews with Joseph, though more comic and less sophisticated, echo many of the stylistic features of the scenes between Lady Booby and Joseph, the analysis will be limited to the latter.<sup>8</sup> In the passage immediately preceding extract 10 Lady Booby concludes her second attempt at seducing Joseph with the question, would not his "Inclinations be all on fire rather by such a Favour"?

10. <sup>a</sup>'Madam,' said Joseph, 'if they were, I hope I **should be able** to controll them, without suffering them to get the better of my **Virtue.**' - <sup>b</sup>You have heard, Reader, Poets talk of the Statue of Surprise . . . but from none of these, . . . no, not from the inimitable Pencil of my Friend Hogarth, could you receive such an Idea of Surprize, as would have entered in at your Eyes, had they beheld the Lady Booby, when those last Words issued out from the Lips of Joseph. - <sup>c</sup>'Your **Virtue!** (said the Lady recovering after a Silence of two Minutes) I shall never survive it. Your **Virtue!** Intolerable Confidence! Have you the Assurance to pretend, that when a Lady demeans herself to throw aside the Rules of Decency, in order to honour you with the highest Favour in her Power, your **Virtue** should resist her Inclination? That when she had conquer'd her own **Virtue**, she should find an Obstruction in yours?' <sup>d</sup>'Madam,' said Joseph, 'I can't see why her

having no **Virtue** should be a Reason against my having any. Or why, because I am a Man, or because I am poor, my **Virtue** must be subservient to her Pleasures.' <sup>e</sup>'I am out of patience,' cries the Lady: 'Did ever Mortal hear of a Man's **Virtue**! Did ever the greatest, or the gravest Men pretend to any of this Kind! Will Magistrates who punish Lewdness, or Parsons, who preach against it, make any scruple of committing it? And can a Boy, a Stripling, have the Confidence to talk of his **Virtue**?' <sup>f</sup>'Madam,' says Joseph, 'that Boy is the Brother of Pamela . . . (I, 8, 35-36)

A relatively small number of sociolinguistic cues gives the dialogue its particular quality of stylisation. The lexical reminders of the respective social stations of the protagonists are threaded through the conversation - 'Lady', 'demeans', 'Madam', 'poor', 'Boy', 'Stripling'. Lady Booby, as befits her superior status, is the initiator and controller, at least in the opening moves, of the conversation. In the exchange immediately preceding the extract, she begins her assault with leading questions: "What would you think, Joseph, if I admitted you to kiss me?" "what would you think of me? - Tell me freely." Her anger at Joseph's resistance and her loss of control over the situation vents itself in exclamations, "Your **Virtue**! Intolerable Confidence!" (c), and her disbelief in more questions, in which the reference to herself in the third person reasserts her social superiority, and the modality shifts from contingency to the indicative, as she betrays her real feelings.

The illusion of reality created by the vigour of the

dialogue is, however, shown by a number of aspects of the representation to be merely an illusion. The narrator's interruption at (b) suspends the temporal sequence of the dialogue, and flagrantly disrupts the fictive context, while he likens Lady Booby's expression to contemporary representations of surprise in sculpture, theatre and painting, each analogue emphasising the artificiality of the medium, and serving to remind the reader that dramatic representation of character and dialogue is yet another form of art, subservient to the manipulations of the artist. The intrusion of the extra-fictive context is repeated in the reminder of the inter-textual relationship of Joseph and Pamela.

More subtly, at the textual level, the scene as a whole reveals characteristics which remind us of the narrator's presence. The hypothetical and antithetical structures in Lady Booby's utterances echo the syntax of the lawyer and the other passengers in the coach. The typographical presentation of the scene as an unbroken paragraph binds the separate instances of speech and emphasises the cohesion in the passage. Such craftsmanship is characteristic of literary written language, not of normally fragmented spoken conversation. The cohesion is increased by the repetition of lexical items, which introduce thematic material and emphasise the author's sub-text. The most conspicuous noun is 'Virtue', which revives the intertextual connections, made explicit in Joseph's words "that Boy is the Brother of Pamela", and both the moral and literary satire evoked by the references to 'virtue' in Pamela. The word reveals the core of the interaction between the characters in this scene:

misunderstanding arising from the abuse of language (and the consequent moral corruption). Once Lady Booby's motives have become clear to Joseph, the conflict revolves on the discrepancy of the ideas evoked in the mind of each character by the allusion to 'virtue'. To Lady Booby it signifies propriety in the most superficial sense, the 'rules of decency' according to which a wealthy woman conducts herself in public. For Joseph it is synonymous with 'chastity'. Despite the ironic conflict of meanings, set up by his own parody, in Fielding's use of the word, the concepts of 'virtue' and 'chastity' are explored fully and seriously through the characters of Joseph and Adams in the novel; a hint of this seriousness is heard in Joseph's protest against the idea that his principles should be disregarded on account of his poverty and his sex. Here 'virtue' is made a component of an antithesis, in the conflicting interpretations of a word, which gives semantic coherence as well as lexical cohesion to the scene.

Lady Booby balances on the line between conventional heroine of a satiric comedy and a more subtly delineated person. But Fielding, as Ioan Williams observes, is unable to undertake the development or to handle the emotional dilemma that is inherent in her passion for Joseph (1978, 189). When he does deviate from his normal mode of external narration and enter her mind, it is, as we saw in the passage quoted in I.1, by means of the classical device of personifying warring psychological impulses. This convention allows for the representation of an unresolved emotional conflict, giving some psychological depth to Lady Booby and creating a plausible motivation for her machinations which

complicate the plot in the later part of the novel. But it also enables the narrator to put the maximum ironic distance between himself and the character's feelings. The literary and artistic allusions threaded through the scenes in which Lady Booby appears, though they are less conspicuous in the last part of the novel, remind us continually of her status as a created artifact, as part of the artistic production of the author. The balanced form of the figural representation of her consciousness is consistent with the accents of the unifying and transcendent authorial voice. Vigorous and effective though their expression is, the characters' voices are woven into the texture of the narrative as a whole by the pervasive characteristics of Fielding's style: the close-knit lexical and structural cohesion, the oppositions and patterning that differentiate literary dialogue from everyday spoken language.

#### V.4. NARRATIVE AND IDEOLOGICAL PERSPECTIVES

Language [in the novel] . . . deploys itself according to degrees of greater or less proximity to the author and to his ultimate semantic instantiation . . . . Thus the prose writer can distance himself from the language of his own work, while at the same time, distancing himself in varying degrees from the different layers and aspects of the work" (Bakhtin, 299).

'Distance', as Bakhtin uses the word, carries the sense of ideological and semantic difference from, or affinity to, the author's intended meaning. Other voices in the discourse are measured in relation to their ideological and semantic proximity to the central semantic and thematic intentions of the work. Since other voices have their characteristic linguistic expression and echoes of the ideology of the social group from which they emanate, their distance from the authorial centre of

meaning is marked in the text both in their voices and by ironic innuendoes in the authorial discourse. In Joseph Andrews, as we have seen, individual characters' voices and social dialects are distinguished by a few characteristic lexical items and a single characteristic motivation; and the author's ironic distancing of them is emphasised by such strategies as the antithesis of opposing voices, the ordering of the discourse and overt authorial evaluation or comment. When the belief-system represented in the other voice approximates more closely to the author's, the expressive qualities of that voice can be used with less ironic distancing and as a more unmediated vehicle of his own values and ideas.

The spatial metaphor is also used in narrative theory to describe the technique by which the fiction writer enhances the illusion of reality by minimising the indications of authorial mediation and allowing the scene to reveal itself through the elaboration of narrative detail. Textual mimesis, says Genette, is "defined by a maximum of information and a minimum of the informer" (1972, 166). Ideological and narrative distance share more than the metaphor. Narrative distance is one of the ways through which the authorial stance vis à vis the narrative material is indicated. When the author or narrator summarises and condenses material to incorporate it into the pattern of the total action, he easily imposes his perspective both temporal and ideological upon it. "Compression is simplification, selection, and at the same time, evaluation and interpretation of the fictional world" (Stanzel, 46). Narrative proximity is achieved through the extension of narrative detail of actions and speech,

through scene rather than summary, and reduction of narrative interference. This allows the reader to have the sense of participation in the scene, hearing about or seeing events as it were at first hand. The difference in narrative method is "between loading a single incident with significance or taking the essence of many incidents" (Bentley, 53). This is not to say that narrative proximity coincides with ideological proximity, but that the reader experiences the author's ideological intention in a different way, through interpretation of the significance of the speech or actions of the fictional characters.

One of Fielding's characteristic modes of decreasing narrative distance is to move from summary of events to a form of free indirect speech to quoted speech, so that the character is gradually allowed to take control of his or her discourse and signs of the narrating act are erased. In the following passage the narrator recedes, as the humorous image, in which he condenses both Adams's absent-mindedness and his loyalty, gives way to Adams's own expression of his feelings. The transition is effected through the reported speech clause (b), which, while maintaining the past tense and third person of the narrating discourse, nevertheless reflects Adams's lexis and is linked to the following direct speech clauses (c) by its inclusion within the inverted commas. The narrator's effacement is emphasised by the parenthesis which has the impersonal economy of a stage direction.

11. <sup>a</sup>The Horse was no sooner put into Adams's head, but he  
was immediately driven out by this Reflection on the

Character of Fanny. He protested, <sup>b</sup>'he believed there was not a chaster Damsel in the Universe. <sup>c</sup>'I heartily wish,' cry'd he (snapping his Fingers) 'that all her Betters were as good.' (II,13)

The voices of two characters in the novel, in particular, those of Adams and Wilson, are marked by an ideological affinity to the narrator and serve to express affirmatively what we take to be Fielding's own convictions. Adams grows into the memorable character that he is because his comic propensity to mishap and his dishevelled appearance clothe the integrity that makes him a touchstone in the morally ambiguous situations which he encounters. As Mark Spilka has pointed out, his combination of qualities place him half within and half without Fielding's theory of the ridiculous and of representative characterisation (1962, 61). Much of Adams's individuality is created through the instantiation of his voice, through his polemical discourses, his attitudes and his verbal interactions with other characters. He is defined both by the characteristics of his own voice and by the expression of the narrator's attitude towards him through his speech and through the narrating discourse. Finally he is given substance by the reduction of narrative as well as ideological distance, which takes the reader closer to his perspective on the events and problems that confront the characters in the novel. The following extracts will demonstrate the ways in which the dialogic quality of the discourse coalesces with the narrative technique of character representation.

12. <sup>a</sup>As we cannot therefore at present get Mr. Joseph out of the Inn, we shall leave him in it, and carry our

Reader on after Parson Adams, <sup>b</sup>who, his Mind being perfectly at ease, fell into a Contemplation on a Passage in Aeschylus, which entertained him for three Miles together, <sup>c</sup>without suffering him once to reflect on his Fellow-Traveller.

<sup>d</sup>At length having spun out this Thread, and being now at the Summit of a Hill, he cast his Eyes backwards, and wondered that he could not see any sign of Joseph.

<sup>e</sup>As he left him ready to mount the Horse, he could not apprehend any Mischief had happened, neither could he suspect that he had miss'd his Way, it being so broad and plain: <sup>f</sup>the only Reason which presented itself to him, was that he had met with an Acquaintance who had prevailed with him to delay some time in Discourse.

<sup>g</sup>He therefore resolved to proceed slowly forwards, not doubting but that he should be shortly overtaken, and soon came to a large Water, which filling the whole Road, he saw no Method of passing unless by wading through, which he accordingly did up to his Middle; <sup>h</sup>but was no sooner got to the other Side, than he perceived, if he had looked over the Hedge, he would have found a Foot-Path capable of conducting him without wetting his Shoes. (II, 2, 83-84)

The passage is a superb example of diminishing narrative distance, achieved by taking the reader from the extra-fictive context, manoeuvring him into a position from which he 'views' Adams striding out across the country and finally inside Adams's mind. It also demonstrates how, using a consistent type of

syntax and diction, the narrator is able to represent his own deductions and narrative decisions and to convey Adams's idiosyncratic process of reasoning, its conclusion and consequence.

The kind of metatextual comment expressed in the initial and foregrounded clauses in (a) is a traditional narrative device. This instance of extra-fictive discourse, therefore, could represent an ironic adaptation of a conventional literary code, what Genette calls the 'directing function' of the narrator (1972, 255). The narration resumed at (b) is rhetorically subordinated to the narrator's discourse by the non-restrictive clause structure. But elaboration of narrative detail of Adams's absorption in his book reduces the narrative distance, and the boundary between the framing discourse and the fiction starts to dissolve. The section beginning at (d) is characteristic 'plain narrative' concerned with temporal sequence and the muted expression of causality. The clauses beginning at (e) repeat the structure of (a); the third person pronouns and past tenses are all indicators of the narrator's reporting of Adams's thoughts. Yet the syntactic structure and the stages of the deduction iconically follow Adams's thought. This is the traditional function of the 'loose' sentence, to follow the path of apparently unpremeditated thought. Here it mimetically traces both the narrator's act of relation and the character's thought. For a while the two consciousnesses, narrator's and character's, blend almost indistinguishably, allowing the reader full access to Adams's perception of reality.

The narrative summary reasserts itself at (f) - the diction

in 'the only Reason which presented itself to him' could not be Adams's - and continues through the last paragraph of the extract. The mildly ironic distancing from and evaluation of Adams's logic is made through the antitheses. The clause beginning at (c) emphasises Adams's absent-mindedness, which is demonstrated in the omission from the list of reasons that present themselves to him of the real reason - that he has left Joseph without money to pay the bill; and the obvious limitation of his powers of deduction and observation that leads him to getting his feet wet is emphasised by another antithetical conjunction in (g) and (h) of what he saw with what he failed to see.

Many of Adams's discourses in his encounters with other travellers are polemical. He expounds a viewpoint which is consistent with his character and in opposition to that of his interlocutor. Although his speech retains characteristics that mark his individuality, his style varies according to the kind of encounter and the subject of his polemic, so that while Adams's voice speaks, the authorial voice speaks through it. In the following extract we see how the syntactic structures combine with the motives expressed in the performative verbs to convey simultaneously Adams's simplicity and implicit authorial commentary on the language of aspirants to political and social status. In a "notable Dissertation" delivered to the hunting gentleman, Adams tells of his abortive excursion into politics:

13. <sup>a</sup>I engaged my Nephew in his Interest, and he was elected, and a very fine Parliament-Man he was. <sup>b</sup>They tell me he made Speeches of an Hour long; and I have

been told very fine ones: but he could not persuade the Parliament to be of his Opinion. - *Non omnia possumus omnes.* <sup>c</sup>He promised me a Living, poor Man; and I believe I should have had it, but an Accident happened; which was, that my Lady had promised it before unknown to him. <sup>d</sup>This indeed I never heard 'till afterwards: for my Nephew, who died about a Month before the Incumbent, always told me I might be assured of it. <sup>e</sup>Since that Time, Sir Thomas, poor Man had always so much Business, that he never could find Leisure to see me. <sup>f</sup>I believe it was partly my Lady's Fault too: who did not think my Dress good enough for the Gentry at her Table. (II, 8, 120)

The simplicity of the clause structure in the first sentence (a) of this passage appears both to echo Fielding's plain narrative style and to reflect the transparency of Adams's thoughts. Adams's naivety (partly redeemed by his perception of Lady Booby's reasons for finding him socially unacceptable) and the unreliability of political discourse are figured in the predominant syntactic features of the passage from (b) to the end of (d). The high proportion of finite and non-finite noun clauses (6 in a total of 17 clauses), following verbs of speech or perception or performative verbs makes the reader aware of the ways reports or ideas are filtered through the consciousnesses of speakers, and the consequent unreliability of reports and promises at some degrees removed from their source. In spite of the absence of conspicuous parallels in the syntax, there is a series of balances emphasised by the repetition of the verbs

'tell' and 'promise'. A contrast is implied between the praise that Adams hears of his nephew's oratory and its apparent ineffectualness; and between his promises and Adams's assumption of their fulfillment on the one hand, and of the inefficacy of these promises due to Lady Booby's preemptive action on the other. Verbs that fall outside the category of speech or perception only enhance the uncertainty of the relation between words and their referents. The superordinate clause and the cleft construction in (c) 'An Accident happened; which was that . . .' push the focus onto Lady Booby's 'promise' and imply doubt about the actual sequence of events; and the nephew's death before that of the incumbent removes all possibility of discovering the truth behind the web of asseverations.

The next extract comes from the interview with Parson Trulliber, whom Adams visits in the hope that a brother clergyman will lend him the money to pay his bill at the hostelry:

14. <sup>a</sup>'I am sorry,' answered Adams, 'that you do know what Charity is, since you practise it no better; <sup>b</sup>I must tell you, if you trust to your Knowledge for your Justification, you will find yourself deceived, tho' you should add Faith to it without good Works.'
- <sup>c</sup>"Fellow," cries Trulliber, 'Dost thou speak against Faith in my House? Get out of my doors, I will no longer remain under the same Roof with a Wretch who speaks wantonly of Faith and the Scriptures.' <sup>d</sup>'Name not the Scriptures,' says Adams. <sup>e</sup>'How, not name the Scriptures! Do you disbelieve the Scriptures?' cries Trulliber. <sup>f</sup>'No, but you do,' answered Adams, 'if I

may reason from your Practice: <sup>g</sup>for their Commands are so explicite, and their Rewards and Punishments so immense, that it is impossible a Man should steadfastly believe without obeying. <sup>h</sup>Now, there is no Command more express, no Duty more frequently enjoined than Charity. Whoever therefore is devoid of Charity, I make no scruple of pronouncing he is no Christian.'

(II, 14, 150)

Although his naive assumptions have led him into this confrontation, Adams speaks more eloquently and powerfully than in the previous extract. He has the authority of his profession and the credibility of one who practises what he preaches. The forcefulness of the speech comes from his articulation of antithetical ideas: the discrepancy between Trulliber's theoretical knowledge and his practice (a) and the liability to self-deceit despite knowledge in (b). ('Tho' in the last clause in (b) is used in the sense of 'if' or 'even if'.) The modals expressing obligation and necessity, 'I must tell you' and 'you will find', convey authority, as does the imperative 'name not' and the assertive 'but you do'. Adams's stance is reinforced by the rhetorical parallels in (g) and (h) and the irrefutability (this time) of his conclusions.

Adams's confidence in this encounter derives from the correspondence between his words, his belief that the profession of faith should be supported by the practice of good works and his actions. His position is in direct contrast to the ambivalence of Trulliber's appeal to faith and the scriptures and failure to act in accordance with Christian principles.

At points in the novel the symmetrical oppositions of voices are multiplied. In a scene in Book II, in response to Adams's perplexity that two lawyers could give such different accounts of the behaviour of the same gentleman, the inn-keeper replies, "It is not my Business to contradict Gentlemen while they are drinking in my House: but I know neither of them spoke a syllable of the Truth." The host's qualification to be arbitrator, however, is placed in doubt by the measure of his expediency against Adams's principles. The host continues: "'But surely out of Love to one's self, one must speak better of a Friend than an Enemy.' 'Out of Love to yourself you should confine yourself to the Truth,' says Adams, 'for by doing otherwise, you injure the noblest part of yourself, your immortal Soul.'" (II, 3, 87)

"A Discourse between the Poet and the Player; of no other Use in this History, but to divert the Reader" (III, 10), in which the participants exhibit the kinds of vanity peculiar to their respective Professions, is followed by a chapter entitled "Containing the Exhortations of Parson Adams to his Friend in Affliction; calculated for the Instruction and Improvement of the Reader" (III, 11). Irony is incipient in the second as well as the former title. Adams's counsel to Joseph to console himself for the abduction of Fanny by resigning himself with Christian submission to the divine will is ironically recalled in the scene in which, we are told, "one came hastily in and acquainted Mr. Adams that his younger Son was drowned." In reply to Joseph's attempts to comfort him by repeating his own doctrines, Adams's grief overflows in superlatives: "my little Prattler, the Darling

and Comfort of my old Age - the little Wretch to be snatched out of Life just at his Entrance into it; the sweetest, best-tempered Boy, who never did a thing to offend me.... He would have made the best Scholar...such Parts and such Goodness never met with in one so young'" (IV, 8, 278).

The significance of this scene, fortuitously redeemed from its potentially tragic outcome, is not the unpredictability of circumstances, as in the episode in which Wilson's dog is killed, but the fallibility of human beings. Adams's limitation is shown to be less the naivety which leads him into quixotic near-disasters than the vanity induced by his own eloquence, which blinds him to the possibility that under extreme and unexpected conditions he may fail to heed his own precepts. In the discrepancy between the moderation of his words and the immoderacy of his actions, he reveals a flaw in what is his strongest attribute, his Christian conviction and practice. The narrator does not treat this aberrance too seriously. He urges the reader, who may consider this behaviour "unnatural", to take note of Adams's humble and sincere gratitude to the rescuer of his child. But the implicit contrast in the antithetical structure of the scene is an emphatic device. Adams's role as arbiter of discourses has been brought into question. The same lack of finality, of pushing the question of the final authority always further outwards, is exhibited as in the play of narrative modes and parody which query the possibility of the just representation of events.

What emerges from the analysis of these scenes is the meshing of narrative and ideological functions in the discourse.

Adams's voice adapts according to the tenor, the primary ideological implications of his discourses, but it retains its individuality. His opinions on political expediency and clerical hypocrisy are given authorial ratification by the various strategies we have seen. But some of the sequences, such as the scene in which he crosses the water and the reunion of Fanny and Joseph, focus on his responses and his viewpoint rather than the content of his discourse, and in these scenes narrative technique takes precedence over ideology.

The episode in which Adams, Joseph and Fanny hear Mr. Wilson's life-story is of obvious importance in the resolution of the plot. But its significance as an instance of Fielding's narrative technique lies in the unifying of the diversity of voices into the expression of the overarching authorial purpose. The paragraph introducing "Mr. Wilson's Way of Living" begins with a conventional parodic simile describing the morning, but continues on a less ironic note:

14. <sup>a</sup>No Parterres, no Fountains, no Statues embellished this little Garden. Its only Ornament was a short Walk, shaded on each side by a Filbert Hedge, with a small Alcove at one end, whither in hot Weather the Gentleman and his Wife used to retire and divert themselves with their Children, who played in the Walk before them: <sup>b</sup>But tho' Vanity had no Votary in this little Spot, here was variety of Fruit, and every thing useful for the Kitchin, which was abundantly sufficient to catch the Admiration of Adams, <sup>c</sup>who told the Gentleman he had certainly a good Gardener. <sup>d</sup>Sir,

answered he, that Gardener is now before you; whatever you see here, is the Work solely of my own Hands. Whilst I am providing Necessaries for my Table, I likewise procure for myself an Appetite for them. In fair Seasons I seldom pass less than six Hours of the twenty-four in this Place, where I am not idle, and by these means I have been able to preserve my Health ever since my Arrival here without Assistance from Physick. Hither I generally repair at the Dawn, and exercise myself whilst my Wife dresses her Children, and prepares our Breakfast, after which we are seldom asunder during the residue of the Day; <sup>e</sup>for when the Weather will not permit them to accompany me here, I am usually within with them; for I am neither ashamed of conversing with my Wife, nor of playing with my Children: <sup>g</sup>to say the Truth, I do not perceive that Inferiority of Understanding which the Levity of Rakes, the Dulness of Men of Business, or the Austerity of the Learned would persuade us of in Women. As for my Woman, I declare I have found none of my own Sex capable of making juster Observations on Life, or of delivering them more agreeably; nor do I believe anyone possessed of a faithfuller or braver Friend.

(III, 4, 201)

Description in the 'classical' literary tradition, says Genette, has "two relatively distinct functions": one is decorative, the second is "at once explicative and symbolic" (1976, 7). The descriptions of Fanny and Joseph in the earlier

part of the novel are largely of a conventional and decorative order, though they also reflect the characters' integrity. Description in this passage functions symbolically: in its simplicity and productiveness the garden figures the redemptive way of life that Wilson has found. The ornamental quality of the description resides in the balance of the antitheses, 'No Parterres, no Fountains, no Statues embellished this little Garden', and parallelism in structure and sound, 'But tho' Vanity had no Votary in this little Spot'. There is a literary echo as well; parterres, statues and fountains appear as images of vainglory in Pope's description of Timon's villa in his "Epistle to Burlington" (99-126). But this invocation of another literary voice does not jar with the serious voice of the narrator and enhances the opposition, created in the image of the garden, of the virtues of modest country living to the corruption of town life that is recorded in Wilson's story.

Wilson's words (d) complete the happy resolution of the tale of vanity and folly that he had related to Adams the previous night. One of the critical questions frequently asked about the interpolated tales in Fielding's novels concerns their relation to the rest of the text.<sup>9</sup> While the opposition of debauchery and tranquillity in Wilson's past and present ways of life enables the two levels of narrative (the narrator's and Wilson's) to cohere, another cohesive factor is the style and prevailing tone of the discourse itself. Wilson's speech is almost devoid of the irony that is the source of the lightness and the ambivalences in the narrator's discourse; but it has all its other linguistic characteristics. On the scale of proximity to the accents and

intentions of the authorial voice, Wilson's discourse ranks higher than that of any other character in the novel.<sup>10</sup>

Wilson's description of the daily round of tasks and pleasures, using a syntax that is marked by coordination and varied by explanation (e), is a reaffirmation of the integrity of the plain narrative style. The marked thematic phrases, the performatives and the parallelism in (f) and (g) are the forms of emphasis of Fielding's serious essay style. The sentiments that Wilson utters concerning the value of faithful and loving companionship, though slightly bookish, are markedly different in style from the absurdly elevated register of the conversations between Joseph and Fanny (as in V.2.2, extract 7). It seems that through the voice of Wilson Fielding is able to speak at last the language of sentiment without ambiguating irony.

Not only is there proximity between the voices of Wilson and the narrator. The whole scene is characterised by an unusual degree of semantic coherence. It is figured in the lexical and metonymic link between the 'garden', symbol of good husbandry, and the 'gardener', the embodiment of good sense and moderation. Unlike other scenes, where the discourses of the characters are measured against each other, the semantic unity of this scene is enhanced by the concurrence of all present with the sentiments that Wilson expresses, the mutual approval and pleasure felt by the company at the breakfast table, and the unanimity of expressions of grief and outrage when the child's dog appears dying from wounds from the squire's shot-gun.

The semantic unity heightens the shock of the disruption of the gathering by the appearance of the wounded dog:

These good People were in the utmost Cheerfulness, when they heard the Report of a Gun, and immediately afterwards a little Dog, the Favourite of the eldest Daughter, came limping in all bloody and laid himself at his Mistress's Feet. (203)

The syntactic structure of the first two clauses of this extract emphasises the changes in mood brought about by the event (see passages (1) and (7) in this chapter for other instances of Fielding's use of the adverbial clause of time to emphasise suddenness). The tension set up by the contrast invoked here is not between competing discourses, but in the transformation of states of being, from serenity to violence and grief. The shock is heightened because the incident, although explained by Wilson in terms of the squire's social conditioning, is taken out of the usual framework of the interaction of voices, the discussion and weighing of opinions about events. The explanation, that selfishness is the cause of the present grief, exhibits none of the archness that accompanies the 'reasons' proffered by the narrator for his handling of the narrative in other passages that have been analysed (6 and 8 in V.2.2, for example). Here narrator and principal speaker are in unison; and ironic detachment does not play its habitual role of distancing the narrator and with him the reader from the scene.

Adams's somewhat naive interruptions of Wilson's narrative of his life (III, 3), of which another instance occurs in the indirect speech clause (c) in this extract, have been interpreted as an indirect criticism of "a rhetoric unwilling to modify its own assumptions in order to magnetize others".<sup>11</sup> Jeffrey Plank (1988) argues that rather than implying sympathy for the reader, Adams's unfamiliarity with with contemporary literature (Adams

"had heard great Commendations" of Pope, but "had never read, nor knew any of his Works" (III, 2, 175)) and his tendency to interpret all stories in the light of his theological doctrine make him a naive listener, who does not appreciate, and therefore throws into relief, Fielding's adaptation of the Augustan poetic convention of the "tale of submission" in Wilson's history (154-155).

The latter argument is suggestive in two respects: it characterises the dialogic element in the account of Wilson's life-story, which is embodied in the opposition of Wilson's literary with Adams's classical and theological voice, and in which the latter is this time subordinated. It also highlights a characteristic of the narrator's voice: the tendency to literary expression, the echoes of Pope in the description of the garden in extract (15) and the likening of the Master of the Hunt to Nimrod (see I.3.3).<sup>12</sup> In Wilson's voice, as in the narrator's social commentary that grows out of the passages describing Lady Booby's return to the country (I.1 above), are elements that reflect what must be seen as Fielding's central and lasting concerns. Fielding described Pope in The Champion, No. 5 as the greatest poet of his time, whose "works will be coeval with the language in which they are writ" (see passage 3A analysed in IV.1 above). I find no evidence in his writing that Fielding rejected the Augustan notion that propriety and perspicuity are attained by emulating the language of the educated, literate (and socially refined) speaker. The expression of social concern, which is also a function of the episode of the death of the spaniel and the reflections on Lady Booby's stewardship, becomes, as will be

shown in the following chapter on Tom Jones, an increasingly prominent element in Fielding's narrative style. The voice of sentiment, heard in Wilson's affirmation of the values of family life, anticipates its more audible sound in Amelia. Wilson's discourse may be seen as a fulfillment of the function noted by Bakhtin, when he says that "it is only in a stylized language, one not his own, that the stylizer can speak about the subject directly" (362).

Plank uses his observations on the conflict between Adams's and Wilson's literary backgrounds to illustrate the function of the interpolated tales and emphasize the importance of acknowledging the contribution of Augustan literary conventions in a reading of Fielding's work.<sup>13</sup> I do not disagree with his conclusion. But the examples drawn from Wilson's tale and the narrative of the spaniel's death also further my argument that the clash and reverberation of stylistic voices in Joseph Andrews can be seen both as a positive expression of Fielding's sense of the limitations of a singular voice to express the fullness of experience, and a reflection of his own search for a voice that serves his artistic and didactic purpose. Adams's voice, despite the narrator's largely sympathetic attitude and interest, demonstrated in the exploration of the technique of representing another's consciousness, is, as has been shown, critically distanced at times. Wilson's voice, less interesting than Adams's from the aspect of narrative technique, has an affinity to the serious tone of the authorial voice that is not shown by any of the other characters in the novel.

### Some conclusions

I began this chapter with two questions: in what ways and with what effects is the dialogic element instantiated in the narrative prose in Joseph Andrews; and how does the dialogue of voices reflect another aspect of this novel: its position in relation to the development of Fielding's practice of fiction.

In the passages of relatively unadorned historical narration, (1) and (2), the expression of causality and the representation of the undifferentiated stages of the temporal sequence lead to a mode of narration that is not marked to any extent by internal diversity and dialogic principally in the way it resonates against other modes in the work. I suggested that the style of these passages reflects Fielding's approach to the problem of the representation of actual experience, that is the distinguishing characteristic of the realistic novel. The play of stylisation against parody in extract (5) alerts the reader to the multiplicity of tones in Fielding's prose, and the other passages analysed in V.2 show the narrating voice at the other extreme of the reciprocal challenging of styles, where language pervasively questions itself. The stylistic variety, from which the work derives its wit and its sparkle, embodies Fielding's intention to continue the parody of Richardsonian narrative and his recognition of the limitations of the relativising consciousness, expressed in the earlier prose works. But the analyses also suggest that his questioning of the potential of language as a vehicle for the representation of reality may also arise from an uncertainty about the handling of aspects of fiction, and lead eventually towards a more monological style.

The analysis of the dialogue of the minor characters shows how Fielding as narrator dominates the interchange. The same persistent tendency to manipulate the reader's responses to events is present in the scenes with Lady Booby, who reveals the limits of Fielding's ability to develop the potential of emotional conflict that is inherent in her situation. Adams's memorability as a character is due in part to Fielding's exploration of an aspect of narrative technique that belongs to fiction not drama, the representation of a character's consciousness from within, and in part to the fact that the narrator maintains a critical detachment and perspective, so that Adams, though he often expresses Fielding's own convictions, is no mere mouthpiece: his is a distinct voice in dialogue with the narrator's. Wilson's discourse is interesting as an affirmation of the literate, balanced and moderate qualities of the voice of the narrator, which become more distinct in *Tom Jones*. The following chapter will examine the development of these features in the narrative of Tom Jones. Joseph Andrews, which is a "novel of becoming", both as an early instance of the novel genre and as a stage in Fielding's development as a writer of fiction, will be set in the context of his other works in my final chapter.

## NOTES TO CHAPTER V

<sup>1</sup> This sweeping statement should, I think, be taken, as part of his intention to define the novel in opposition to the epic where action, according to the precepts of Aristotle (Poetics, ch. 6), is of primary importance.

<sup>2</sup> Michael McKeon points out how in the preface and the third introductory essay in Joseph Andrews, Fielding arrives, through a "complicated dance of double negation" at the categories of 'comic romance' and 'true history' in which he places his work, each of the formerly rejected categories being rehabilitated by the association with its qualifying adjective (405). I find it difficult to dispute this elegant analysis which encapsulates Fielding's strategy of definition through antithesis and accommodates the tracing of causal relations and the coincidences and happenings that McKeon says accumulate until the "plot takes on the air of a 'historical' line that has been charmed, by the magical intrusion of 'romance', into a circle" (406). But the analysis of extracts from Joseph Andrews in V.1 - V.4 reveals a diversity and flexibility in Fielding's style which escapes even McKeon's schema. On the whole more recent criticism of Joseph Andrews tends to look at the novel in terms of discreteness rather than unity. Bryan Burns, for instance, suggests that there is a conflict between Fielding's desire to "impose some general interpretation to his work" (via the prefatory chapters) and "his often contradictory delight in the vagary and singularity of human behaviour" (1987, 121).

<sup>3</sup> Modern discourse analysts vary on the inclusion of causality as a feature of narrative discourse. Rimmon Kenan, who

follows Genette, describes narrative fiction as "a succession of fictional events" (1983, 2) De Beaugrande and Dressler say that, while the predominant function of narrative is to arrange actions and events in a particular sequential order, there will be "a frequency of conceptual relations for cause, reason, purpose, enablement and time proximity" (1981, 184). Grimes differentiates narrative from non-narrative discourse on the grounds of the information each presents: narrative being concerned with events, actions, characters and settings, and non-narrative with explanations, comparisons, evaluations. (1975, ch.3).

<sup>4</sup> See for example the account of Joseph's and Adams's departure from the first inn in Book II, chapter 2.

<sup>5</sup> The works I have in mind are those of Ioan Williams (1978) and Michael McKeon (1987). The contributions of these studies to our understanding of the development of the novel will be addressed more fully in the discussion of Tom Jones and Fielding's theory of fiction in chapters VI and VII.

<sup>6</sup> F.W.Robinson in a note on this line in his edition of Chaucer's works cites as an instance of a common Medieval practice a line from Fulgentius (*Mitologiarum, Libri Tres, Opera*, ed. Helm, Leipzig, 1898, p. 13) who after eleven flowery verses "returns to prose with the remark ' et ut in verba paucissima conferam, nox erat'." (The Complete Works of Geoffrey Chaucer, p.724)

<sup>7</sup> See III.2.3 above.

<sup>8</sup> The humour in the scenes between Lady Booby and Slipslop (I, 7 and I, 9) derives from the dialogue of stylised and equally

manipulative voices.

<sup>9</sup> Douglas Brooks suggests in his introduction to the text that the interpolated tales in Joseph Andrews are best seen as "a contribution to the novel's symmetry" and "a means of broadening its moral perspective" (xvi). Some of the critical readings of the significance of the interpolated tales are summarised by Plank in the introduction to his article "The Narrative Forms of Joseph Andrews. Plank's stimulating argument will be summarised in my text.

<sup>10</sup> Although Wilson's confession is less multi-voiced and consequently less interesting than other parts of the narrative, it does employ something of the variety of modes used by Fielding. Parodies of the vacuities of society conversation and a town beau's diary of his daily round of engagements evoke groans from Adams (181-182). The following piece of narrative is characterised by its plainness and the absence of any obfuscatory rhetoric designed to mask or divert his listener from the account of his depravity.

<sup>a</sup>This Girl was at my first Acquaintance with her, sollicit<sup>d</sup> in Marriage by a young Fellow in good Circumstances. He was apprentice to a Linen-Draper, and had a little Fortune sufficient to set up his Trade. The Mother was greatly pleased with this Match, <sup>b</sup>as indeed she had sufficient Reason. <sup>c</sup>However, I soon prevented it. <sup>d</sup>I represent<sup>d</sup>ed him in so low a Light to his Mistress, and made <sup>e</sup>so good use of Flattery, Promises and Presents, that, <sup>e</sup>not to dwell longer on this Subject than is necessary, I prevail<sup>d</sup>ed with the poor Girl, and convey'<sup>d</sup> her away from her Mother! <sup>f</sup>In a Word, I debauched her. - <sup>g</sup>(At which Words, Adams started up, fetch'<sup>d</sup> three Strides across the Room, and then replaced himself in his Chair.) (III, 3, 184)

The sequence of events related in a series of independent clauses is unalleviated by comment, except the two parenthetical remarks at (b) and (e). His purpose and its effect are

articulated unambiguously in the subordinate adverbial clauses in (d). The summary "In a word, I debauched her" echoes the characteristic paraphrase introduced by the narrator in other contexts, but here it functions as an emphatic rather than as a metalingual comment. The following passage reveals the characteristics of Fielding's more emphatic prose: The series of nouns (c), the antitheses (d) and (e) and the refutation of the "general Observation". In this passage the device also retrospectively underlines and creates a symmetrical opposition to the narrator's frequent and ironic invocations of observations and generalisations in other parts of the text.

<sup>a</sup>"Sir," says Adams, 'your Remarks if you please.' First then, says he <sup>b</sup>I concluded that the general Observation, that Wits are most inclined to Vanity, is not true. <sup>c</sup>Men are equally vain of Riches, Strength, Beauty, Honours, &c. <sup>d</sup>But, these appear of themselves to the Eyes of the Beholders, <sup>e</sup>whereas the poor Wit is obliged to produce his Performance to shew you his Perfection, and on his Readiness to do this that vulgar Opinion I have before mentioned is grounded. (190)

<sup>11</sup> This argument is quoted from J. Paul Hunter, Occasional Form: Henry Fielding and the Chains of Circumstance (Baltimore: Johns Hopkins U.P., 1975, p. 154) by Plank (154).

<sup>12</sup> Proud Nimrod first the bloody chase began,  
A mighty hunter, and his prey was man;  
(Pope, "Windsor Forest" lines 61-62)

<sup>13</sup> Plank suggests that Wilson's tale is "the consummate narrative about separating the tale of submission from politics and grounding it in domestic life" - Wilson's suffering is converted through a domestic relationship. It also integrates the functions of the three following episodes, the death of the spaniel, the mock chase of Adams and the pursuit of Fanny by Beau Didapper, by showing them likewise as 'tales of submission', a

literary convention which Fielding adapts to comment on social convention. Pope used the same convention to highlight political implications in "Windsor Forest".

## VI THE HISTORY OF TOM JONES

There is a kind of methodological conflict between Fielding's use of generic terms in the prefaces and critical essays in Joseph Andrews and Tom Jones, and that of the many critics who are interested in defining either or both the traces of inherited literary traditions and the innovations in Fielding's novels. Fielding defines the 'comic epic-poem in prose', using the neo-classical critical language available to him, in terms of its differences from the categories he invokes. Joseph Andrews, he says in the preface, differs from comic drama in the extent of its action; from the epic in its sentiments and diction and by "introducing Persons of inferiour Rank"; from burlesque in its intention to copy nature exactly; from the romances in its manner of providing both instruction and entertainment. The analysis of passages from Joseph Andrews showed how much more exploratory and innovative Fielding's fictional practice is than his theoretical statements. In Tom Jones he repeats the distinction made in the third prefatory essay in Joseph Andrews, differentiating biography from both the Homeric epic and the romance because it is founded on truth as it is revealed in nature, and from both journalism and history because it is not an exhaustive chronicle of the dates and places of minute happenings.

Critics, on the other hand, have discerned resemblances to all these forms in Fielding's novels. Thornbury (1931) sees Tom Jones as a direct descendant of the classical epic. Miller argues that the novel can only be read intelligibly as the inheritor of the narrative possibilities of the romance tradition

(1976). McCrea suggests that Fielding's "true history integrates two other modes - the romance and the newspaper" (1981, 472).

L.J. Davis believes that Fielding's contribution to the novel lay in his making fiction work as "a journalistic and ideological commentary on the public world" (1983, 202).

All these readings can be accommodated within the frame of Bakhtin's theory of the novel. Although Bakhtin argues that the novel is distinguished from the epic by its contemporaneity, structural fluidity and stylistic diversity, to adopt his definition of novelistic style is not to deny the epic component in Tom Jones, but to admit it as one of the many generic voices woven into the stylistic texture of the work. The same can be said of the presence of other elements, romance and journalistic, in Tom Jones.<sup>1</sup> There are parallels between the traditional narrative forms of romance and aspects of style and structure in Tom Jones, as Miller convincingly demonstrates. A concentration on the romance features of the novel, however, screens out other things, its modernness both in characters and setting, its form of narrative transmission and Fielding's own claim that he is the "Founder of a new Province of Writing" (II, 1, 77). A too exclusive focus on the element of journalistic discourse in the novel runs the same risks.<sup>2</sup>

In the discussion of Joseph Andrews in V.1, I referred to the list of narrative features that Ian Watt uses to distinguish the novel from earlier prose forms. I suggested that the attention to temporal sequence and the implicit expression of relations of causality reflect Fielding's intention to avoid the chimerical character of seventeenth-century romances and to

present aspects of everyday experience in a way that resembles reality. More recent historians of the novel, while not disputing the value of Watt's criteria, have questioned his emphasis on the relation between formal realism in the novel and contemporary developments: the philosophical realism of Descartes and Locke and the growth of middle-class individualism in eighteenth-century England. McKeon suggests that the weakness in Watt's "unusually persuasive argument" is that it is not able to explain the continuing presence of romance elements in eighteenth-century prose fiction, including, but not exclusive to, the work of Fielding. He recommends viewing the growth of the novel genre in the historical context of its relation to developments in social, intellectual and artistic thought through the preceding two centuries (1-4). Ioan Williams also argues that the emphasis on the representation of the individual's experience in fiction does not begin with Defoe and Richardson and is a European rather than exclusively English phenomenon. He traces the growth of the idea of the modern novel through the encounter of generic forms with each other and with specific social conditions, beginning with Cervantes and continuing through the seventeenth century among French and English writers of anti-romance and pseudo-historical fiction. This diachronic perspective is compatible with Bakhtin's idea that the novel is a form that grows through its engagement with contemporary conditions and modes of thought, and facilitates a view of Fielding's work as comprising in its totality a diversity of narrative traditions. The historical frame of reference also illuminates the semantic components and the semantic instability

of Fielding's critical terminology. Key words such as 'nature', 'history', 'fiction', 'truth' regain dimensions of meaning in the light of *their* history, and make it easier to approach Fielding's literary practice and theory on its own terms.

If Joseph Andrews represents Fielding's early experimentation with fictional form, Tom Jones reveals a new emphasis in his ideas about the genre and moves in a direction which becomes clearer in his last novel. My analyses of the discursive prose in Tom Jones shows how the light-heartedness reflected in the paratactic and parenthetical syntax of Joseph Andrews gradually gives way to the more logically ordered and emphatic sentences of the later books of Tom Jones and Amelia. In this chapter I shall argue that a parallel development appears in the narrative form in Tom Jones. In the first part of the novel particularly, the characters' voices, in dialogue with each other, have a freedom and individuality (and reflect the deeper psychological insight of the author) that is unrivalled by any in Joseph Andrews except Parson Adams. But their relative autonomy is gradually counteracted by the growing firmness and authoritativeness of the narrator's voice in a style that becomes increasingly 'monological'.<sup>3</sup>

Williams argues that the distinguishing features of the novel are a rejection of the idealism and a-historicism of the romances; a concern with contemporary society and the causal factors of human motivation, and with the representation of things "as they come about in the ordinary course of the world"; the serious treatment of the experience of lower-class characters, hitherto reserved by the constraints of decorum for comedy; and the development of narrative techniques which allow

insight into the perceptions and thoughts of the characters through whose consciousness experience is mediated. Since the constraints of time and space do not allow the analysis of passages representative of all these aspects of novel form, I have chosen extracts that illustrate Fielding's technique of dealing with the last only. I have justified my decision on two counts.

The tendency of critics has been, not without reason, to number Fielding among those novelists who prefer to avoid "inside views" (Cohn 22-25). It is true that Fielding's characters express themselves mainly in speech, and that direct representation of a character's thoughts is limited in Tom Jones to Tom's somewhat stylised soliloquies (for example his "Conversation with himself" in VII, 2) and one exceptional monologue uttered by Mrs Wilkins (V, 8). On the whole Fielding as narrator prefers to analyse the inner workings of his characters' minds himself. This method allows him access to psychic depths that the character himself would be unable or unwilling to reveal, while retaining the maximum distance from which to make ethical judgements.<sup>4</sup>

Bakhtin points out that the device of free indirect speech allows the resonance of both character's and author's voices, permitting in his words, "another speech to merge in an organic and structured way with a context belonging to the author" (319). The dialogue between narrator and character may also spill over into the discourse surrounding the representation of the character's speech. Bakhtin calls these areas 'character zones' (316). Dorrit Cohn uses the expression 'stylistic contagion' to

describe instances when the narrator's analysis of a character's thoughts is "strongly affected (or infected) with the mental idioms of the mind it renders" (33). One of the interesting features of the narrative in Joseph Andrews is the occasional proximity which the narrator allows himself to Adams's visual viewpoint and the workings of his mind. The analysis of Fielding's exploration of this fringe area in Tom Jones enables me to continue a topic of interest uncovered in the discussion of the earlier novel.

Secondly a distinctive characteristic of Fielding's style is his tendency to qualify assertions through the use of modal verbs and adverbs, and to embed reported facts or ideas in noun clauses following verbs of perception, thought or speech, which suggests the filtering of ideas through the consciousness of the speaker. This stylistic feature conveys a sense on Fielding's part of the limits of the partial mind and a single form of discourse to do justice to the complexity of things as they really are. The aspect of narrative technique that I shall focus on also draws attention to the relativity of language and perceptions.

The frequently observed tripartite structure of the novel (Goldknopf, Hilles, 1973) serves conveniently as a structural guide for the organisation of this chapter. Fielding's intention that his reader should be aware of the contrast in types, manners and morals in the country and town settings respectively is conveyed in his first chapter. The section on the road allows for the introduction of additional characters and ideas. The stylistic development that I have posited can be shown in passages from the first and last sections of the novel. Rather

than extend this chapter and risk repetition with detailed analysis of passages from the middle section, I have saved my comments on books VII to XII for the discussion of Fielding's literary theory, where their predominant features have particular relevance.

#### VI.1. OLD MAID AND ABLE POLITICIAN

The events of the first six books of Tom Jones, leading to Tom's expulsion from Paradise Hall, are built largely on the misuse and limitations of language and perceptions: the subterfuges of Bridget Allworthy, aided by Mrs. Wilkins's arbitrations; the dishonesty of Black George; the malicious misrepresentations of Tom's action by Square and Blifil. The manipulation of events by meanly self-interested characters is assisted by Tom's 'imprudence' and impetuosity, part of which is his tendency to accept the outward appearance of honesty (of Blifil and the Seagrims) and another part his failure in introspection about his own motives and behaviour. The "intentional theme of the author" is orchestrated, says Bakhtin, as the diverse voices entering the novel find their place in the hierarchical structure of distance or proximity to the voice of the narrator or posited author. In the following extract, the 'dialogic' element is manifested both in the extent to which the characters are freed to speak for themselves and to each other and in the ways in which they are used to convey the refracted intentions of the narrator.

1. <sup>a</sup>With such a Smile then, and with a Voice, sweet as the Evening Breeze of Boreas in the pleasant Month of November, Miss Bridget gently reproved the Curiosity of

Mrs. Deborah, <sup>b</sup>a vice with which it seems the latter was too much tainted, and which the former inveighed against with great Bitterness, adding, <sup>c</sup>'that among all her Faults, she thanked Heaven, her enemies could not accuse her of prying into the Affairs of other People.'

She then proceeded to commend the Honour and Spirit with which Jenny had acted. <sup>d</sup>She said, she could not help agreeing with her Brother, that there was some Merit in the Sincerity of her Confession, and in her Integrity to her Lover. <sup>e</sup>That she had always thought her a very good Girl, and doubted not but she had been seduced by some Rascal, who had been infinitely more to blame than herself, and very probably had prevailed with her by a Promise of Marriage, or some other treacherous Proceeding.

<sup>f</sup>This Behaviour of Miss Bridget greatly surprized Mrs. Deborah; <sup>g</sup>for this well-bred Woman seldom opened her Lips either to her Master or his Sister, till she had first sounded their Inclinations, with which her Sentiments were always strictly consonant. <sup>h</sup>Here, however, she thought she might have launched forth with Safety; and the sagacious Reader will not perhaps accuse her of want of sufficient Forecast in so doing, but will rather admire with what wonderful Celerity she tacked about, when she found her self steering a wrong Course.

<sup>i</sup>'Nay, Madam,' said this able Woman, and truly great Politician, 'I must own I cannot help admiring the

Girl's Spirit, as well as your Ladyship. And, as your Ladyship says, if she was deceived by some wicked Man, the poor Wretch is to be pitied. <sup>j</sup>And to be sure, as your Ladyship says, the Girl hath always appeared like a good, honest plain Girl, and not vain of her Face, forsooth, as some wanton Husseys in the Neighbourhood are.

<sup>k</sup>'You say true, Deborah,' said Miss Bridget, 'if the Girl had been one of those vain Trollops, of which we have too many in the Parish, I should have condemned my Brother for his Lenity towards her. I saw two Farmers Daughters at Church, the other Day, with bare Necks. I protest they shocked me. If Wenches will hang out Lures for Fellows, it is no matter what they suffer. I detest such Creatures; and it would be better for them, that their Faces had been seamed with the Small-Pox; <sup>l</sup>but I must confess, I never saw any of this wanton Behaviour in poor Jenny; some artful Villain, I am convinced, hath betrayed, nay perhaps forc'd her; and I pity the poor Wretch with all my Heart.'

<sup>m</sup>Mrs. Deborah approved all these Sentiments, <sup>n</sup>and the Dialogue concluded with a general and bitter Invective against Beauty, and with many compassionate Considerations for <sup>o</sup>all honest, plain Girls, who are deluded by the wicked Arts of deceitful Men. (I,8)

In the movement from exterior description (a), through summarised speech (b), a form of free indirect discourse (c), mimetic indirect discourse<sup>5</sup> (d), narrative summary and

explanation (f) and (g), direct address to the reader (h), direct representation of the characters' discourse (i) to (l), and the concluding summary (m) to (o), the narrator's presiding and ironic consciousness alternately hovers over and withdraws from the scene, creating the shifting perspective that intermittently reminds the reader of his presence and controls his perception of and response to the scene.

Stylistic shifts in the narrative sections of Joseph Andrews are marked by a pronounced difference in register or by the author's annotations. The stylistic development of Tom Jones resides in part in the smoother textual surface; the diverse voices, while acquiring and retaining their individual accents, are more closely synthesised. Bridget's unwonted and uneasy smile is 'sweet' as the north wind, and 'pleasant' as the November weather, as she 'gently' reproves Wilkins. The shift from this set of modifiers into the semantically contrasting lexis adds cohesion to the narrative movement from description to the recording of Bridget's uttered response. That the expressions, 'vice', 'tainted' and 'with great bitterness' belong to the narrator's rather than Bridget's language is signalled by the ironic modality of 'it seems'. But the diction reflects, without ironic incongruity, Bridget's attitude and the substance of her speech; it emphasises the discrepancy between her remarks and her action (she too was eavesdropping), and prepares the way for the introduction of her diction and expressive idioms in the free indirect speech clause.

If the implications of Bridget's smile become clear only retrospectively, so does the author's intention in embedding the

next part of her speech in the form of indirect discourse. Its form, with the subordination, third person pronouns and past tenses, signifies the reporting/narrating consciousness and veils the mind of the speaker whose words are reported. I have suggested that authorial control in Tom Jones is matched by the greater freedom and autonomy of the characters' voices. In Bridget's reported discourse, we hear, in addition to what is obviously her idiom - 'she had always thought her a very good Girl' (e) - Allworthy's style in the phrases, 'some Merit in the Sincerity of her Confession and her Integrity to her Lover' (d). This echo evokes not only Bridget's earlier conversations with Allworthy, but her dependence on him for her own financial and social security and for that of her child. It suggests, again only on second reading, a depth of psychological stress, which the irony of the narrator and the seeming parody of Allworthy's words obscures.

Though the reader is not, at this stage, supposed to penetrate Bridget's mind, the narrator has no such reservation about exposing Mrs. Wilkins. Paradoxically this display of omniscience enhances narrative distance. Deborah's well-hidden surprise is indicated by reference to a habitual pattern of behaviour: the reader is overtly involved in the communicative situation (h) through the appeal to his perspicacity, the rhetoric of the antithesis, his assumed concurrence with the narrator's irony - 'this well-bred Woman' carries a wealth of nuances of attitudes about what constitutes good-breeding both on the part of the upper-servant and the social class to which the narrator and reader are assumed to belong; the metaphor

describing her volte-face is equally an invitation to the reader, not only to observe Deborah's linguistic dexterity, but to enjoy the humour of the representation of it at her expense.

Deborah's politic speech illustrates the narrator's evaluation of her, and figures her social position vis à vis her interlocutor, as she echoes Bridget's discourse, with many interjections of 'as your ladyship says' and allusions to her own (dubious) credibility with such expressions as 'to be sure' and 'I must own'. The stylisation of her speech, the extra-fictive allusion of 'this able woman and truly great politician' maintain the narrative distance, even as her words are foregrounded by the direct discourse. Her own voice is freed only as her discourse begins to reflect her real, if unacknowledged, feelings of jealousy and frustration. This is the common ground between her and Bridget, in whose response 'vain Trollops' chimes in with Deborah's 'wanton Hussies'. Up to her last utterance, where Bridget reverts with an implausible degree of concern to the fate of Jenny, her expression, 'bare Necks' - at church, forsooth! - 'if Wenches will hang out Lures for Fellows', 'better for them that their Faces had been seamed with Small-pox', by their spitefulness and the kind of colouring that they give to the events she is relating, reveal a good deal more about the speaker than the object of her discourse. And though it must still be argued that this unintended self-revelation is the author/narrator's intention, Bridget's discourse is unshaded by external comment. She stands momentarily forward with Deborah, united by their common language.<sup>6</sup>

Their union, however, is narrowly based. Behind Deborah's

words is the social and economic standpoint of the upper-servant class, motivated by self-interest, but locked into a position of subordination, which continually involves the humiliation of having to retreat, 'tack about', and adapt her discourse to that of her employer; and therefore being all the more ready to exercise whatever power she has over those less well-off than herself. On one level harmony is preserved, but the real dialogue between the two women takes place behind the words they utter.

Deborah's anger and chagrin and the ideological base of the dialogue is allowed fuller expression only once in the novel, when, after the reading of Allworthy's will, her muttered soliloquy frees itself not only from the constraints imposed by the presence of her interlocutors, but for a time from the narrator's voice as well (V, 8, 245-246). Her diction, idiom and syntax in this piece are consistently opposed to that of the framing narrative discourse: 'I'd have his Worship know I am no beggar'; 'No, I won't give it up neither, because that will please some Folks'. Where else in the novel is Allworthy called 'an old Curmudgeon' or so explicitly accused, both from the mouth of his servant and of the county, of fathering a bastard? That her words also echo her own loveless existence does not detract from the intensity of her confrontation, based on the differences of social class and opportunity, with her unwitting employer. Emphatically the reader is asked not to concur with her voice. The convention of an overheard uttered monologue is quite artificial, and the narrator's framing comments and the comic distinctiveness of her style encourage the detachment of the reader. Her response to the will is lined up with those of

Thwackum, Square and Allworthy and opposed to Tom's. There is also an assumption, implicit on the part of the author, and expressed in her assertion that she has "saved five hundred Pounds in [Allworthy's] Service", about the common dishonesty of servants, that is intended to divorce sympathy from her situation. But despite these manoeuvres, while she speaks she holds the floor by the force of her expression and the singular unification of her words and intention.

Bakhtin suggests that dialogue in the fullest sense takes place only when the posited author or narrator enters into conversation on equal terms with an autonomous and dissonant other voice (see I.3.3 above). The voices of Deborah and Bridget are given unexpected fullness by the momentary insights into their psychological and emotional beings, accompanied by hints of conflicts that, though he recognises their existence, it is not part of Fielding's intention to resolve or develop. The extract, however, represents Fielding's ironic narrative prose at its most lively and cohesive. The narrator, through the devices I have described, maintains his distance from both women. If the dialogic elements are incorporated through the diction, throughout the passage the unifying power of his voice is framed in the syntax. I have commented on the way he varies the narrative accompaniment by relative degrees of syntactic embedding of the characters' discourse. Parallelism, antithesis, metaphor and classical allusion, explanation and irony are the characteristic forms of rhetoric in his discourse to the reader. The scenes, passages of dialogue between characters, in Tom Jones are almost always begun and rounded off with summarising remarks

that indicate the narratorial overview. All the stylistic features that have been observed in the passage converge in the closing paragraph, where the rhetorical blandness of the syntax, coordinate and non-restrictive clauses, frames the semantic symmetries. The contrariness of the women's discourse is compacted in the narrator's perception of 'bitter Invectives against Beauty' and 'many compassionate Considerations; and their own voices are ironically highlighted in the rhythmic repetition of 'all honest plain Girls', 'wicked Arts' and 'deceitful Men'.

#### VI.2. THE CREATION OF THE HERO

In the prefatory essay to the eighth book of Tom Jones, Fielding complains of the dramatists whose 'heroes', in disregard of all the laws of 'probability', undergo incredible conversions in the final act. The fault, it seems, arises from the conflict between the requirement of consistency in the 'character of humour' and the demands of comic drama that the plot should have a happy ending. The critical question is whether Fielding himself has reconciled his essentialist theory of character with his intention to give plausibility to his representation of human experience. John S. Coolidge believes that he has not: Tom's problem "is not simply the external one of finding 'some natural means of fairly extricating himself from all his distresses.' It is a far more perplexing one, not so much for Tom as for his creator: how can a person whose nature it is to run into generous but dangerous faults become prudent in the course of the work" (161).

Miller finds an answer to the artistic dilemma in the influence of the romance tradition on Fielding's novel and in the theory which Coolidge sees as the root of the problem. The theory of conservation of character, like the structural patterns of romance, Miller argues, are shaped by a metaphysics whose "concern is for the qualities of 'Being', 'Essence', the permanent and abiding, which is the dominant view of all classical and Christian philosophy well into the eighteenth-century, when the effect of competing emphases upon 'Becoming' began seriously to be felt" (1976, 56). This view does not exclude the concept of growth to maturity of the hero, but that growth is conceived as a 'conversion-experience', a series of radical leaps from one spiritual state to another (58). Thus, Miller argues, Tom's apocalyptic moment of self-discovery in prison is sufficient cause for his reformation and acceptance by Sophia.

Quentin Kraft suggests that a dual reading of Tom's story illustrates the passage from romance to novel that makes the work "an instance of narrative transformation" (24). He sees Tom as hero of two competing narratives, the traditional romance tale of the trial, initiation and return of the aristocratic hero, and the story of the individual, who without the advantages of family or money must discover within himself the way to restitution of his happiness. Whether his acquisition of prudence is a wholly satisfactory answer to the narrative problem is less important in Kraft's view than that Fielding's ambivalent treatment of Tom reflects the generic transition from idealised hero to the individual struggling to find his way in the world.

In the following extract the narrator represents Tom's vacillation between the two objects of his heart and his desire. The question that will be addressed through the analysis is whether and in what way the style and tones of Tom's voice in self-debate contribute to our understanding of Fielding's artistic development.

2. <sup>a</sup>The Idea of lovely Molly now intruded itself before him. <sup>b</sup>He had sworn eternal Constancy in her Arms, and she had as often vowed never to outlive his deserting her. <sup>c</sup>He now saw her in all the most shocking Postures of Death; <sup>d</sup>nay, he considered all the Miseries of Prostitution to which she would be liable, and of which he would be doubly the Occasion; <sup>e</sup>first by seducing, and then by deserting her; <sup>f</sup>for he well knew the Hatred which all her Neighbours, and even her own Sisters bore her, and how ready they would all be to tear her to Pieces. <sup>g</sup>Indeed he had exposed her to more Envy than Shame, or rather to the latter by Means of the former: <sup>h</sup>For many Women abused her for being a Whore, while they envied her her Lover and her Finery, and would have been themselves glad to purchase these at the same Rate. <sup>i</sup>The Ruin, therefore, of the poor Girl must, he foresaw, unavoidably attend his deserting her; and this Thought stung him to the Soul. Poverty and Distress seemed to him to give none a Right of aggravating those Misfortunes. The Meanness of her Condition did not represent her Misery as of little Consequence in his Eyes, nor did it appear to justify, or even to

palliate, his Guilt, in bringing that Misery upon her. But why do I mention justification; his own Heart would not suffer him to destroy a human Creature, who, he thought, loved him, and had to that Love sacrificed her Innocence. His own good Heart pleaded her Cause; not as a cold venal Advocate; but as one interested in the Event, and which must itself deeply share all the Agonies its Owner brought on another.

In this extract the narrator reduces the distance between himself and the character and eliminates much of the tension that exists between his voice on the one hand and those of Bridget and Wilkins on the other. As with the representation of Adams's thoughts (in V.3.(12) above), the consonance between the two voices in this passage is made clear in the way the narrator traces the path of thought in Tom's mind.

The visual imagination projects in a moment what would take much longer to put into words. The alternation of narrative summary of Tom's mental images of Molly, (a) and (c), and the subsequent trains of thought takes the reader much closer to the activity of the consciousness than, for instance, the sympathetic but clinical analysis of Sophia's feelings in Book IV, chapter 12. The tracing of Tom's thought continues in the extract. The freedom from syntactic subordination to a verb of thinking or saying and the natural juxtaposition of Tom's recollection of his and Molly's protestations in (b) brings the representation close to a form of free indirect thought. Every feature of the style of this piece of psycho-narration contributes to the "organic and structured" coming together of the two consciousnesses. While

the diction, tenses and pronouns represent the voice of the narrator, the diction is not inappropriate for Tom. The temporal sequence of the events and ideas is articulated in the pluperfect tenses in (b). The pattern of causality present in his mind is emphasised by the connectives in (d) and (e). Both features represent the movement of Tom's thoughts toward their logical conclusion (i).

In representing another's thoughts, rather than have him verbalise his own, the narrator is able to restructure and impose a frame of order and logic on what might otherwise be much more random sequences. The presentation of Tom's thoughts as logically coherent creates the image of a mind capable of rationality and by implication in tune with the narrator's own values and cognitive processes. The sense of a sympathetic proximity is enhanced by the persistence of the narrator's affirmative stylistic manner, in the combination of symmetry and logical connection in the structures of the syntax.

While there is proximity the narrator's voice does not merge with Tom's. The extension in (g) and (h) into a reflection about the effect of envy in women, though it retains its specific application to Molly's circle ('her Lover and her Finery'), has a degree of detachment that reflects the narrator's tendency to extrapolate from the individual case and extend the frame of reference beyond what would be appropriate to the character's immediate concerns. Other features belong distinctively to the narrator's voice. Woven into the temporal sequence is the emphasis of similarity, 'she had as often vowed'; of contrast, 'he now saw her'; the discriminating and leisurely balancing of

relative states and modes of expression, 'more Envy than Shame, or rather to the latter by Means of the former'. The narrator's subliminal irony infiltrates the invitation to the reader to step aside from the linear sequence and view other aspects of the relationships between events. While the logical subordinations of the syntax argue the rightness of Tom's conclusions, the comparative 'as often vowed' implies the antithesis of Molly's insincerity.

The gap between narrator and character is one of experience and knowledge of human nature; it is not an ideological or moral difference. When the reader, with Tom, learns that Molly has other strings to her bow, the knowledge does not cast a retrospective ironic light on Tom's mental processes. In the circumstances Tom, inexperienced but generous, makes the right decision. This is confirmed by the narrator's comment. Tom's mistake is of much less significance in this context than that his thoughts and intentions are motivated by compassion.

The discussion so far has been focussed on the language of the extract. When, however, the passage is returned to its context, it falls into perspective in the play of Fielding's irony through the backwards and forwards connections in the linear text. Tom's inner debate rendered in this passage immediately precedes his discovery of Sophia's attachment to the muff that he has fondled, and the overturning of all his noble resolutions. Though the narrator comments on the "many little Circumstances too often omitted by injudicious Historians, from which Events of the utmost Importance arise" (V,4), he does not overtly draw attention to the equally cogent pattern of contrasts

and defeated expectations which characterise Tom's behaviour in this part of his history. Following the "little Incident" of the muff, Tom's inner debate is resumed more urgently, in the chapter containing a "very great Incident". Finally, the narrator tells us, "when the Genius of poor Molly seem'd triumphant, the Love of Sophia towards him, which now no longer appeared dubious, rushed upon his Mind, and bore away every Obstacle before it" (V, 5). The slight ironic distancing of this representation of Tom's psychomachia is sufficient to set the mood for the discovery of Square behind the curtain in Molly's garret and Tom's rehabilitating laughter.

The irony is more pronounced in the narration of the scene that takes place on "a pleasant Evening in the latter end of June, when our Heroe was walking on a most delicious Grove", allowing his fancy to wanton with the image of Sophia. His impassioned and hyperbolic soliloquy is interrupted by reality in its crudest form: "At these Words he started up, and beheld - not his Sophia - no, nor a Circassian Maid, richly and elegantly attired for the Grand Signior's Seraglio, No, without a Gown, in a Shift that was somewhat of the coarsest, and none of the cleanest, . . . with a Pitch-fork in her Hand, Molly Seagrim approached" (V, 10, 256). The wedding of the instability of languages and stable authorial intention is brilliantly achieved here, as Fielding invokes the unfulfilled purpose of the pastoral simile, to elevate its object, in order to capture the reversal not only of Tom's expectations but of all his good resolves. Such are the possibilities for self-deception of even the most truthful of heroes!

The proximity of Tom's and the narrator's voices enhances Fielding's moral purpose. Tom's words adhere to his intentions because he has a conscience. It is this conscience, the narrator tells us, that would not allow him to deceive Squire Western by clandestinely wooing his daughter (IV, 6). Conscience, Fielding tells the reader in the preface to the Miscellanies, is the potentially redemptive quality in human nature that allows the writer to retain his optimism in the face of much depravity and dishonesty. Because Tom has a conscience, he is a worthy hero of a book that is intended to discover "the Rocks on which Innocence and Goodness often split", not "to recommend the very means to my worthy Readers by which I intend to show them they will be undone" (III, 7, 142). Where the narrator's voice enters into dialogue with Tom's, especially in the early part of the book, it is across the discrepancy in experience and age. When "the Author himself makes his Appearance on the Stage" (III, 7), he assumes a stance in his address to his young readers that is effectively figured in the relationship between his voice and that of his hero. The stage metaphor is illuminating: the characters' voices have autonomy and they must remain true to themselves; where a perspective is missing, the narrator steps forward to provide it. Equally the phrase 'the Author himself' is misleading: the slight self-consciousness of the admonition suggests a degree of self-irony that belies self-exposure. But by virtue of his knowledge and experience in stage-management he claims to have a broader view than any of his actors.

The matter and manner of the narrator's insights into Tom's consciousness show the limits of the extent to which Tom's voice

is allowed the individuality that would give real autonomy to his reflections upon his experiences. In the blend of the two voices the rhetoric of the narrator's syntax affirms the integrity of Tom's debate with himself. He is shown to be capable of self-examination; and therefore the realisation in prison that he is the cause of his own misfortunes can be seen as a more advanced step in the process of self-discovery rather than as an unprepared-for conversion-experience. But because the narrator's voice infiltrates the passage, the thought-processes carry the burden of his reflections as much as Tom's. In the balance the linear progression of the hero, brought about through events and the motives and impulses of his own and others' natures, is submitted to the patterns of symmetry and opposition. His voice falls in with the rhetorical oppositions of truth and falsehood, of valid and fallacious reasoning, that seems to be part of the artistic structure of the novel.

### VI.3 SENTIMENT AND THE ASCENDANCY OF THE NARRATING VOICE

In the first chapter of Tom Jones the narrator states his intention to represent human nature, both in "that more plain and simple Manner in which it is found in the Country", and spiced "with all the high French and Italian Seasoning of Affectation and Vice which Courts and Cities can afford". If this plan had been carried through, the style in the last section might have been as richly varied as the first. But, as I have suggested, the voice of the narrator develops an increasing firmness and consistency. However, before the exigencies of the plot compel him to limit himself to plainness of style, he develops, among many observations on contemporary life, two elements in the

narrative which are represented, in this section, through the voices of Mrs. Miller and Lady Bellaston and their respective families and associates.

In the "Invocation" prefacing the thirteenth book, Fielding calls for the assistance of the four qualities that he described in the ninth essay as indispensable to the novelist/historian. Here, however, the order is different: the appeal to genius, or judgement, is followed by the words:

And thou, almost the constant Attendant on true  
Genius, Humanity, bring all thy tender Sensations. .  
. . From these alone proceed the noble, disinterested  
Friendship, the melting Love, the generous Sentiment,  
the ardent Gratitude, the soft Compassion, the candid  
Opinion; and all those strong Energies of a good  
Mind . . . (XIII, 1, 686-687)

Even allowing for the hyperbolic style of this essay and Fielding's habitual linking of literary quality with integrity of purpose, to ascribe intellectual 'strength' to tender sensations creates a considerable distance between Fielding's theory as it is expressed here and the objectivising irony through which the energy of his mind has been accustomed to exercise itself. A good deal of space, however, in the following books is devoted to the fortunes of Mrs. Miller's family, in relation to whose troubles Tom's generosity, compassion and candid opinion are revealed. In this section of the narrative irony is muted or erased.

The fourteenth prefatory chapter introduces the notion that the failure of so many English writers to describe "the Manners of Upper Life, may possibly be that in Reality they know nothing of it" (741). His familiarity with these manners has persuaded the narrator that, unlike "the various Callings of the lower

Spheres", "the highest Life is much the dullest, and affords very little Humour or Entertainment". His disdain for the business of "Dressing and Cards, eating and drinking, bowing and curtsying" is expressed in the pointed ellipses of drawing-room conversation (for example in XIII, 4). Lady Bellaston, he explains, escapes the insipidness of her contemporaries by the vehemence of her passion, intrepidity "and a certain superior Contempt of Reputation" (XIII, 1, 743). Exceptional though she may be, Lady Bellaston carries the burden of the voice of that society in relation to which other aspects of Tom's progress are tested. I shall argue that of the two streams, the voice of sentiment and morality and the voice of 'upper life', in the last third of the novel, it is the former which gains the dominance, confirmed by the narrator's rhetoric and didactic intention. At the same time the narrating voice loses a good deal of the richness of the dialogic interplay of generic and social forms, which characterises it in Joseph Andrews and the first six books of Tom Jones.

The passage describing Tom's arrival in London illustrates both the stylistic features of the later narrating voice and something of the quality of Fielding's criticism of the manners of upper life:

3. <sup>a</sup>From that Figure, therefore, which the Irish Peer, who brought Sophia to Town, hath already made in this History, <sup>b</sup>the Reader will conclude, doubtless, it must have been an easy Matter to have discovered his House in London, without knowing the particular Street or Square which he inhabited, <sup>c</sup>since he must have been one

whom every Body knows. <sup>d</sup>To say the Truth, so it would have been to any of those Tradesmen who are accustomed to attend the Regions of the Great: <sup>e</sup>For the Doors of the Great are generally no less easy to find, than it is difficult to get Entrance into them. <sup>f</sup>But Jones, as well as Partridge, was an entire Stranger in London; and as he happened to arrive first in a Quarter of the Town, the Inhabitants of which have very little Intercourse with the Householders of Hanover or Grosvenor Square, <sup>g</sup>(for he entered through Grays-Inn Lane) so he rambled about some Time, before he could even find his Way to <sup>h</sup>those happy Mansions, where Fortune segregates from the Vulgar, those magnanimous Heroes, the Descendants of ancient Britons, Saxons, or Danes, whose Ancestors being born in better Days, by sundry Kinds of Merit, have entailed Riches and Honour on their Posterity. (XIII, 2, 689)

Typical of the development in the narrative style in the last six books is the 'flagging', the overt intra-textual references illustrated in (a). In the extracts quoted (1) and (2) above the narrator assumes that the reader, with a little help from the chapter headings, will be alert to the tissue of interconnections, contrasts and multiple meanings. Here the reminder of an insignificant event suggests the importance which Fielding now attaches to the sequence, the bringing into place of each link in the temporal and causal chain which leads to the dénouement. The same device is used in the scene in the Gatehouse prison where the reader is asked to "refresh his

Memory, by turning to the Scene at Upton in the Ninth Book" and to recall both "the many Strange Accidents which unfortunately prevented any Interview between Partridge and Mrs. Waters, when she spent a whole Day there with Mr. Jones" (XVIII, 2, 916). Implicit, of course, is the understanding that the reader will also link that day, the nadir of Tom's dissolute behaviour, with his later realisation of his own weakness. But the explicitness of the textual anaphora lays bare the narrative structure and intention in a way that is avoided when semantic parallels make the points implicitly. The cursoriness of the injunction to the reader (b), the almost categorical modality and its absorption into the frame of an antithesis are also characteristic of this part of the novel, where the multiplicity of events calls less upon the reader's critical judgement than upon his memory.<sup>7</sup>

While this internal cross-referencing foregrounds the act of reading, the specification of the locality of the narrated event - notice the use to which the familiar parenthesis is now put (g) - and the instances of exophoric deixis are further disruptions of the narrative autonomy. The italicised cliché (c)<sup>7a</sup> and the allusions to 'those Tradesmen, who . . . ' (d) and 'those happy Mansions, where . . . ' (h) are intrusions of what Roland Barthes in *S/Z* calls the 'cultural code' (20), references to the body of knowledge shared by the narrator and reader, which draw attention to the relation of the fictional characters and events to the extra-fictive contemporary scene. The extent of Fielding's use of this construction (deictic + noun phrase + relative clause) to incorporate much of the social and moral commentary will be demonstrated in the following quotations.

These two instances, however, also illustrate the limits of Fielding's social criticism in this part of the novel. The opposition of trade and the nobility introduced in the antithesis in (d) is not pursued. Among the many voices of middle and upper class characters, only Nightingale's servant is heard momentarily and assertively defending his right to enjoy his master's wine and whist cards (XIII, 5). Fielding's satire of high life expresses itself in pillorying the inanities of those "whom every body knows".<sup>8</sup> Tom's flirtation with a 'mask', for instance, is interrupted by "one of those Ladies who go to a Masquerade only to vent Ill-Nature, by telling People rude Truths, and by endeavouring , as the Phrase is, to spoil as much Sport as they are able" (XIII, 7, 715). The triviality of the pursuit is matched, in a way, by the triviality of much of the social commentary.

But the language trails its wake of society values, 'ancestors', 'marriage', 'riches' and 'honour', which in the Covent Garden Journal, No.4 is glossed as no more than 'duelling', and it is these values which provide the toils into which Tom is enticed on his entry into London. On coming to town he misses Sophia, but is directed by Mrs. Fitzgerald to Lady Bellaston's house, where these two women for different reasons plan to keep the lovers apart. He then takes up lodgings at the house of Mrs. Miller, a clergyman's widow, who has been befriended by Allworthy. Here he meets Nightingale, observes Nancy Miller's fondness for this young man, and is invited to a masquerade. Seduced at the masquerade by Lady Bellaston he later gives away her present of £50 to Mrs. Miller's destitute cousin,

the former highwayman. Tom's extreme poverty and some notion of honour persuade him to accept Bellaston's invitation to visit her house, where he unexpectedly meets Sophia, who has returned early from the theatre. The lovers are interrupted by Lady Bellaston, in a scene in which Fielding exploits the possibilities of dramatic irony, as each person attempts to deceive one of the others as to his or her relationship with the third.

Despite the narrator's efforts to ameliorate Tom's unfaithfulness through the interlacing of incidents with Bellaston and the Millers, the ambivalences created by Tom's dubious sexual code undermine the confidence of Fielding's narration. The following extract may be compared with the passage (2) in which Tom convinces himself of his obligation to Molly Seagrim:

4. Though Jones saw all these Discouragements on the one Side, he felt his Obligations full as strongly on the other; nor did he less plainly discern the ardent Passion whence those Obligations proceeded, the extreme of which if he failed to equal, he well knew the Lady would think him ungrateful; and, what is worse, he would have thought himself so. He knew the tacit Consideration upon which all her Favours were conferred; and as his Necessity obliged him to accept them, so his Honour, he concluded, forced him to pay the Price. This therefore he resolved to do, whatever Misery it cost him, and to devote himself to her, from that great Principle of Justice, by which the Laws of some Countries oblige a Debtor who is no otherwise capable of discharging his Debt, to become the Slave of

his Creditor. (XIII, 9, 724-725)

The syntactic frame of coordination, correlative and antithesis, the hallmarks of rhetorical seriousness in Fielding's prose, fails to give the required weight to Jones's argument that his poverty and obligations of 'honour' are stronger considerations than loyalty to Sophia. Neither the narrator's plea to the reader to remember the embarrassments of impecuniousness to a lover ("To confess the Truth . . . or a Violin", XIII, 6, 710) nor his analysis of Jones's calculation that Lady Bellaston is his only means of obtaining access to Sophia ("Jones never had less Inclination to an Amour than at present . . ." XIII, 7, 715) can save this passage of psycho-narration from a painful discrepancy between form and content. Not only does the exophoric reference to "that great Principle of Justice" distance the reader from the fictional scene, but the image itself has no integral correspondence with Tom's inner conflict, in the way, for instance, that the ortolan metaphor encapsulates Blifil's lust (see note 5). The diction, balance and the logical structure of the passage implies a moral/ideological proximity between the narrator's and Tom's voices; and causes the reader to ask what has become of the ironic distancing that should invite him to challenge the validity of this passage of self-justification.

Fielding's problem is also a narrative and artistic one, arising from the concurrent streams of social satire and moral seriousness expressed in Tom's two sets of relationships. Fielding's interest in Lady Bellaston as a social phenomenon, the decaying town belle, is conveyed in the description of her as one

"who had indeed been once an Object of Desire; but was now entered at least into the Autumn of Life; though she wore all the Gayety of Youth both in her Dress and Manner" (XIII, 9, 724). But her motives are not explored in any depth. Her function is primarily one of expediency: through her agency the lovers are kept apart until Tom has acquired his last lesson in prudence. Her appearances are the excuse for typical stage-devices to be introduced into the narrative - the dramatic irony of the three-way interviews, and the scenes in which characters are pushed behind the bed-curtains to overhear no good of themselves. Lady Bellaston's emergence in the first of these inspires the narrator to hyperbolic utterance, which, unlike the depiction of Lady Booby's astonishment (in V.3 (10) above) or the eloquent adaptation of classical image to portray Mrs. Bridget in extract (1) in this chapter suggests for once a paucity rather than an abundance of authorial imagination:

Lady Bellaston now came from behind the Curtain. How shall I describe her Rage? Her Tongue was at first incapable of Utterance; but Streams of Fire darted from her Eyes, and well indeed they might, for her Heart was all in a Flame. (XIV, 2, 747)

The energy attributed to her by the narrator is not matched in his representation of her voice and manners. The debilitating effect of stylisation and satiric distancing is contagious: the depiction of Tom as hero worthy of Sophia and mouthpiece of many of Fielding's own beliefs and ideas is weakened by his association with her.

Lady Bellaston's voice is placed in perspective when Mrs. Miller, despite her gratitude for his generosity, remonstrates with Tom for entertaining the lady in her house at night, and

endangering both his own moral conduct and her daughter's reputation (XIV, 3). The uneasy marriage brought about by the representation of an essentially good hero with a satirical view of high society alternates with and is gradually superseded by a much more unitary blend of Tom's generous and compassionate responses with the voice of decorum, morality and sentiment of Mrs Miller, reaffirmed in the later chapters by Allworthy and the prevailing accents of the narrator's voice.

The following two passages read consecutively will show some of the means by which this progression manifests itself in the narrative. When Nightingale announces his intention of quitting Mrs. Miller's lodging, Tom rebukes him for misleading Nancy:

5. <sup>a</sup>Prithee, Jack, answer me honestly: To what have tended all those elegant and luscious Descriptions of Happiness arising from violent and mutual Fondness, all those warm Professions of Tenderness, and generous, disinterested Love? did you imagine she would not apply them? or speak ingenuously, did not you intend she should?' <sup>b</sup>'Upon my Soul, Tom,' cries Nightingale, 'I did not think this was in thee. Thou wilt make an admirable Parson. - So, I suppose, you would not go to bed with Nancy now, if she would let you?' - 'No,' cries Jones, 'may I be d--n'd if I would.' <sup>c</sup>'Tom, Tom,' answered Nightingale, 'last Night, remember last Night.

- When every Eye was clos'd, and the pale Moon,  
And silent Stars shone conscious of the Theft.'

d, 'Looke, Mr. Nightingale,' said Jones, 'I am no canting Hypocrite, nor do I pretend to the Gift of Chastity, more than my Neighbours. I have been guilty with Women, I own it; but am not conscious that I have ever injured any - nor would I to procure Pleasure to myself, be knowingly the Cause of Misery to any Human Being.' (XIV, 4, 754-755)

Tom's criticism of Nightingale's "Professions of Tenderness" (a) link anaphorically with earlier scenes in which the narrator describes Nightingale as having "delivered himself in a Language which might have very well become an Arcadian Shepherd of old, and which appeared very extraordinary when proceeding from the Lips of a modern fine Gentleman" (XIII, 5, 706); and later to have "again expressed many of those warm, generous, and disinterested Sentiments upon this Subject, which wise and sober Men call romantic, but which wise and sober Women generally regard in a better Light" (XIII, 6, 706). Both pairs of non-restrictive clauses reflect Fielding's increasing tendency to validate the character's actions or speech in terms of the habits of his peer group, by which device the action is explained and the comment extended in its application to the whole group.<sup>9</sup> It is significant that Arcadian language and the quotation (c) in extract (5) are put into the mouth of the one whose professions are belied by his actions; and that literary allusion becomes the characteristic of the voice whose levity is opposed to the prevailing seriousness of the narration. The narrator's distancing of himself from the imitator of literary language coincides with a reduction of allusion and simile in the

narrative sections in this part of the novel, as though Fielding's purpose no longer requires the ironic multivalence of other generic voices nor can safely be expressed through language which is not transparently fitting to the idea. When he does employ hyperbolic language, as in the description of Lady Bellaston's wrath, the simile sounds hackneyed, rather than illuminating the context.<sup>10</sup>

Nightingale's reply shows that Fielding has not lost his ear for the authentic spoken word, and his remark that Tom will "make an admirable Parson" is a counter-criticism of Tom's rhetoric. The ironic suggestiveness of the phrase, is, however, subordinated to the response in which, without the aid of the repetition or rhetorical question that emphasises his earlier statement, Tom denies both hypocrisy and malicious intentions.

In the closing books of Tom Jones the voices of narrator and the principal 'good' characters sound in increasing harmony. Here Mrs. Miller pleads Tom's cause with Allworthy:

6.     <sup>a</sup>'You are deceived, Sir,' answered Mrs. Miller, 'if they were the last Words which were to issue from my Lips, I would say you are deceived; and I once more repeat it, the Lord forgive those who have deceived you.     <sup>b</sup>I do not pretend to say the young Man is without Faults; but they are all the Faults of Wildness and of Youth; Faults which he may, nay which I am certain he will relinquish, and if he should not, that are vastly overballanced by one of the most humane tender honest Hearts that ever Man was blessed with.'

.....

<sup>c</sup>While she was thus running on, a violent Knocking at their Door interrupted the Conversation, and prevented her from proceeding any further, or from receiving any Answer; for as she concluded this was a Visiter to Mr. Allworthy, she hastily retired, taking with her her little Girl, <sup>d</sup>whose Eyes were all over blubbered at the melancholy News she heard of Jones, who used to call her his little Wife, and not only gave her many Playthings, but spent whole Hours in playing with her himself.

<sup>e</sup>Some Readers may perhaps be pleased with these minute Circumstances, in relating of which we follow the Example of Plutarch, one of the best of our Brother Historians; and others to whom they may appear trivial, will, we hope, at least pardon them, as we are never prolix on such Occasions. (XVII, 2, 878-880)

Mrs. Miller's insistence that Allworthy has been deceived takes up again one of the author's abiding concerns, the vulnerability of language to misuse by unscrupulous speakers. It is equally open to fallacy in its use by speakers who are merely naive. But while Mrs. Miller herself is later described by the narrator as "Simplicity itself" when she has been milked of information by Mrs. Western, he implies that in her this is a virtue rather than a fault: "She was one of that Order of Mortals . . . to whom Nature hath neither indulged the offensive nor defensive Weapons of Deceit, and who are consequently liable to be imposed upon by anyone" (XVII, 8, 905). Although she has had circumstantial evidence of Tom's limitations, her 'simplicity'

allows her to recognise Tom's essentially good nature, and her perspicuity is superior to Allworthy's. In the debates between her, Allworthy and Blifil that follow (in XVII, 7; XVIII, 5 for instance) her voice and her Christian willingness to believe the best of her friend gradually gain the ascendancy. Further confirmation of Mrs. Miller's attitudes is implicit in the way the voices of Tom and the narrator penetrate the passage. Her justification of Tom's behaviour, stressing his good qualities in relation to his faults, not only echoes Tom's words to Nightingale, but affirms the dedicatory intention of the author "to recommend Goodness and Innocence" and to inculcate the idea "that Virtue and Innocence can scarce ever be injured but by Indiscretion" (7).

There is no doubt that the narrative detail of the little girl's tears and her games with Tom (d) are also intended to balance less favourable manifestations of Tom's moral character. The allusion to Plutarch illumines Fielding's concept of the obligations of the 'historian'. Plutarch, says Arthur Hugh Clough in his introduction to the translation of the Lives, "is a moralist rather than an historian. His interest is less for politics and the changes of empires, and much more for personal character and individual actions and motives to action" (xvii). Plutarch at the beginning of the life of Alexander states his narrative intention in words which make Fielding's missing premiss quite clear: "it is not histories I am writing, but lives, and in the most illustrious deeds, there is not always a manifestation of virtue or vice, nay a slight thing, like a phrase or jest, often makes a greater revelation of character

than battles. . . ." (qtd. in note 1, XVII, 2, 880).

The appeal to Plutarch betrays Fielding's self-consciousness about his excursion into the sentimental mode. Henry Knight Miller apologises for the "voice of sentimentalism" in Tom Jones by arguing that in the avowedly sentimental scenes, the descriptions of the Anderson family (XIII, 8, and 10), and the revelation of Nancy's pregnancy and Tom's insistence that Nightingale should marry her (XIV, 6, 7), "Fielding allows the dialogue of his characters to create the 'pathetic' atmosphere, and . . . the narrator himself (though he approves with overflowing heart) does not venture into the diction of pathos" (1970, 285). Indeed when Nightingale tells Tom he sounds like a parson, his words throw a critical beam on Tom's rhetoric. But in earlier chapters the narrator has declared that genius must be attended by humanity (XIV, 1); and earlier still he concludes that genius and knowledge are of little use unless the historian has "a good Heart" and that "the most pathetic and affecting scenes have been writ with Tears" (IX, 1). Both statements argue a strain of emotionalism that Fielding seems to find less embarrassing than his modern readers. The "pathetic Scene between Mr. Allworthy and Mrs. Miller" (XVII, 7) suggests further support for Miller's argument, since the burden of the emotion is given to the two participants. The concluding summary, however, is an instance of that 'stylistic contagion' which displays the consonance between the narrator's and the characters' views:

7. <sup>a</sup> Many were the Acknowledgements which the poor Woman made to Allworthy, for this kind and generous Offer, nor could she refrain from taking this Occasion again

to express her Gratitude towards Jones, <sup>d</sup>to whom, said she, I owe this Opportunity of giving you, Sir, this present Trouble. <sup>e</sup>Allworthy gently stopped her; <sup>f</sup>but he was too **good** a Man to be really offended with the Effects of so noble a Principle <sup>g</sup>as now actuated Mrs. Miller; <sup>h</sup>and indeed had not this new Affair inflamed his former Anger against Jones, <sup>i</sup>it is possible he might have been a little softened towards him by the Report of an Action which Malice itself could not have derived from an evil Motive. (XVII, 7, 900)

Mrs. Miller's language is reiterated in the direct quotation of her words; and the adjectives, 'poor', 'kind', 'generous', serve both to reflect her speech, and to express sentiments with which the narrator concurs. The plain narrative syntax of the first sentence, in which even direct discourse is subordinated to the cumulative flow of coordinate and non-restrictive clauses, signifies affirmatively her plain and honest mind. The narrative report of Allworthy's response represents the superior sophistication of his intellectual processes, through the weighing of ideas in the comparatives (f) and (g) and the hypothesis (h) and (i). These are also the features that characterise the narrator's discerning mind and convey the empathetic relation between him and his character. The modifiers, 'good', 'noble', 'a little softened' similarly endorse the emotions of the characters and the content of their discourse. The voice of sentiment is perhaps more pervasive than Miller allows.

As always the linear sequence of narrative events is significant. Miller perceptively suggests that "Fielding employs

the dramatic heightening of pathos precisely at those points where he could feel that public sentiment was in something of a state of flux and required the reinforcement of a heightened rhetoric". As an instance he quotes the unexpectedness, in "an aristocratic ethos", of a man's feeling "responsibility for a violated girl when that girl came of humble stock" (1970, 287). That issue, which is given a considerable airing in the novel, is to some extent sidelined by its resolution in Nightingale's marriage to Nancy. It is, however, subsumed in the seventeenth book by the question of the parental right to dictate whom their children shall marry: the subject which Squire Western - the visitor referred to in (6c) arrives to discuss with Allworthy. In the following chapters a dialogue in which Allworthy's rhetoric is employed in defending the child's right to happiness in marriage with one of her choice (XVII, 3) is followed by scenes in which Sophia is subjected to emotional abuse from her aunt "who seemed likely to torment her no less than the other [her father] had done" (XVII, 4, 888) and from the renewed attentions of Lord Fellamar (XVII, 8). The remaining narrative strand in this book is the series of visits of Mrs. Miller and Nightingale to Tom in prison and on his behalf to Sophia, illustrating and enhancing the narrator's observation that the "Firmness and Constancy of a true Friend is a Circumstance so extremely delightful to Persons in any Kind of Distress, that the Distress itself, if it be only temporary and admits of Relief, is more than compensated by bringing this Comfort with it" (XVII, 5, 892).

The seventeenth book of Tom Jones shows an unprecedented

consistency in subject matter, style, and narrative and didactic impulse. The common denominator is 'nature' in the fullness of its semantic range. At the beginning of the Journal of a Voyage to Lisbon Fielding described his farewell to his children on June 26, 1754:

By the light of this Sun I was, in my own opinion, last to behold and take leave of some of those creatures in whom I doted with a mother-like fondness, guided by nature and passion, and uncured and unhardened by all the doctrine of that philosophical school where I had learned to bear pains and to despise death. (201)

Fielding was by then no stranger to the pain that needs philosophy as its antidote, but he felt that the emotions were natural and right; and correspondingly that language that is true to emotions, that comes from the heart, is also natural and cogent.

The virtue of the plain style is its apparent naturalness. Skilled rhetors can exploit this feature of course; but traditionally plainness, which avoids the blandishments of sensual imagery and the artificiality of the periodic sentence, convinces by its quality of truth to the rationalising mind of the speaker. All the extracts quoted in the last part of this chapter show that the rationalising and didactic impulse is still present in Fielding's writing, but the extract from the Journal, even more than his 'requirements' for the historian, gives priority to the expression of the natural affections, unconstrained by the discipline of philosophy. The stylistic levels that predominate in the last six books of Tom Jones are the plain style of narration and factual representation, and the middle style of observation and slightly heightened emotion. Through them Fielding conveys the sense that his narrative and

didactic purpose is best served by prose in which meaning is not refracted through a multiplicity of ironic or conflicting voices, but sounds through the voice of a narrator who speaks seriously and, when the occasion demands it, from the heart as well as the head.

The stylistic blend is used rhetorically, as Miller suggests, to arouse answering sentiments in the minds and hearts of the readers. It also serves to integrate the author's moral and narrative intentions. The conjunction of mode and subject matter carries through into the narrative events. Mrs. Miller's head and heart are also in accord. Her unaffected and honest mind recognises Tom's innate generosity and kindness, and enables her to plead his cause with Allworthy. Allworthy has been deceived by Blifil's and Square's manipulation of his judgement; but because of his true concern for the welfare of others, he is the advocate for Sophia's right to choose happiness, he has befriended Mrs. Miller and is, with the assistance of a few lucky arrivals and Square's letter confessing his deceit, persuaded by her of Tom's innocence. Thus Tom's story can be brought to its happy conclusion without recourse to the supernatural. And having discovered "the Rocks on which Innocence and Goodness often split", the author can call upon all his actors to add their voices to his in recommending that "Delight in the Happiness of Mankind and a Concern at their Misery" which is the essence of good nature.<sup>11</sup>

The result of this consistency, though, is a flattening of the stylistic surface and a loss of the energy and the rich variety of the earlier books. The stylistic contagion that

affects the foregoing examples helps to create the increasingly single-voiced, narrative, which is consonant with the magisterial quality of the more logical and weighty syntax of the later prefatory essays. In the earlier books the backward and forward movement of allusion and contrasts, like the parenthetical and antithetical structures predominant in the syntax, keep the reader constantly on the alert and exercising his critical faculties. A less discriminating mental operation is required for the digestion of the matter which the historical purpose of the last books dictates. Although antithesis continues to permeate Fielding's style, as the extracts show, generalisation to a large extent comes to serve the purposes of explanation and social commentary:

When Lady Bellaston heard the young Lord's Scruples, she treated them with the same Disdain with which one of those Sages of the Law, called Newgate Solicitors, treats the Qualms of Conscience in a young Witness. (XV, 4, 794)

Allworthy's worthiness is shown in opposition to the generality of humankind:

For that Gentleman, in conferring all his numberless Benefits on others, acted by a Rule diametrically opposite to what is practised by most generous People. He contrived on all Occasions, to hide his Beneficence not only from the World, but even from the object to it. (XV, 10, 822)

Blifil's understanding that marriage affords "an equal Opportunity of satisfying either Hate or Love" is also somewhat tamely justified in terms of common experience:

To say the Truth. if we are to judge by the ordinary Behaviour of married Persons to each other, we shall, perhaps, be apt to conclude, that the Generality seek the Indulgence of the former Passion only in their Union of every Thing but of Hearts. (XVI, 6, 858)

Other features that have been illustrated in the extracts also contribute to the monological quality of the style. The synthesis of literary and didactic commentary, so beautifully illustrated in the scene in which Tom beholds 'not a Circassian Maid', but Molly Seagrim holding her pitch-fork, disappears with the predominance of the plain and middle stylistic levels in the narrative. Literary commentary is restricted to the prefatory chapters. The laconic injunctions to the reader and the textual deixis, which indicate the reification and separateness of the fictive context, also emphasise this disjunction of modes.

One should not overstate the case. Scenes with Lady Bellaston and Lord Fellamar and Squire and Mrs. Western revive the satiric strain and vary the style. Tom and Sophia's reunion is a comic masterpiece. But on the whole the rationalising and distancing power of irony has been replaced in the narrative by a single-voicedness which emphasises and endorses the ideas, and implies a concern not so much with the intricacies and pitfalls of narrative representation but with 'life' itself. This is the subject that Fielding resumes in the initial chapter of Amelia.

## NOTES TO CHAPTER VI

<sup>1</sup> Quentin Kraft (1985) argues that the romance and novelistic components exist in a dual reading of Tom's story as hero of a traditional quest-story, and as the 'modern' hero, outside the privileged class-structure, having to find the means of restitution within himself, although Fielding, as Kraft points out, reverts to the traditional ending.

<sup>2</sup> L.J. Davis' thesis will receive the consideration it merits in my discussion of Fielding's theory of fiction (VII.4).

<sup>3</sup> This development is anticipated in the comparison of passages (7a) and (7B) in IV.2 above, where the narrator's linguistic strategies are seen to instantiate an altered relationship with the reader, and to transform our apperception of the characters in the fiction.

<sup>4</sup> This point is made by Dorrit Cohn (28-29) and illustrated in the passage, "Blifil therefore looked on this human Ortolan with greater Desire. . . . and promised another additional Rapture to his Enjoyment" (VII, 6, 346), where Fielding explores the reasons for Blifil's rapacity for Sophia's person and her property. Cohn uses the term 'psycho-narration' for this kind of analysis by the narrator of the character's consciousness. Although Sophia's speech is lively and idiosyncratic, Fielding is unable to express her thoughts otherwise than through sympathetic but quite detached psycho-narration as in the passage "The Diseases of the Mind do in almost every Particular imitate those of the Body. . . . she made no Doubt of obtaining her Father's Consent" (IV, 12, 197-199).

<sup>5</sup> Rimmon-Kenan uses this descriptive term for the "form of

indirect discourse which creates the illusion of 'preserving' or 'reproducing' aspects of the style of an utterance, above and beyond the mere report of its content" (109).

<sup>6</sup> Example of Bridget's speech, such as this, confirm Sheridan Baker's argument in "Bridget Allworthy: the creative pressures of Fielding's plot" (Baker, 906-916) of the psychological depth that is extracted from this character, nominally and typologically the old maid of the comedy of humours.

<sup>7</sup> Two other examples are "Though the Reader may already have conceived no very sublime Idea of the Virtue of the Lady in the Mask. . . ." (XIII, 7, 714) and "But as our gentle Reader may possibly have a better Opinion of the young Gentleman than her Ladyship. . . ." (XIII, 5, 700).

<sup>7a</sup> I would agree with Sheridan Baker's suggestion that the reappearance of certain well-worn images (the "voracious pike" image, for example, appears in Joseph Andrews, I, 6, Jonathan Wild, II, I, Amelia, XI, 5) signals Fielding's pleasure in and deliberate use of the commonplace (1959, 358). But in passages, such as extract 3 above and in the extract from Joseph Andrews, I, 12, quoted in V.3 of this study, Fielding's italics seem to highlight the unadorned cliché as an object of his irony, perhaps because of its stylistic banality, but also because of the social implications that have accrued to it.

<sup>8</sup> The typical affectations of society conversation are depicted in a conversation between Lord Fellamar and Lady Bellaston (XV, 2), and burlesqued in Squire Western's mimicry of the conversation at an evening party at his sister's (XVII, 3).

<sup>9</sup> Nightingale is described as one who "was in the ordinary Transactions of Life a Man of strict Honour, and what is more rare among young Gentlemen of the Town, one of strict Honesty too; yet in Affairs of Love he was somewhat loose in his Morals" (XIV, 4, 756). Old Nightingale "was what they call a Man of the World, that is to say, a Man who directs his Conduct in this World, as one who, being persuaded there is no other, is resolved to make the most of this." (XIV, 8, 771)

<sup>10</sup> The narrator avoids either figurative language or inside views of the characters' thoughts and feelings, when he says of the meeting of Tom and Sophia in Lady Bellaston's house, "To paint the Looks or Thoughts of either of these Lovers is beyond my Power. As their Sensations may from their mutual Silence be judged to have been too big for their own Utterance, it cannot be supposed, that I should be able to express them: And the Misfortune is, that few of my Readers have been enough in Love, to feel by their own Hearts what past at this Time in theirs" (XIII, 11, 730-731). The suggestions of the readers' lack of empathy here, as with other extra-textual allusions, diverts attention from and dissipates the tension of the scene.

When he does revert to the classical simile, it is often laboured; for instance the simile beginning "The lowing Heifer, and the bleating Ewe in Herds and Flocks, may ramble safe and unregarded through the Pastures. . . ." and ending "I have often considered a very fine young Woman of Fortune and Fashion, when first found strayed from the Pale of her Nursery, to be in pretty much the same Situation with this Doe" (XVII, 4, 887).

<sup>11</sup> The Champion, No. 58, quoted in Criticism, (xiv).

## VII. STYLE AND FIELDING'S THEORY OF FICTION

The stylistic development in Tom Jones signals two areas of change in Fielding's theory and practice of fiction. There is a new confidence in the representational power of single-voiced narrative; and a shift in emphasis from allusive and ironic cross-referencing towards a more denotative portrayal of contemporary life, from the predilection for the symmetrical to the contiguous. Concurrent with these changes is a shift in emphasis, a realignment of priorities in Fielding's theoretical observations and explorations of the criterial notions of 'truth', 'history' 'nature' and 'fiction'. To give a longer perspective on the development of his theory of fiction, this chapter will consist of three parts, in which the two novels that have been the focus of this study will be placed in their chronological context between Jonathan Wild, Shamela, and Amelia. Fielding's two early parodic works, Jonathan Wild and Shamela, which are examined in VII.1, both reflect his awareness of the problems of verbal representation, but on the whole look back to the modes that they parody rather than towards the innovations in aims and technique that are found in the later novels.

Whatever contribution my detailed analysis of its style can add to critical assessments of form and purpose in Joseph Andrews has been made in chapter V of this study. To repeat it here would be to run the danger of reductiveness. Joseph Andrews, I have suggested, in its exuberant multiplicity of voices, represents Fielding's theory of fiction and his narrative skills in a state of becoming. For the illustration of the "true history", therefore, I have turned to Tom Jones in VII.2. Finally Amelia is examined,

not, as it has sometimes been regarded, as Fielding's "problem novel" (Alter, 1968), but as the culmination of his creative effort to represent experience faithfully.

#### VII.1 THE SUBVERSION OF IRONY: JONATHAN WILD AND SHAMELA

Fielding's purpose in "The History of the Life of the Late Mr. Jonathan Wild the Great" is, he explains in the preface to the Miscellanies, to show that just as Newgate is "no other than Human Nature with its Mask off", so the "splendid Palaces of the Great are often no other than Newgate with its Mask on" (10).<sup>1</sup> Both the leaning towards symmetry that is encoded in this statement and his concern about the abuse of language as well as position or privilege are reflected in his apology for making 'greatness' synonymous with 'villainy'. The decision to use 'greatness' in a sense opposite to 'goodness' is, he says, necessitated by the general tendency, rooted in an uncritical acceptance of the appearance of greatness in public figures, to confound the former with the latter. Contrary to popular assumption, the "Courage" and "Parts", which are the "efficient Qualities of a Great Man", are antithetical to the "Benevolence, Honour, Honesty and Charity", which constitute goodness (11). When the great and the good are combined the result is "true Greatness", which is the "true Sublime in Human Nature"; but greatness without the qualities of goodness, "seems to me in Nature to resemble the False Sublime in Poetry; whose Bombast is . . . often mistaken for solid Wit and Eloquence, whilst it is in effect the very Reverse" (12).

The didactic impulse and the ironic subversion of lexis place Jonathan Wild in the tradition of Augustan irony

inaugurated and exemplified in the work of Swift.<sup>2</sup> What makes Jonathan Wild both interesting and problematic, however, is the way in which, in the text, the less conspicuously heralded narrative elements and literary concerns of the author disrupt the framework of symmetry suggested by the schematic proposal outlined in the preface.

There is as much to be learnt about Fielding's critical assumptions from the negative as from the positive element of the antithesis with which he opens his prefatory remarks on Jonathan Wild:

[M]y Design is not to enter the Lists with that excellent Historian, who from authentic Papers and Records, Etc. hath already given so satisfactory an Account of the Life and Actions of this Great Man. I have not indeed the least Intention to depreciate the Veracity and Impartiality of that History; nor do I pretend to any of those Lights, not having, to my Knowledge, ever seen a single Paper relating to my Hero, save some short Memoirs, which about the Time of his Death were published in certain Chronicles, called Newspapers, the Authority of which has sometimes been questioned. . . .

To confess the Truth, my Narrative is rather of such Actions which he might have performed, or would, or should have performed, than what he really did. . . .

A second Caution . . . is that as it is not a very faithful Portrait of Jonathan Wyld himself, so neither is it intended to represent the Features of any other Person. Roguery, and not a Rogue, is my Subject.  
(8-9)

The "authentic" account to which Fielding refers is probably Defoe's "The True and Genuine Account of the Life and Actions of the Late Mr. Jonathan Wild" (1725), taken, its author claimed, "from his own mouth, and collected from papers of his own writing". Fielding's announcement that he is not going to emulate this method registers a protest against the whole genre

of so-called authentic histories - criminal biographies, letters, first-hand accounts - whose authors sought, by falsely claiming access to actual documents and records, to authenticate their fiction.<sup>3</sup> Instead he elects to remain constant to the Aristotelian principle of poetic truth, in representing only "such Actions, which he [Wild] might have performed", and using his subject to illustrate universal truths rather than particular facts.

Fielding's critique of various modes of historical representation, both ancient and modern, begins in the opening chapters of Jonathan Wild. In the first chapter the narrator suggests that ancient historians, by failing to acknowledge the mixture of good and bad in all men, have represented as perfectly good figures such as Alexander and Caesar who, in their rapacity, were as consummate rogues as Wild himself.<sup>4</sup> In the next two chapters, the accounts of "as many of our Hero's Ancestors as can be gathered out of the Rubbish of Antiquity" and the extraordinary portents attending Jonathan Wild's birth parody the conventional beginnings of romance biographies. The modern 'biographical' genre, the subject of the disparaging asides in the preface, is likewise parodied in the matrimonial conversation between Wild and Letitia (III, 8) "overheard and taken down verbatim" by some "person" who had sent it on to the author (III, 7, 103), and the interview in Newgate between Wild and the ordinary (IV, 13), also "taken down in shorthand by one who overheard" (III, 12, 163).

The mutual exposure and subversion of modes of representation is continued in the story of Wild's escape from

drowning (II, 11 and 12). The narrator's pompous observation on the courage displayed by a solitary man facing death by drowning is followed by a comically realistic passage, in which Wild, cast adrift, vents his feelings, until "at length finding himself descending too much into the language of meanness and complaint" (78), he resolves to defy death and jumps into the sea. His "strange and yet natural escape" is managed not by "the assistance of a dolphin or a sea-horse . . . who are always ready at hand when a poet or a historian pleases to call for them to carry a hero through the sea" (79), but by nature's determination that so great a criminal shall meet his "proper and becoming end" - on the gallows. Thus the incident is symmetrically completed, the "prodigious" avoided, and the moral lesson preserved. But in the process Fielding turns the ironic beam on to the contention of natural historians that the operations of nature, when not fully understood, do sometimes appear to be stranger than fiction.<sup>5</sup> And mockingly thus personified, the image of nature, the paragon of Augustan poetics and the criterion of truth, is also called into question. The effect of this demolition of all modes of historiography is, Michael McKeon suggests, to create a "sense of the collapse of categories" (384), a querying of the reliability of any established narrative form for the representation of actuality.

A dilemma surfaces in Mrs. Heartfree's tale of her adventures. In the preface Fielding acknowledges this narrative to be a burlesque of the popular traveller's tale. The exaggeration of its coincidences, the exotic scenes and personages, and the unconstrained time-scheme is heightened by

the intercalation of parts of her story with the riotous scenes of Wild's discovery in Newgate of the infidelity of "the chaste Letitia". Not only does the Newgate incident gain in realism from the contrast; but the effect of the obvious extravagances of Mrs. Heartfree's narrative is, as McKeon points out, to arouse the reader's scepticism with regard both to her assurances of her unassailable virtue and to the credulousness of Heartfree (390-392).

The tension between the constantly challenging juxtaposition of discourse modes and the author's attempt to represent goodness increases with the interjection of the pathetic in scenes between the Heartfrees and their children and accounts of Heartfree's suffering in prison. Belief that the narrator is sincere in the representation of Heartfree's feelings is not made easier by Fielding's facility in mimicry of different kinds of discourses, and his self-subversive underlining of this practice. When Heartfree turns down Wild's proposals that they commit a robbery together, the speech in which he affirms his allegiance to "the rule, OF DOING NO OTHER PERSON AN INJURY FROM ANY MOTIVES OR ON ANY CONSIDERATION WHATEVER . . . occasioned", the narrator tells us, "much yawning in our hero" (III, 10, 111).

But the picture of Mrs. Heartfree "with one child in her arms, and the other at her knee" (II, 9, 73) and the scene in which Heartfree, "this weak, silly man, who had not sufficient greatness to conquer these low efforts of tenderness and humanity" says farewell to his children (III, 1, 86) anticipate the much stronger voice of sentiment in Amelia and in Fielding's expression of his own grief at saying goodbye to his children before leaving on the

voyage to Lisbon (see VI.3 above). These are intimations that even if the language of moral tracts is, at times clouded, that of the heart is clear.

One of Fielding's narrative problems is that it is much easier to represent energy without honour than honour without energy. C. J. Rawson observes that in some ways "the vitality of Wild as a fictional creation proceeds almost more actively from the budding comic novelist in Fielding, than from the experienced practitioner of mock-heroic" (1972, 103). Wild, discoursing in the accents of politician and prig, rampaging around Newgate or picking the pocket of the chaplain on his way to the gallows, is comic, memorable and more entertaining than Heartfree, whose goodness, with or without Fielding's intending it, is too close to passiveness. On balance the "Lesson" that comes with the entertainment in this history is the negative one of encouraging the reader to question all forms of verbal representation, as well as all forms of political self-aggrandisement. This is not to imply an unrelieved scepticism on Fielding's part about humanity. His satire is motivated by the conviction expressed in the preface that conscience, that "Judge in every Man's Breast", is a reason for at least a qualified optimism (10). But he has not yet found the mode or the voice to represent the positive that should complement the negative.

The exact dates of the composition of Jonathan Wild are not known, though Henry Knight Miller in his introduction suggests that the work "was substantially complete by the time Fielding began to project the Miscellanies" in 1741 (xliii). There is no doubt, though, about either the date of publication or the prime

target of Fielding's satire in An Apology for the Life of Mrs. Shamela Andrews, which on 4 April 1741 followed the first three editions of Richardson's Pamela. Fielding's critique of Pamela is grounded in his sense of outrage at the ease with which readers can be duped by the appearance of morality, especially when professed by the person who stands to gain most from it. Through the structure of the work - the supposedly "exact Copies" of the letters written by Shamela Andrews, framed by the exchange of critical letters between Parsons Oliver and Tickletext - he challenges the prerogative of the subjective single-voiced discourse, with its tendency to misrepresentation and misinterpretation.<sup>6</sup>

To Fielding Pamela must have constituted a twofold breach of the principle of decorum. First, Richardson introduced a serving girl as the heroine of a serious literary work. Second, he allowed the plain style to carry the full burden of narrative, pleasure and moral efficacy. Richardson's sensitivity to criticism of the style of Pamela's letters can be inferred from the emphasis given to this feature of the work in the letters and sections of letters appended to the second edition. Aaron Hill asks why "the Author's Modesty" should

mislead his Judgement, to suspect the Style wants Polishing? - no, Sir, there is an Ease, a *natural* Air, a dignify'd *Simplicity*, and measured Fullness in it, that, resembling Life, outglows it! He has reconciled the *Pleasing* to the *Proper*. The *Thought* is everywhere exactly *cloath'd* by the *Expression*: And becomes its Dress as roundly, and as close, as Pamela her Country-Habit. (Pamela, 12)

The tenor of another letter, probably written by the Reverend William Webster, is that Pamela's narrative is so moving in its "simplicity" and "naturalness" that "there is no reading it

without uncommon emotion and concern". The pleasure that the reader derives from this moving tale enhances the "Instruction and Morality" conveyed by the picture of virtue and in the frankness of Pamela's revelations of "the inmost Recesses of her Mind" (6-7). There is little doubt that these sentiments concurred with Richardson's own.

Richardson's claim to narrative originality lies in the apparent spontaneity of "letters written by the parties themselves at the very time in which events happened", by which means he achieves the immediacy that so impresses these readers, and counters the "pomp and parade" of romance rhetoric and invention (41).<sup>7</sup> Encouraging Sophia Westcomb to practice her letter-writing, he praises "the pen that makes distance presence" (65). The epistolary form, which he adopts in the novel, effaces the signs of the mediating and selecting narrator and minimises the distance between the reader and the event. The minuteness of detail and the use of the first person and present tense in Pamela's letters are intended to create the sense that she is actually transcribing events as they happen.

Fielding goes straight for the potential absurdities in the technique as well as the presupposition that letter-writers always reveal their thoughts honestly, when he parodies Pamela's stylistic mannerisms:

Mrs. Jervis and I are just in Bed, and the Door unlocked; if my Master should come - Odsbobs! I hear him just coming in at the Door. You see I write in the present Tense, as Parson Williams says. Well, he is in Bed between us, we both shamming a Sleep. . . (330)

But the burden of his criticism falls on the lack of objectivity inherent in the minimum narrative distance, and the

danger, when there is no balancing or corrective voice, of misrepresentation. Shamela's many references to her much-prized 'vartue' show how easily, in Fielding's view, words are debased when they are made to serve the self-interest of the speaker. "I once thought of making a little Fortune by my Person," she says, "I now intend to make a great one by my Vartue" (342). "I value my Vartue" she tells Mrs. Jervis, "more than anything my Master can give me; and so we talked a full Hour and a Half, about my Vartue" (337-8). "Oh, what a charming Word that is, rest his Soul who first invented it" (339). It is not surprising that in "A Modern Glossary" in the Covent Garden Journal, No. 4, Fielding defines 'Virtue' and 'Vice' as 'Subjects of Discourse' (Criticism, 93).

Shamela's correspondents are as unscrupulous as herself. The corrective voices are heard in the framing correspondence between the two parsons, and here the irony glances not just at Pamela's prosaic inelegance, but at the bombastic style of Colley Cibber, thinly disguised as the editor Conny Keyber, and the pretentiousness of the author of Pamela in allowing the publication of fulsome prefatory letters with the text. Parson Tickletext is the epitome of the gullible reader who has been taken in by the "epidemical Phrenzy" (323) with which the book was received, and who quotes verbatim from Aaron Hill and the other admirers of Pamela. Parson Oliver does not miss the stylistic models: "If I had not known your Hand, I should, from the Sentiments and Stile of the Letter, have imagined it to come from the Author of the famous Apology, which was sent to me last Summer" (323). He disabuses Tickletext, informing him of the

identity of the real author of the letters and explaining the "very different light" (324) in which the "matchless Arts of the young Politician" may be viewed. Tickletext is so impressed by the revelation that he rushes the letters to press without waiting for the originals, since "you assure me the Copies are exact" (357).

One reason Shamela works so well is that the ironic tone is sustained throughout, since Fielding makes no attempt to offer any more positive alternative to what he sees as Pamela's covert hypocrisy than Shamela's overt scheming. Richardson wrote sourly that "Pamela, which he abused in his Shamela, taught him how to please, though his manners are so different".<sup>8</sup> In a somewhat perverse way this is true. The conversation between Lady Booby and Joseph (analysed in V.3 above) is one illustration of the way in which Fielding's narrative style grew out of the modes that he parodied. Shamela is interesting, too, in the way it foreshadows other aspects of the narrative technique of the novels. The letters serve the same purpose as dialogue of allowing the characters to reveal themselves and their motives; the symmetrical enclosing of correspondence within correspondence anticipates the structural symmetries in Joseph Andrews; and Parson Oliver fulfills the role to be played by the narrator, displaying good critical sense and challenging the reader to exercise his judgement.

#### VII.2 TOM JONES: THE NEW PROVINCE OF WRITING

Tom Jones, it has been suggested, stands, like Joseph Andrews, somewhat ambivalently between the romance and the novel.

In its paradigmatic aspects, the mythopoeic structure of the quest story, the symbolism of the settings, the archetypal characters and the stylistic symmetries, it recreates the patterns of romance. Contiguity, on the other hand, is found in the linear and causal sequences of the narrative; and the background is woven out of contemporaneous and topical events and local characters, set in a carefully recorded time-frame and geographical location. While elements of both generic forms are present in the structures of the novel, Fielding rejects outright any formal connection with the seventeenth-century heroic romance, and emphasises that it is in the historical or biographical mode that he sees himself as an innovator. The textual commentary in Tom Jones does not comprise a fully articulated theory of fictional form. Although Fielding draws upon the terminology and concepts of the critical canon, the relationship in this work between metafiction and fiction is a dialectical and developing one. But with the firming of the authorial voice, there emerges, through the commentary and in the narrative itself, a definition of his narrative purpose, somewhat fragmented, but expressed with increasing conviction.

To start with, the "Fare" must be agreeable to the "Taste of the Company". In the second prefatory essay, "Shewing what Kind of a History this is", he declares his intention to "pursue a contrary Method" to that of "the painful and voluminous Historians" by eliding uninteresting narrative time; so that "if whole Years should pass without producing anything worthy his [the reader's] Notice, we shall not be afraid of a Chasm in our History; but shall hasten on to Matters of Consequence" (75-6).

The claim to originality in this method and the flippant assumption of the authority to "make what Laws I please therein;" and to expect the reader's concurrence with them seem to mask a dual intention: an acknowledgement of respected critical axioms, which are not seriously challenged by Fielding's self-reflexive irony;<sup>9</sup> and a real conviction that he is defining the parameters of "a new Province of Writing" (77). In articulating the principles of selection, variation of narrative speed and securing the reader's imaginative participation in the fiction, he not only directs a shaft at any other writer who "seems to think himself obliged to keep an even Pace with Time"; he lays down the foundations of his narrative theory.

The ambivalences in Fielding's exposition in the essay "Concerning the Marvellous" (VIII, 1) stem from his attempt to reconcile the aim of historical narrative with traditional poetic criteria, and also from his habitual recourse to antithesis in the spirals of which his argument comes almost full circle. The essay is a rationale for the "Matters of a more strange and surprizing Kind" in the following chapters. His argument, paraphrased briefly, is that since the unnatural or supernatural is incompatible with the affairs of man, the biographer must adhere to what is not only possible but also probable. The criterial factor, however, seems to be not possibility or probability, but credibility. The Aristotelian precept that "probable impossibilities are to be preferred to improbable possibilities" (Poetics, ch. 24) "may perhaps be allowed true with regard to Poetry, but it may be thought impracticable to extend it to the Historian: For he is obliged to record Matters

as he finds them" (400); though there are "Facts, . . . which tho' ever so well attested, may nevertheless be sacrificed to Oblivion in Complaisance to the Scepticism of a Reader"; such is the "memorable Story of the Ghost of George Villiers" (401). If the historian must assess the reliability of his evidence, how much greater judgment is required of the biographer, whose only source is the book of nature, if he is to avoid raising the "incredulous Hatred" of the reader by "falling into Fiction". The test of the truth of biography is that it should resemble real-life. But since it is only a simulacrum of reality, its province is what could have happened, and its boundaries, like those of poetry or romance, are still indistinct. The other necessary and already established credential of narrative is that it must make the reader want to read on. In the end Fielding falls back on Pope's dictum that the "great Art of Poetry is to mix Truth with Fiction; in order to join the Credible with the Surprizing" (406), and concludes that "though every good Author will confine himself within the Bounds of Probability, it is by no means necessary that his Characters, or his Incidents, should be trite, common or vulgar"; and it is in the reader's best interests willingly to suspend disbelief. Life can be adapted to the needs of art.

The narrative sections of Tom Jones, with the interspersed commentary, are less constrained by traditional critical theory. One of the interesting features of the middle section of the novel is the evidence of Fielding's sharpening of his concept of historical fiction. Travel, as David Goldknopf points out, "favours a picaresque looseness of structure" (796), which allows

the narrative to move out of the symmetrical frame of country and town life. The view from the coach windows is panoramic. The inns are stopping-places for an assortment of people outside the family-circles of the Westerns and Allworthys. Episodes such as the meetings with the Old Man on the Hill and the gypsies, for instance, stand outside the causal chain, finding their place in the structure of parallels and oppositions within the work as a whole<sup>10</sup>. But the principal narrative movement is forward. Tom's meeting with Partridge, his lapse from grace at Upton, the chance encounters with the blind beggar and the highwayman, though they retain their relationships of similarity and contrast to other parts of the sequence, lead irrevocably to the dénouement.

In an earlier remark on the significance of the "little Incident" of Sophia's muff, the narrator indicated his interest in the theory of historical causation:

<sup>a</sup>Though this Incident will probably appear of little Consequence to many of our Readers, <sup>b</sup>yet, trifling as it was, <sup>c</sup>it had so violent an Effect on poor Jones, that we thought it our Duty to relate it. <sup>d</sup>In Reality, there are many little Circumstances too often omitted by injudicious Historians, <sup>e</sup>from which Events of the utmost Importance arise. <sup>f</sup>The World may indeed be considered a vast Machine, <sup>g</sup>in which the great Wheels are originally set in Motion by those which are very minute, <sup>h</sup>and almost imperceptible to any but the strongest Eyes. (V, 4, 225)

The disjunction between style and content in this extract, the explanation of causality framed in the formal and semantic symmetries of its antitheses (a), (b), metaphor (f), expressions of degree (c), (h), and semantic oppositions, is, I am sure, unintentional and motivated by Fielding's need to emphasise the importance of the idea. But it echoes the tension between the requirements of historical probability and aesthetic and didactic

literary conventions that was observed in analysis of passages from the first section of the novel. Even the muff, when it reappears on Tom's bed at Upton, has become emblematic of Sophia's constancy and Tom's unworthiness.

Later, towards the end of his journey to London, when Tom receives intelligence of Sophia's whereabouts in "an extraordinary Manner" from the Merry Andrew, whom he has just rescued from a beating, and from the post-boy who had earlier accompanied Sophia, the narrator is moved to comment on his predicament and its significance for the narration:

Hard therefore was it, and perhaps in the Opinion of many sagacious Readers, very absurd and monstrous, that he should principally owe his present Misfortune to the supposed Want of that Delicacy with which he so abounded; for in reality Sophia was much more offended at the Freedoms which she thought, and not without good Reason, he had taken with her Name and Character, than at any Freedoms, in which, under his present Circumstances, he had indulged himself with the Person of another Woman; and to say Truth, I believe Honour could never have prevailed on her to leave Upton without seeing her Jones, had it not been for those two strong Instances of a Levity in his Behaviour, so void of Respect, and indeed so highly inconsistent with any Degree of Love and Tenderness in great and delicate Minds.

But so Matters fell out, and so I must relate them; and if any Reader is shocked at their appearing unnatural, I cannot help it. I must remind such Persons, that I am not writing a System, but a History, and I am not obliged to reconcile every Matter to the received Notions concerning Truth and Nature.  
(XII, 8, 651)

Some hints as to the rather obscure referents of the phrase "received Notions of Truth and Nature" appear in the examples that follow the extract. The narrator dissociates his usage of the terms from that of either the moralists who would see the incident "as a just Punishment for [Tom's] Wickedness, with regard to Women"; or the cynics, who abjure responsibility for

their own actions, in the comfortable belief that virtue is merely accidental. The implication is that 'truth' and 'nature' are rather to be understood in their shared senses of "conforming to the real state of things"<sup>11</sup>; the reality, in this instance, being that Sophia's hurt pride is indeed the cause of Tom's protracted unhappiness. This is not the first dismissal of philosophical systems as a basis for narrative. Near the beginning of the work, the narrator declines to speculate on causes of the volatile course of the Partridges' marriage: "for it is our Province to relate Facts, and we shall leave Causes to Persons of much higher Genius" (II, 4, 87). But the instrumentality of jealousy and village gossip in Partridge's loss of serenity is not difficult to discern. Philip Stevick suggests that Fielding is "skeptical of historical formulas, not because he found a priori systems philosophically illegitimate, but because, as a man of good sense, he found life too complicated to permit such abstractions" (564). The consequences of this view for his art are a determination to represent life in the motives and actions, of men and women in all their endless and astonishing diversity.

But as a writer of fictive histories, he still has to persuade the reader to accept the reality that he purports to present. This is achieved, first, by the exploration of "minute causes", on the assumption that the more we know about the workings of nature or human nature, the less absurd and unnatural it is likely to appear. And secondly, since the author/narrator so persistently controls the narrative, he must establish his bona fides as a thoughtful, well-intentioned and reliable

observer: hence the power of the affirmative rhetoric, particularly in the first paragraph of the extract, where refutation of the reader's anticipated objection, balanced clause structure, the emphatic epistemic disjuncts, 'in reality', 'to say truth', and his implicit approbation of Sophia's decision, all add credence to the 'facts' as he represents them.

His purpose, however, is not just to create an image of man, but, in Stevick's words, "an image of man in time" (561). The time, the contemporary setting, is portrayed in the people, places and events that fill the pages of the middle section of Tom Jones. Fielding's ear for the rhythms of speech and his talent for highlighting the essential features of a character are illustrated in the following dialogue:

My Landlord, who had been called out by the Arrival of a Horseman at the Gate, now returned into the Kitchin, and with an affrighted Countenance cried out, 'What do you think, Gentlemen? the Rebels have given the Duke the Slip, and are got almost to London. - It is certainly true, for a Man on Horseback just now told me so.'

'I am glad of it with all my Heart,' cries Partridge, 'then there will be no fighting in these Parts.'

'I am glad,' cries the Clerk, 'for a better Reason; for I would always have the Right take Place.'

'Ay but,' answered the Landlord, 'I have heard some People say this Man hath no Right.'

'I will prove the contrary in a Moment,' cries the Clerk; 'if my Father dies seized of a Right; do you mind me, seized of a Right, I say; Doth not that Right descend to his Son? And doth not one Right descend as well as another?'

'But how can he have any Right to make us Papishes?' says the Landlord.

'Never fear that,' cries Partridge. 'As to the Matter of Right, the Gentleman there hath proved it

clear as the Sun; and as to the Matter of Religion, it is quite out of the Case. The Papists themselves don't expect any such Thing. A Popish Priest, whom I know very well, and who is a very honest Man, told me upon his Word and Honour they had no such Design.'

(XII, 7, 647)

In contrast with the choreographed responses of the coach-passengers to the assault on Joseph Andrews (I, 12), this dialogue has a spontaneity that recalls the freedom acquired by the voices of Bridget Allworthy and Deborah Wilkins. But the passage, though relatively unmediated, is not artless. As the conversation wanders over questions of right and the anxieties of the speakers about the advance of the Jacobite rebels, the text is pervaded by topical political and religious concerns: the divine right by which the Stuarts claimed accession to the English throne, the right to freedom of religious belief, and the contemporary and real fears aroused by the 1745 Rebellion, and fuelled by rumour, inaccurate reporting, prejudice and the naivety of the audiences. The language of the speakers not only images their personalities, creeds - and credulity; it paints metonymically a much broader picture of English cultural and political life.<sup>12</sup>

Fielding's handling of time and setting also illustrate the tendency to reach towards the essence of things through the image of the particular. Ian Watt describes Fielding's representation of time as "external and traditional" and his landscapes as "conventionalised"; this seems especially so in comparison with the closeness to the actual experience of the passage of time and the detailed interiors that Richardson creates in his fiction (1957, 27-30). But, as Watt observes, Tom's journey to London is topographically accurate; and its events are synchronised both

with calendar time and with the progress of the Jacobite Rebellion. Sophia and Mrs. Fitzpatrick's journey along the same road, "without having encountered any one Adventure . . . worthy the Dignity of this History to relate", affords the narrator an opportunity for "some Remarks", which illuminate the function of the descriptive passages. The mode of travel of those fortunate ones, who have the leisure to admire the "wondrous Power of improving Nature" exhibited in the great landed estates, is compared with that of "the Money-meditating Tradesman, the sagacious Justice, the dignified Doctor, the warm-clad Grazier", who "jogg, with equal Pace, through the verdant Meadows, or over the barren Heath" at exactly four and a half miles per hour, their eyes turned ahead to the next "rich cloathing-Town" (612-614). In this cameo Fielding recreates with remarkable economy the landscape of the English midlands and the lives of the upper and middle classes of contemporary society. The antithesis, inviting comparison rather than judgement, directs the reader's attention albeit briefly to broader questions about his own society and the human condition. His method, in the description of places and people and the recording of events in time, is selective; and the images have the triple function of representing the actual, generalising its significance and maintaining artistic propriety.

In the last third of the novel, the tendency to generalise from particular instances of thought and behaviour and the emphasis on the mechanics of the fiction are, in effect, Fielding's last words to the editors of "authentic documents". He emphasises the fictionality of the fiction and its value as a

moral lesson. There is a sacrifice of artistry, in the loss of the variety of voices and the synthesis of styles: towards the end of the novel, the artistic focus is on completing the story in a way that satisfies the need for credibility (and surprise), which he does skillfully by making the events compatible with the principle of historical causation, and insisting on its relevance to contemporary society. For a different perspective on the language of 'historical' fiction, we turn to Amelia.

### VII.3. AMELIA - THE NOVEL OF SENTIMENT

My analysis of the initial paragraphs of Amelia in IV.1 above showed how the new seriousness of the narrator's voice is expressed in a syntax in which deviations from the S-V-O order reverberate against the logical arrangement of ideas, and the tone is enhanced by the euphony of parallel and antithetical clauses. The thematic (initial) and modal elements in sentences and clauses foreground, initially, not the author's task as in Tom Jones, but "the various Accidents which . . . will be the Subject of the following History", and, secondly, the narrator's insistent questions about the balance of responsibility in human affairs. Life, he concludes, is as much "an Art as any other"; but it is only by exploring "the minute Causes" of the "Incidents which tend to the Catastrophe or Completion of the whole" that we shall discover its inherent design and so be enabled to improve our own lives (I,1).

Claude J. Rawson attributes the fluctuations in style and tone in Amelia, and later in parts of the Journal of a Voyage to Lisbon, to the inadequacy of Fielding's old stylistic habits of

balance and antithesis and distancing irony to contain his foreboding of the breakdown of order and growing sense of the unmanageability of life's events (1972, 67-97). The very urgency with which Fielding speaks of the limitations of fortune's power, Rawson argues, paradoxically suggests "that (in the guise of life's unpredictabilities) it acquired . . . a more pressing reality than Fielding had earlier been prepared to acknowledge" (69). There is little to be added to Rawson's sensitive explication of the way the shocking reversals of expectation in the portraits of the Newgate inmates expose a feeling of senselessness and absurdity in things (73-83). What I should like to take further is his observation that the uncertainties of Amelia produce "major and somewhat unique strengths, as well as weaknesses, in the novel" (68); for it is the innovations in Fielding's narrative style that point to the developments in his theory of fiction.

The voice of the narrator, particularly in the first half of Amelia, exhibits the hardening of Fielding's stylistic mannerisms observed by Rawson. The loss of the creative synthesis of generic voices is apparent in the digressive essay that precedes Miss Mathews' relation of her history. The excursion into pastoral language and the subsequent satiric observation on society manners have an obtrusiveness in the context (of prison) which is not ameliorated by the overt mechanisms of the transition "But before we put an end to this, it may be necessary to whisper a Word or two to the Critics, who have perhaps begun to express no less Astonishment than Mr. Booth . . ." (I, 6, 44). Flat commentary from the narrator lays bare other joints and

connections in the text: "I have in the Course of my Life seen many Occasions to make this Observation: and Mr. Booth was at present a very pregnant Instance of its Truth" (IV, 3, 161); "We will pursue her [Mrs. James], for the Sake of Contrast, during the Rest of the Evening. She went from Amelia directly to a Rout" (IV, 6, 180).

If the reader nostalgically recalls another journey following Parson Adams over the hills and through the puddles of South-West England, the apparent loss of mastery of events in the now seemingly debilitated authorial voice has compensations in the freedom that is allowed to the characters' voices and perceptions. With this flexibility Fielding moves into a new mode of narrative expression. The third person narration does at times descend to "the dry, narrative, unanimated Style of a person relating difficulties and dangers surmounted" that Richardson intended to avoid by writing as though "in the height of a *present* distress" (Preface to Clarissa, xiv). But Fielding's narrative is varied and intensified by scenes in which the characters reveal their own emotions and complexities to a degree which was inhibited by the powerful narratorial control in Tom Jones. There is a sense of pain, heightened by our knowledge and Amelia's ignorance of his infidelity in prison, in Booth's misery and gratitude for Amelia's love (IV, 3, 161-2), which is absent from the analysis of the workings of Tom's conscience (shown in VI.2 above). The narrator's insight into Sophia's confusion of pride with love as she contemplates martyring herself to her father's wishes<sup>13</sup> may also be compared with the scene in which Booth tries to persuade Amelia not to go

to the masquerade (VI, 6). In the latter instance the conversation masks a web of suspicion and incomplete knowledge: Booth's jealousy of the peer founded on insinuations by Captain James, whose word Amelia, equally suspicious in her turn of James's intentions, is not willing to accept. Her perplexity, her somewhat naive confidence in her own judgement and disappointment at being deprived of a pleasure she had looked forward to, all lie under the surface of language which is perfectly appropriate to her loving relationship with her husband:

"Why, my Love,' said Booth, 'will you so fatally misunderstand my Meaning? How often shall I protest that it is not of you, but of him that I was jealous. If you could look into my Breast, and read there all the most secret Thoughts of my Heart, you would not see one faint Idea to your Dishonour.'

'I don't misunderstand you, my Dear,' said she, 'so much as I am afraid you misunderstand yourself. What is it you fear? - you mention not Force but Snares. Is not this to confess, at least, that you have some doubt of my Understanding? Do you really imagine me so weak as to be cheated of my Virtue? Am I to be deceived into an Affection for a Man, before I perceive the least inward Hint of my Danger? (252)

The dramatisation of complex emotions in this domestic scene and others, such as that in which Booth's unspoken guilt about the real extent of his loss at the card-table finds an outlet in his jealous anger at Amelia's concealing her knowledge of James's schemes (X, 6, 434-8), create a psychological depth in the characters, which survives such episodes as Booth's improbable conversion after reading Barrow's sermons in the bailiff's house (XII, 5, 510-11). The last-mentioned episode fails to convince the modern reader partly because Booth, unlike Tom, has not been shown to be capable of introspection, but also because Booth's

account is delivered in a monologue, and much of the psychological truth of the dialogue in this novel comes from the dialectic of the voices, question and comment drawing out spontaneous self-revelation. The realism of the dialogue allows us to see from Booth's perspective, not just the narrator's, how his limitations, as well as his financial difficulties make him the ready victim of such dubious elements in society as are represented by Trent and "the noble Lord", and bring him within the precincts of the law. Thus while Fielding shows him to be the victim of social and moral standards that he, Fielding, truly deplores, he can at the same time demonstrate his contention that "the Miseries in which Men of Sense sometimes involve themselves" may be accounted for as much by natural means as by supernatural.

Unlike the interpolated tales in Tom Jones and Joseph Andrews, which fit into the structural and semantic balances of the novels, in Amelia the various characters' relation of their histories add to the untidiness of the contiguous events. The sense of uncertainty that Rawson remarks on is enhanced by the break from the symmetrical plot structure with its figural intimation of an ordered world. But the prominence given to the secondary narratives underlines in important ways Fielding's narrative and rhetorical intentions. Having begun the story 'in medias res', and achieved the maximum effect with the foregrounding of the court and Newgate scenes, it is necessary for him to fill in the prior events that lead to the eventualities of the novel. By stepping down from his position of omniscience and allowing Booth and Miss Mathews to provide the material themselves, he not only regulates the supply of

narrative information naturally, without recourse to the feigned ignorance on the part of the narrator, but is able to show how the relativising consciousnesses, of both speakers and listeners, with limited knowledge and varying motivations, select different facets of the truth.

As Mathews and Booth exchange stories, the limitations of the single consciousness are given expression in a form different from the schematic oppositions of voices that occur in the previous works. The symmetry, or the ghost of symmetry, lingers in the contrast between Mathews' tale of deceit and dishonour and Booth's relation of love and fidelity. Mathews draws attention to this schema when she laments her situation as the reverse of Amelia's (II, 9, 98). But the ironies arise rather out of the effects and implications of language in use between speakers whose prior experience and presuppositions influence their interpretation of such information as the other chooses to give. When Mathews, equally culpable, blames the deceit of the widow in her three-cornered relationship with Hebbers, observing "such are the Friendships of Women" (I, 8, 52), Booth's amused smile passes unnoticed by her. But although more worldly-wise than Amelia, who receives all that he says "through the Medium of Love and Confidence" (IV, 6, 78), language is not for him that refracting medium that it is for Miss Mathews, burdened with her own miserable past, society gossip, envy of Amelia and infatuation with Booth. Her scepticism, sometimes tacitly approved by the narrator (II, 3, 76), and sometimes not (III, 7, 120), simulates the layers of desires and intentions that affect the speaker's manner of communication and cloud its reception by the listener.

"'It is highly generous and good in you'" she says "with a sly Smile" at one point in Booth's narrative of his courtship, "'to impute to Honesty what others would perhaps call Credulity'" (II, 2, 71). It is one of the more pungent reflections on human nature that Booth finishes the evening in Miss Mathews' bed.

Booth's and Mathews' moral and perceptual limitations underline Fielding's sense of the need for scepticism. His concern with the common abuses of language is emphasised in the conversation about perjury at the gaoler's dinner-table (I, 10) and in the ironic treatment of Captain Bath's sense of 'honour' (V, 5 and 8), and Captain James's notion of 'love' (IV, 6). More subtle is the pervasiveness of dishonest intentions and incomplete knowledge as a function of the plot. Booth's and Amelia's misunderstandings arise, as we have seen, either from partial ignorance or knowledge that they are hiding to spare each other's feelings. Booth is arrested the first time because Dr. Harrison has acted impetuously on exaggerated and malicious reports of his extravagance. James proceeds as far as he does in his schemes to seduce Amelia because Booth does not understand how such libertinism can coexist with generosity. The need to enlighten Amelia is Mrs. Bennet's motive for telling her life-story. Whereas the history of Tom's banishment from Paradise Hall as a result of Blifil's machinations has the inexorability of a folk-tale, or romance, the effects of deceit and partial knowledge in Amelia are more fragmented and sporadic but nonetheless true to the realities of human behaviour. Away from the universalising frame of romance, truth, in the ordinary instances of everyday life, does not seem to be any easier to

come at.

As in Tom Jones, however, a shift in emphasis occurs during the course of the novel as the narrator's concern with social, political and moral issues, expressed so dramatically in the opening chapters, is revived and reemphasised. Dr. Harrison's criticism of corrupt electoral practices (XI, 2) and of theological arrogance (IX, 10) and Booth's warning against an ill-conceived sympathy for the maid who has stolen Amelia's clothing echo Fielding's own sentiments.<sup>14</sup> Their voices sound in unison with the narrator's as he describes conditions in the bailiff's house and relates Trent's history. The familiar measured syntax and ironic understatement in his account of Mrs. Trent's fall shows that Fielding has not lost his faith in rhetoric that is generated by sincere and informed belief:

My Lord's Amour with this Lady lasted not long; for as we have before observed, he was the most inconstant of all human Race. Mrs. Trent's Passion was not however of that Kind which leads to any very deep Resentment of such Fickleness. Her Passion indeed was principally founded upon Interest; so that Foundation served to support another Superstructure; and she was easily prevailed upon, as well as her Husband, to be very useful to my Lord in a Capacity, which, though very often exerted in the polite World, hath not, as yet, to my great Surprise, acquired any polite Name, or indeed any which is not too coarse to be admitted in this History. (XI, 3, 471)

The expression of sincere feeling can, as I observed in the discussion of Jonathan Wild be difficult. The author/narrator's sincerity cannot be called in question when he observes of Amelia: "And if I may speak a bold Truth, I question, whether it be possible to view this fine Creature in a more amiable Light, than while she was dressing her Husband's Supper with her little Children playing around her" (XI, 8, 488). Amelia's qualities,

fully endorsed by the narrator, are her fortitude and her integrity. The details of her lifestyle reflect the 'simplicity' (though not without percipience) of her nature. The narrator's confidence in the veracity of these exterior signs is affirmed in the opposition of Amelia to Mrs. James, whose essential good-nature is concealed, almost extinguished, by the necessity to maintain appearances for the sake of society.

There is no doubt that Amelia's actions and principles are intended to be exemplary.<sup>7a</sup> In this respect Fielding has conceded the axiom embraced by Johnson and Richardson that

virtue not angelical, nor above probability, . . . but the highest and purest which humanity can reach, exercised in such trials as the various revolutions of things shall bring upon it, may, by conquering some calamities and enduring others, teach us what we may hope, and what we can perform. (Rambler, No.4, 14-15)

Fielding's admiration for the power of Richardson's writing to arouse corresponding emotions in the reader is expressed in the letter written to the author on 15 October 1748, after he had read the fifth volume of Clarissa:

If I had rec'd no Hint or Information of what is to succeed, I should perceive you paving the way to load our admiration of your Heroine to the highest Pitch, as you have before with wonderful Art prepared us for both Terror and Compassion on her Account. This last seems to come from the Head. Here then I will end: for I assure you nothing but my Heart can force me to say Half of what I think of the Book. (Criticism, 189)

The difficulty in practice is that, like the drawn-out "Scenes of Wretchedness" that he wisely avoided (VIII, 3, 316), too much domestic detail is not easily transposable into art, as Richardson did not fail to point out.<sup>15</sup>

Passages in Fielding's last exposition of his literary theory in the Preface to the Journal of a Voyage to Lisbon

reiterate lasting incompatibilities with Richardson's aims and principles. Fielding's own journey from the ideal of universal truth about human nature in Joseph Andrews to the representation of the image of men and women in in the context of contemporary society is epitomised in his realignment of Homer with the French romancers as "the confounder and corrupter" of "true history" "For my own part," he confesses, "I should have loved and honoured Homer more had he written a true history of his own times in humble prose" (185). Amelia, Martin Battestin writes in his introduction, "to a greater degree than any other of Fielding's novels is a story rooted in the history of its time and in its author's personal experiences" (xxxix). Certainly the issues which occupied Fielding during his magistracy, justice, poverty, violence, dishonesty, are all present in the pages of the book; the time scheme is as carefully followed as in Tom Jones; and the locality, the London streets and boroughs, are accurately represented. At the same time, as Philip Stevick has observed, in rejecting the Augustan philosophical theories of history as too reductive, and in exploring the singularities of events and behaviour, Fielding reveals his modernism. Dr. Harrison's idiosyncracies are justified by the author's intention to record human nature "as it is, and not as we would wish it to be". The "several small and almost imperceptible Links in every Chain of Events", to which the narrator attaches such importance, not only add to the veracity of the history, but are a recognition of the differences in each situation, which enhance the reader's understanding of his own and others' actions (XII, 1, 496). The impulse towards the improvement of society that

motivated Fielding as both magistrate and writer of fiction expresses itself in concrete and practical terms, which are compatible with his ideal of 'true history'. As he says in the preface to the Journal, reversing the criticisms made by Johnson and Richardson of his own work:

my purpose is to convey instruction in the vehicle of entertainment; and so bring about at once, like the revolution in The Rehearsal, a perfect reformation of the laws relating to our maritime affairs: an undertaking, I will not say more modest, but surely more feasible, than that of reforming a whole people, by making use of a vehicular story, to wheel among them worse manners than their own. (189).

Style in Amelia also reflects prevailing literary ideas. Fielding's admiration for Swift as stylist and moralist did not diminish. In the Covent Garden Journal, No. 10, of February 4, 1752, he reiterated his praise of "the works of those great Masters, who have sent their Satire . . . laughing into the world. Such are that great Triumvirate, Lucian, Cervantes and Swift" (Criticism, 160). But by mid-century the savage wit with which Swift and Pope expressed their indignation at the perversities and follies of their fellow human-beings had become outmoded. Literary historians have noted that the development of the progressivist school of historians, and philosophers, who like Hume were turning away from rationalist speculation to the study of history, economics and politics in the hope of finding practical solutions to the problem of the betterment of society, meant that certain modes of literary expression became more acceptable than others. "Sometime about 1750", Carl Becker says, "men of sense became men of sentiment." (41) "For the progressivist," writes Philip Stevick, "those modes are possible that permit allowances, understanding, hope". If life is getting

better, "then satire becomes if not pointless at least lacking in conviction" (1964, 566). Johnson's stylistic criticisms are a barometer of the new moral seriousness. In spite of his admiration for the perspicuity of Swift's style, he concluded that "it instructs but it does not persuade". For in Johnson's view, "Whoever desires, for his writings or himself, what none can reasonably contemn, the favour of mankind, must add grace to strength, and make his thoughts agreeable as well as useful" (Rambler, 168, 129). Fielding's serious later prose, as has been shown, embodies Johnson's sentiments. It is doubtful that either his classical training or his aesthetic sense really inclined him towards "humble prose", except for the "plain Narrative" of actions and events. Fielding's primary concern, was, as this study has repeatedly shown, with the thoughts, motives (and their consequences) of the agents of events. For this subject he prefers the sonority of the balanced sentence, and increasingly the language of sentiment, whose moral force derives "from an immediate sympathy, which men have with characters similar to their own"<sup>16</sup>. In this sensitivity to contemporary trends of thought, and in his attempt imaginatively to transpose them into the narrative prose of Amelia, he affirms tacitly the contemporaneity, versatility and open-endedness of the novel, and makes his last contribution to the "new Province of writing".

## NOTES TO CHAPTER VII

<sup>1</sup> All page-references to the Preface to the Miscellanies cited in the text are from Henry Knight Miller's edition of Volume I of that work. Defoe's account of the life of Jonathan Wild is included in the Penguin edition of Jonathan Wild.

<sup>2</sup> Watt, 1956, 20.

<sup>3</sup> L. J. Davis in his book Factual Fictions traces the different writers' strategies for dealing with the ambivalent distinctions between truth and fiction, in what he calls the "news/novels discourse" in England, beginning with the 16th century ballads and broadsheets, through the fictional works of the early novelists, Aphra Behn and Mary de la Riviere Manley (whose 'romans a clef' are derided by Fielding in the third prefatory essay in Joseph Andrews), the criminal biographies and the novels of Defoe, Richardson and Fielding.

<sup>4</sup> Rawson suggests that the focus of the criticism of the ancient historians in chapter 1 is less the histories themselves than the "prevailing topsy-turvydom for which they happen to provide a convenient framework of expression" (149). While I agree that there is a consistent moral bias in Fielding's work, this argument does not seem to me to take into account the cumulative effect of the multiple parodies in Jonathan Wild.

<sup>5</sup> Thomas Sprat in The History of the Royal Society writes that to make natural history "only to consist of strange and delightful Tales, is to render it nothing else but vain, and ridiculous Knight-Errantry. Yet we may avoid that extreme, and still leave room, to consider the singular, and irregular effects, and to imitate the unexpected, and monstrous excesses,

which Nature does sometimes practise in her works" (214-5).

<sup>6</sup> Ian Watt, in his essay "Shamela" (1962) reviews critical commentary on the religious, political, literary and psychological satire in Shamela. I have restricted my comments here to Fielding's parody of literary and narrative elements.

<sup>7</sup> Selected Letters. Ed. John Carroll.

<sup>8</sup> from a letter to Lady Bradshaigh, qtd. in Rawson, ed., 109.

<sup>9</sup> For instance Le Bossu's dictum that "it is not just that new rules should destroy the authority of the old" paraphrased by Dryden in the 'Preface to Troilus and Cressida (Ker, I, 211) quoted by Battestin, in note 1 (II, 1, 77).

<sup>10</sup> For a discussion of the parallels between the old man of the hill's and Harriet Fitzgerald's tales and events in the main plot, see H. K. Miller (1975).

<sup>11</sup> . In his dictionary Johnson gives as one definition of 'truth': "Reality. The real state of things"; and as one of the many definitions of 'nature': "According to truth and reality".

<sup>12</sup> L.J.Davis, in his cogently argued book, Factual Fictions, makes the point that Fielding's "use of reportage" of contemporary events is "a variation of Richardson's use of spontaneous writing" to embody events and actions as they happened 'in reality'; and that by maintaining his "ideological allegiance" to journalism, Fielding's fiction "seems to open the door to direct commentary on the world in a way that was unavailable to previous narrators and novelists" (208). While I am generally in agreement with these points, I think that Davis is constrained by his overall argument to place too much emphasis

on the importance of the Jacobite Rebellion in Tom Jones, to the exclusion of other factors such as the demands of artistic form.

<sup>13</sup> Henry Knight Miller analyses this passage from Tom Jones, VII, 9, 360 superbly in his monograph Henry Fielding's Tom Jones and the Romance Tradition, 98.

<sup>14</sup> Battestin adds a note to this scene (479) that in "An Enquiry into the Causes of the late Increase of Robbers", Fielding warns "his readers that to refrain from prosecuting criminals out of 'an ill-judging Tenderness and Compassion' constituted 'a high Offense against the Public Good'".

<sup>14a</sup> I read Angela Smallwood's book Fielding and the Woman Question (1989) only after this thesis was completed. While maintaining my point that some of the scenes in Amelia are too 'pathetic' for the modern reader, I endorse her argument that Fielding opposes tenderness, in the person of Amelia, to the callousness of so many other representatives of contemporary society (168).

<sup>15</sup> In a letter to Frances Grainger (22 January 1750) Richardson observes that in the character of Sophia, as in that of 'her illegitimate Tom, there is nothing that very common persons may not attain to; nothing that will reproach the conduct or actions of very ordinary capacities, and very free-livers". Qtd. in Rawson, ed., 1973, 113.

<sup>16</sup> David Hume, A Treatise of Human Nature, III, iii. 3. Battestin (1974) explores ways in which Fielding's reading of Hume may have contributed to the apparent clash in Amelia between the Christian-humanist philosophy of the "Exordium" and the moral fatalism of the narrative.

## BIBLIOGRAPHY

- Addison, Joseph. Critical Essays from the Spectator with essays by Richard Steele. Ed. Donald F. Bond. Oxford: Clarendon Press, 1970.
- Alter, Robert. Fielding and the Nature of the Novel. Cambridge: Harvard U.P., 1968.
- . "Fielding and the Uses of Style." Novel 1.1 (Fall, 1967): 53-63.
- . Rogue's Progress: Studies in the Picaresque Novel. Cambridge, Harvard U.P., 1964.
- Amory, Hugh, ed. Poets and Men of Letters. Vol. 7 of Sale Catalogues of Libraries of Eminent Persons. London: Mansell Information Publishing Ltd, 1973.
- Aristotle. "On the Art of Poetry." Classical Literary Criticism. Trans. and intro. T.S. Dorsch. Harmondsworth: Penguin, 1965.
- . The Art of Rhetoric. Trans. John Henry Freese. London: William Heinemann, New York: G.P. Putnam & Sons, 1926.
- Austin, Timothy R. Language Crafted: A Linguistic Theory of Poetic Syntax. Bloomington: Indiana U.P., 1984
- Babb, H.S., ed. Essays in Stylistic Analysis. New York: Harcourt Brace Jovanovich, Inc., 1972.
- Bacon, Francis. The Advancement of Learning. Ed. and intr. G.W. Kitchin. London: J.M. Dent & Sons Ltd. 1915.
- Bailey, Richard W. "Statistics and Style: A Historical Survey." Dolezel and Bailey 217-236.

- Bain, Alexander. English Composition and Rhetoric. London: Longmans, Green and Co., 1877.
- Baker, Sheridan. "Bridget Allworthy: The Creative Pressures of Fielding's Plot." Baker 906-916.
- . "Henry Fielding and the Cliché." Criticism I (1959): 354-361.
- , ed. Tom Jones: An Authoritative Text. Contemporary Reactions. Criticism. New York, W.W. Norton & Company, 1973.
- Bakhtin, Mikhail M. The Dialogic Imagination: Four Essays. Ed. Michael Holquist. Trans. Caryl Emerson and Michael Holquist. Austin: University of Texas Press, 1981.
- . Problems of Dostoevsky's Poetics. 1929. Trans. R.W. Rotsel. Ardis, 1973.
- Banfield, Ann. "Narrative Style and the Grammar of Direct and Indirect Speech." Foundations of Language 10 (1973): 1-39.
- . Unspeakable Sentences: Narration and Representation in the Language of Fiction. Boston: Routledge and Kegan Paul, 1982.
- Barthes, Roland. S/Z. 1970. Trans. Richard Miller. Preface Richard Howard. London: Jonathan Cape, 1975.
- Battestin, Martin C. "Fielding's Definition of Wisdom: Some Functions of Ambiguity and Emblem in Tom Jones." Baker 817-844.
- . "Tom Jones: The Argument of Design." The Augustan Milieu: Essays Presented to Louis A. Landa. New York Oxford U.P., 1970 289-319.
- . "The Problem of Amelia: Hume, Barrow, and the Conversion of Captain Booth." Journal of English Literary History 41 (1974) 613-648.

- Beck, Carl L. The Heavenly City of the Eighteenth-Century  
Philosophers. New Haven: Yale U.P., 1968.
- Bentley, Phyllis. "Use of Scene". Some Observations on the Art of  
Narrative. 1947. Rpt. Stevick 52-57.
- Benveniste, Emile. Problems in General Linguistics. 1966. Trans.  
 Mary Elizabeth Meek. Miami: University of Miami Press, 1971.
- Bollinger, Dwight. Aspects of Language. New York: Harcourt Brace  
 Jovanovich Inc., 1975.
- Booth, Wayne C. The Rhetoric of Fiction. Chicago: The University of  
 Chicago Press, 1961.
- Brown, Gillian, and George Yule. Discourse Analysis. Cambridge:  
 Cambridge U.P., 1983.
- Burns, Bryan. "The Story-telling in Joseph Andrews." Simpson 119-  
 136.
- Campbell, George. The Philosophy of Rhetoric. 1776. Abridg.  
 Grenville Kleiser. New York: Funk & Wagnalls Co., 1911.
- Carter, Ronald & Paul Simpson. Language, Discourse & Literature: An  
Introductory Reader in Discourse Stylistics. London: Unwin  
 Hyman, 1988.
- Chafe, Wallace L. "The Flow of Thought and the Flow of Language."  
 Givon 159-181.
- Chapman, Raymond. An Introduction to Literary Stylistics. London:  
 Edward Arnold, 1973.
- Chatman, Seymour, ed. Literary Style : A Symposium. London: Oxford  
 U.P., 1971.
- . Story and Discourse: Narrative Structure in Fiction and Film.  
 Ithaca: Cornell U.P., 1978.

- . "The Structure of Narrative Transmission." Fowler 213-259.
- Ching, M.L., Ronald Haley, and F. Lunsford. Linguistic Perspectives on Literature. London: Routledge and Kegan Paul, 1980.
- Christensen, Francis. "A Generative Rhetoric of the Paragraph." College Composition and Communication 16.3, (1965): 144-56.
- Clements, P. "The Effects of Staging on Recall from Prose." New Directions in Discourse Processing. Ed. R.O. Freedle. Norwood, New Jersey: Ablex Publishing Corp., 1979. 287-330.
- Cohen, Murray. Sensible Words. Linguistic Practice in England 1640-1785. Baltimore: The John Hopkins U.P., 1977.
- Cohn, Dorrit. Transparent Minds: Narrative Modes for Presenting Consciousness in Fiction. Princeton: Princeton U.P., 1978.
- Coolidge, John S. "Fielding and 'Conservation of Character'." Modern Philology LVII (1960), 245-259. Rpt. in Paulson 158-176.
- Coulthard, Malcolm. An Introduction to Discourse Analysis. London: Longman, 1977.
- Crane, R.S. "The Plot of Tom Jones." Baker 844-469.
- Croll, Morris. "'Attic Prose' in the Seventeenth Century". Studies in Philology XVIII (April 1921): 79-101. Rpt. in Essays 51-101.
- . "The Baroque Style in Prose." Studies in English Philology: A Miscellany in Honor of Frederick Klaeber. Ed. Kemp Malone and Martin B. Ruud. Minneapolis: University of Minnesota Press, 1929. Rpt. in Essays 207-233.
- . Style, Rhetoric and Rhythm: Essays. Eds. J. MacPatrick, R.O. Evans, J.M. Wallace and R J. Schock. Princeton: Princeton U.P., 1966.

- Cross, Wilbur L. The History of Henry Fielding. 3 vols. New Haven : Yale U.P., 1918.
- Culler, Jonathan. Structuralist Poetics. Structuralism, Linguistics and the Study of Literature. London: Routledge and Kegan Paul, 1975.
- Davie, Donald. Articulate Energy. An Inquiry into the Syntax of English Poetry. London: Routledge and Kegan Paul, 1975.
- Davis, Lennard J. Factual Fictions: The Origins of the English Novel. New York: Columbia U.P., 1983.
- De Beaugrande, Robert and Wolfgang Dressler. Introduction to Text Linguistics. London: Longman, 1981.
- Dolezel, Lubomir and Richard W. Bailey, eds. Statistics and Style. New York: American Publishing Company, Inc., 1969.
- Dryden, John. Essays of John Dryden. Ed. W.P.Ker. Vol.1. Oxford: Clarendon Press, 1926. 2 vols.
- Durham, W.H., ed. Critical Essays of the Eighteenth Century 1700-1725. New York: Russell and Russell, 1961.
- Easterling, P.E. and Knox, B.M.W., eds. Greek Literature. Cambridge: Cambridge U.P., 1985. Vol 1 of The Cambridge History of Classical Literature. 2 vols.
- Egan, Kieran. "What is a Plot." New Literary History 1X.3 (Spring 1978): 455-476.
- Ehrenpreis, Irvin. Fielding: Tom Jones. Studies in English Literature 23. London: Edward Arnold, 1964.
- Epstein, E.L. "The Self-Reflective Artefact: The Function of Mimesis in an Approach to a Theory of Value for Literature." Fowler 40-78.

- Enkvist, N.E. Linguistic Stylistics. The Hague: Mouton, 1973.
- . "On Defining Style". Linguistics and Style. Ed. John Spencer. London: Oxford U.P., 1964.
- Farrington, Jill. "A computer-aided study of the prose style of Henry Fielding and its support for his translation of The Military History of Charles XII." Advances in Computer-aided Literary and Linguistic Research: Proc. of the Fifth International Symposium on Computers in Literary and Linguistic Research. Eds. D.E. Ager, F.E. Knowles, Joan Smith. 1979.
- Felton, Henry. A Dissertation on Reading the Classics and Forming a Just Style. Written in the year 1709 and addressed to the right Honourable, John Lord R ?, the present Marquis of Granby. London: Printed for Jonah Bowyer, at The Rose in Ludgate Street, 1713. Rep. Scholar Press, 1971.
- Fielding, Henry. Amelia. Ed. Martin C. Battestin. Oxford: Clarendon Press, 1983.
- . The History of Tom Jones A Foundling. Eds. Martin C. Battestin and Fredson Bowers. Oxford: Clarendon Press, 1974. 2 Vols.
- . Jonathan Wild. Journal of A Voyage to Lisbon. Ed. Douglas Brooks. Intro. A.R. Humphreys. London: J.M. Dent and Sons Ltd. 1973.
- . Joseph Andrews and Shamela. Ed. Douglas Brooks. Oxford: Oxford U.P., 1971.
- . Miscellanies. Ed. Henry Kight Miller. Vol.1. Oxford: Clarendon press, 1972.
- Firbas, J. "On Defining the Theme in Functional Sentence Analysis." Travaux Linguistique de Prague 1 (1966): 267-80.

- . "Non Thematic Subjects in Contemporary English." Travaux Linguistique de Prague 2 (1967): 239-56.
- Fish, Stanley. Is There Text in this Class? The Authority of Interpretive Communities. Cambridge, Mass.: Harvard U.P., 1980.
- Forster, E.M. Aspects of the Novel. Vol. 12 of The Abinger Edition of E.M. Foster. Ed. Oliver Stallybrass. London: Edward Arnold, 1974.
- Fowler, Roger. Linguistics and the Novel. London: Methuen and Co. Ltd., 1977.
- . "Linguistics and, and Versus, Poetics." Journal of Literary Semantics VIII.1 (April, 1979): 3-21.
- , ed. Style and Structure in Literature: Essays in the New Stylistics. Ithaca, N.Y.: Cornell U.P., 1975.
- Freeman, Donald C., ed. Linguistics and Literary Style. New York: Holt, Rinehart and Winston, 1970.
- Friedman, Norman. "Point of View in Fiction: The Development of a Critical Concept". PMLA LXX (1955). Rept. in Stevick 108-137.
- Genette, Gerard. "Boundaries of Narrative." New Literary History 8 (1976): 1-13.
- . Narrative Discourse. Trans. Jane E. Lewin. Oxford, Basil Blackwell, 1980.
- Grimes, Joseph E. The Thread of Discourse. The Hague: Mouton, 1975.
- Givon, Talmy, ed. Discourse and Syntax. New York: Academic Press, 1979. Vol 12 of Syntax and Semantics.
- Halliday, M.A.K. "Notes on Transitivity and Theme in English." Parts 1 and 11. Journal of Linguistics 3 (1967): 37-81 199-244.

- . "Language Structure and Language Function." New Horizons in Linguistics. Ed. J. Lyons. Harmondsworth: Penguin, 1970. 140-165.
- . "Linguistic Function and Literary Style: An Inquiry into the Language of William Golding's The Inheritors." Chatman 330-365.
- . "Descriptive Linguistics in Literary Studies." Linguistics and Literary Style. Freeman 57-72.
- Halliday, M.A.K. and Ruqaiya Hasan. Cohesion in English. London: Longman, 1976. English Language Series 9.
- Hatfield, Glenn W. Henry Fielding and the Language of Irony. Chicago: University of Chicago Press, 1968.
- Hawkes, Terence. Structuralism and Semiotics. New Accents. London: Methuen, 1977.
- Helles, Frederick W. "Art and Artifice in Tom Jones." Baker 916-932.
- Hendricks, William O. "The Notion of Style". Language and Style 13 (1980): 35-54.
- Hendrickson, G.L. "The Origin and Meaning of the Ancient Characters of Style." American Journal of Philology 26.3 (1905): 249-290.
- Hinds, John. "Organizational Patterns in Discourse." Givon 135-157.
- Huddleston, Rodney. Introduction to the Grammar of English. Cambridge: Cambridge U.P., 1984.
- Hughes, John. "Of Style." Durham 79-85.
- Hume, David. A Treatise of Human Nature. Ed. T.H. Green and T.H. Grose. 2 Vols. London: Longman Green & Co., 1898.

- Hutchens, Eleanor N. Irony in Tom Jones. Alabama: University of Alabama Press, 1967.
- Irwin, Michael. Henry Fielding the Tentative Realist. Oxford: Clarendon Press, 1967.
- Jacobs, Roderick A. and Peter S. Rosenbaum. English Transformational Grammar. Waltham: Blaisdell Publishing Co., 1968.
- Jakobson, Roman. "Closing Statement: Linguistics and Poetics." Style in Language. Ed. T. Sebeok. Cambridge M.I.T. Press, 1960, 350-377
- . "Two Types of Aphasia and Two Aspects of Language." Word and Language. Vol 2 of Selected Writings. The Hague: Mouton, 1971.
- Jespersen, Otto. Essentials of English Grammar. London: George Allen and Unwin, 1933.
- Johnson, Samuel. Lives of the English Poets. (1770-1781). Everyman Edition. London: J M Dent & Sons Ltd., 2 Vols.
- . "Plan of the Dictionary." Selections from Samuel Johnson 1709-1784. Ed. R.W. Chapman. London: Oxford U.P., 1962.
- . The Rambler. Ed. W.J. Bate and Albrecht B. Strauss. Vol. 5 of Yale Edition. New Haven: Yale U.P., 1969.
- Kraft, Quentin. "Narrative Transformation in Tom Jones: An Episode in the Emergence of the English Novel". Eighteenth-Century Theory and Interpretation 26 (1) 1985, 23-445.
- Lanham, Richard A. A Handlist of Rhetorical Terms. Berkeley: University of California Press, 1969.
- Leech, Geoffrey. Semantics. Harmondsworth: Penguin, 1974.

- Leech, Geoffrey., Margaret Deuchar and Robert Hoogenrand. English Grammar for Today: A New Introduction. London: The MacMillan Press Ltd., 1982.
- Leech, Geoffrey and Michael Short. "Style in Fiction: A Linguistic Introduction to Fictional English Prose." English Language Series, 13. London: Longman, 1981.
- Lewis, C.S. Studies in Words. Cambridge: Cambridge U.P., 1960.
- Locke, John. An Essay Concerning Human Understanding. Abridg. and ed. A.S. Pringle-Pattison. Oxford: Clarendon Press, 1934.
- Lodge, David. Language of Fiction. London: Routledge & Keegan, Paul, 1966.
- . The Modes of Modern Writing: Metaphor, Metonymy and the Typology of Modern Literature. London: Edward Arnold, 1977.
- Longacre, Robert E. The Grammar of Discourse. London: Plenum Press, 1983.
- . "The Paragraph as a Grammatical Unit." Givon 115-134.
- Love, Glen A. and Michael Payne. eds. Contemporary Essays on Style, Rhetoric, Linguistics and Criticism. Glenview Illinois: Scot, Foresman and Company, 1969.
- Lowth, Robert. A Short Introduction to English Grammar. Ed. Maurice V. Aldridge. Institute for the Study of English in South Africa. Rhodes University, Grahamstown, 1973.
- Lynch, James J. "Moral Sense and the Narrator of Tom Jones." Studies in English Literature 1500-1900 25 (1985): 599-614.
- Lyons, John. "Deixis and Subjectivity: Loquor Ergo Sum?" Speech, Place and Action. Eds. R.J.Jarvella and W. Klein. John Wiley and Sons Ltd., 1982.

- . Introduction to Theoretical Linguistics. Cambridge: Cambridge U.P., 1971.
- , ed. New Horizons in Linguistics. Harmondsworth: Penguin Books, 1970.
- . Semantics. 2 vols. Cambridge: Cambridge U.P., 1977.
- Mason, John. "An Essay on the Power and Harmony of Prosaic Numbers." 1749. Ed. R.C. Alston. English Linguistics 1500-1800 53. Menton, England: Scolar Press, 1967.
- McCrea, Brian. "Romances, Newspapers, and the Style of Fielding's True History." Studies in English Literature 1500-1900 21.3 (1981): 473-480.
- McKeon, Michael. The Origins of the English Novel 1600-1740. Baltimore: Johns Hopkins U.P., 1987.
- Mendilow, A. Time and the Nnovel. New York: Humanities Press, 1952.
- Miles, Josephine. "Language and Proportion." Love and Payne 190-208.
- . Renaissance, Eighteenth Century, and Modern Language in English Poetry. A Tabular View. Berkley, Los Angeles: University of California Press, 1960.
- Milic, Louis. "Against the Typology of Styles." Love and Payne 283-292.
- . A Quantitative Approach to the Style of Jonathan Swift. The Hague: Mouton, 1967.
- . "Stylistics and Computers - Pattern Stylistics" Perspectives in Computing 1.4. (December, 1981): 4-11.

- Miller, Henry Knight. "The 'Aggressive' Tales in Fielding's Tom Jones and the Perspective of Romance." Philological Quarterly 54. 1 and 2 (1975): 258-274.
- . Henry Fielding's Tom Jones and the Romance Tradition. English Literary Studies Monograph Series 6. Victoria, British Columbia: University of Victoria, 1976.
- . "Some Functions of Rhetoric in Tom Jones." Philological Quarterly XLV. 1 (January, 1966): 209-235.
- . "The Voices of Henry Fielding: Style in Tom Jones." The Augustine Milieu: Essays Presented to Louis L. Landa. New York: Oxford U.P., 1970.
- Mukarovsky, Jan. "Standard Language and Poetic Language." A Prague School Reader on Esthetics, Literary Structure and Style. Ed & trans. Paul L Garvin. Washington: Georgetown U.P. 1964.
- Ohmann, Richard. "Generative grammar and the Concept of Literary Style." Word XX (1964): 424-439. Rpt. in Freeman 258-278.
- . "Instrumental Style - Notes on the Theory of Speech as Action." Current Trends in Stylistics. Eds. Bray B. Kachru and H.W.F. Stahlke. (Linguistic Research Inc., Edmonton Canada) Carbondale (1972): 115-141.
- . "Literature as Sentences". Babb 353-361.
- . "Prolegomena to the Analysis of Prose Style." Babb 36-49.
- . "Speech, Action, and Style." Chatman 241-254.
- Paulson, Ronald, ed. Fielding : A Collection of Critical Essays. Englewood Cliffs: Prentice Hall, Inc., 1962.
- Plank, Jeffrey. "The Narrative Forms of Joseph Andrews." Papers on Language and Literature. 24 (1988): 142-158.

- Plutarch. The Lives of the Noble Grecians and Romans. Trans. John Dryden. Revised Arthur Hugh Clough. New York: The Modern Library.
- Pope, Alexander. Collected Poems. Intr. Ernest Rhys. London: J.M. Dent and Sons Ltd., 1924.
- Posner, Rebecca. "The Use and Abuse of Stylistic Statistics." Archivum Linguisticum 15 (1963): 111-139.
- Pratt, Mary Louise. Towards a Speech Act Theory of Literary Discourse. Bloomington: Indiana U.P., 1977.
- Preston, John. The Created Self: The Reader's Role in Eighteenth Century Fiction. London: Heinemann, 1970.
- Quirk, Randolph and Sidney Greenbaum. A University Grammar of English. London: Longman, 1973.
- Rawson, C.J. Henry Fielding and the Augustan Ideal Under Stress. London: Routledge and Kegan Paul, 1972.
- , ed. Henry Fielding: A Critical Anthology. Harmondsworth: Penguin, 1973.
- Reynolds, W. Vaughan. "Johnson's Opinions on Prose Style." Review of English Studies 1X (1933): 433-446.
- Richardson, Samuel. Clarissa or, the History of a Young Lady Comprehending the most Important Concerns of Private Life. 8 vols. Shakespeare Head Press. Oxford: Basil Blackwell, 1930.
- . Pamela; or Virtue Rewarded. (1740) Ed. T.C. Duncan Eaves and Ben D. Kimpel. Boston: Houghton Mifflin, 1971.
- . Selected Letters. Ed. John Carroll. Oxford: Clarendon Press, 1964.

- Riffaterre, Michael. "Criteria for Style Analysis" Word 15 (1959):  
154-174
- . "Describing poetic structures: Two approaches to Baudelaire's  
'les Chats'." Yale French Studies 1966 200-242
- Rimmon-Kenan, Shlomith. Narrative Fiction: Contemporary Poetics.  
London: Methuen, 1983.
- Rogers, J.P.W. "Pope and the Syntax of Satire." Literary English  
Since Shakespeare. Ed. George Watson. London: Oxford U.P.,  
1970 236-265.
- Rogers, Pat. The Augustan Vision. London: Weidenfeld and Nicolson,  
1974.
- Rose, Margaret A. Parody/Metafiction: An Analysis of Parody as a  
Critical Mirror to the Writing and Reception of Fiction.  
London: Croom Helm, 1979.
- Russell, D.A. and Winterbottom, M., eds. Ancient Literary Criticism.  
The Principal Texts in New Translations. Oxford: Clarendon  
Press, 1978.
- Scaglione, Aldo. The Classical Theory of Composition: from its  
Origins to the Present. A Historical Survey. Chapel Hill:  
University of North Carolina Press, 1972.
- Scholes, Robert and Kellogg, Robert. The Nature of Narrative. New  
York: Oxford U.P., 1966.
- Sherbo, Arthur. Studies in the Eighteenth-Century English Novel.  
Michigan: Michigan State U.P., 1969.
- Short, M.H. "Prelude 1' to a Literary Linguistic Stylistics."  
Language and Literature: An Introductory Reader in Stylistics.  
Ed. Ronald Carter. London: George Allen & Unwin, 1982.

- Simpson, K.G., ed. Henry Fielding: Justice Observed. London: Vision and Barnes Noble, 1985.
- . "Technique as Judgement in Tom Jones." Simpson 158-173.
- Smallwood, Angela J. Fielding and the Woman Question: The Novels of Henry Fielding and Feminist Debate 1700-1750. Harvester Wheatsheaf. New York: St Martin's Press, 1989.
- Spilka, Mark. "Comic Resolution in Fielding's Joseph Andrews." Paulson 59-68.
- Sprat, Thomas. History of the Royal Society (1667). Ed. J.I. Cope and H.W. Jones. Facsimile of original edition. St. Louis: Washington University, 1958.
- Spitzer, Leo. Linguistics and Literary History: Essays in Stylistics. Princeton: Princeton U.P., 1948.
- Stanzel, F. Narrative Situations in the Novel. Trans. James P. Puskas. Bloomington: Indiana U.P., 1971.
- Stevick, Philip, ed. The Theory of the Novel. London: The Free Press, 1967.
- . "Fielding and the Meaning of History." PMLA LXXIX 5 (Dec 1964) 561-568.
- Stockwell, Robert P. Foundations of Syntactic Theory. Englewood Cliffs: Prentice Hall, Inc., 1977.
- Strang, Barbara M.H. A History of English. London: Methuen and Co, Ltd., 1970.
- Sutherland, James. On English Prose. Toronto: University of Toronto Press, 1957.

- . "Some Aspects of Eighteenth Century Prose." Essays on the Eighteenth Century Presented to David Nichol Smith. New York: Russell and Russell Inc., 1963, 94-110.
- Swift, Jonathan. The Prose Works. Ed. Herbert Davis. 14 Vols. Shakespeare Head Press. Oxford: Basil Blackwell, 1939-1968.
- Taylor, Talbot J., Linguistic Theory and Structural Stylistics. Oxford: Pergamon Press, 1981.
- Taylor, Talbot J. and Michael Toolan. "Recent Trends in Stylistics." Journal of Literary Semantics XIII.1 (1964) 57-79.
- Thornbury, Ethel M. Henry Fielding's Theory of the Comic Prose Epic. University of Wisconsin Studies in Language and Literature 30. New York: Russell and Russell, 1931. Rpt. 1966
- Traugott, Elizabeth Closs and Mary Louise Pratt. Linguistics for Students of Literature. New York: Harcourt, Brace Jovanovich Inc., 1980.
- Van Dijk, T.A., ed. Pragmatics of Language and Literature. Amsterdam: North Holland Publishing Company, 1976.
- . Text and Context: Explorations in the Semantics of Discourse. London: Longman, 1977.
- Van Ghent, Dorothy. The English Novel : Form and Function. New York: Harper Torchbooks, Harper and Row, 1961.
- Watt, Ian. "The Ironic Tradition in Augustan Prose from Swift to Johnson". Restoration and Augustan Prose: Papers delivered by James R. Sutherland and Ian Watt at the Third Clark Library Seminar, 14 July 1956. William Andrews Clark Memorial Library. University of California, Los Angeles.

- . The Rise of the Novel: Studies in Defoe, Richardson and Fielding. Harmondsworth: Penguin, 1957.
- . "Shamela." (Intr. to Watt's Edition of An Apology for the Life of Mrs Shamela Andrews. Augustan Reprint Society, No 57, 1956. Rpt.) Paulson 98-172.
- . "Tom Jones and Clarissa." Paulson 98-122.
- Welsted, Leonard. "A Dissertation of the English Language." Durham 355-395.
- Williams, Ioan., ed. The Criticism of Henry Fielding. London: Routledge and Kegan Paul, 1970.
- . The Idea of the Novel in Europe, 1600-1800. London: The MacMillan Press Ltd., 1978.
- Williamson, George. The Senecan Amble. A Study in Prose Form from Bacon to Collier. London: Faber and Faber, Ltd., 1951.
- Wimsatt, W.K. The Prose Style of Samuel Johnson. Yale U.P., 1941. Rpt. Archon Books, 1972.
- . The Verbal Icon: Studies in the Meaning of Poetry. W.K. Wimsatt, Jr., and two preliminary essays written in collaboration with Monroe C. Beardsley. (1954). London: Methuen & Co Ltd., 1970.
- Wright, Andrew. Henry Fielding: Mask and Feast. London: Chatto and Windus, 1965.