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## Shaping the Verisimilitude: Moral Didacticism and Neoclassical Principles Responsible for the Rise of the English Novel?

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### Abstract

*The rise of the novel, a genre that received a status of popularity equal to that of Elizabethan drama during the Renaissance, is one of the three, along with Neoclassicism and Pre-Romanticism, major aspects of the eighteenth-century British literature. The typology of the eighteenth century novel is remarkable: picaresque novel, adventure novel, epistolary novel, sentimental novel, novel of manners, moral novel, comic novel, the anti-novel, and others. Like in the seventeenth century, the picaresque narrative remains popular and influential, and in English literature, in particular – along with moral and didactic purpose, neoclassical influence, and other thematically textualized aspects – it contributed to the rise of the novel as a distinct literary genre, a phenomenon that occurred in England much later than on the Continent. Or rather, the comic (including satirical) attitude, social concern, and moral didacticism – emerging from both picaresque tradition and neoclassical principles – and together with picaresque tradition and neoclassical principles – are responsible for the emergence of verisimilitude as the forming element responsible in turn for the rise of the literary system of the novel in the eighteenth century English literature. Among them, the present article attempts to emphasize the contribution to the occurring of this cultural and literary phenomenon by the neoclassical principles and the moral concern reflected in the novels.*

**Keywords:** *the rise of the English novel; verisimilitude; neoclassicism; ethical didacticism; picaresque.*

### Introduction

To follow the theory of monogenesis, according to which each genre has one or at most several inventors, the founder of the English novel is considered to be either Daniel Defoe or Samuel Richardson. The latter together with Henry Fielding also establishes the realistic or verisimilar novel; Fielding is the father of the comic novel, Richardson of the epistolary one, and so on. Such a view is convenient but misleading, confusing, and difficult to prove, since how much one is certain about the fact that “epic goes back to Homer, tragedy to Aeschylus, the verisimilar novel to Fielding and Richardson, the historical novel to Scott, the open-form long poem to Pound and Williams” (Fowler, 1987: 153). Before Pound, there was Browning’s dramatic monologue; before Scott, there were romances dealing with historical data; and before Defoe,

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Richardson, and Fielding, there were picaresque novels, Elizabethan novels, medieval romances, ancient epics and novels. It seems again that Antiquity is the beginning, including for the modern novel, where “the classical literature provides us with prototypes of virtually all later narrative forms and with paradigms of the processes which govern their interaction and evolution” (Scholes and Kellogg, 1966: 57).

Actually, “the novel was born at the same time as modern science, and shares its sober, secular, hard-headed, investigative spirit, along with its suspicion of classical authority” (Eagleton 7), but attempting to identify the authority, principles and rules of composition within itself. In his celebrated book on the rise of the English novel, labelled by Tzvetan Todorov as “realist criticism” (Todorov, 1987: 106), Ian P. Watt regards the main reason for the rise of the English novel in the eighteenth century to be the newly emerging middle-class, practical, rational, and materialistic, interested not in the metaphysical but in the concrete, curious about the self, individual psychology and the concrete world, and confident about the historical progress. Congenial to such a material interest would be the art of realism, emerging in the eighteenth century and becoming dominant as the trend called “Realism” and its realistic novels in the nineteenth century.

The particular way of linguistic representation of the story – what Ian P. Watt calls “the distinctive narrative mode” – has to do with the sum of literary techniques, “whereby the novel’s imitation of human life follows the procedures adopted by the philosophical realism in its attempt to ascertain and report the truth”, and is conventionally called “formal realism”, that is,

*the narrative embodiment of the premise, or primary convention, that the novel is full and authentic report of human experience, and is therefore under an obligation to satisfy its reader with such details of the story as to the individuality of the actors concerned, the particulars of times and places of their actions, details which are presented through a more largely referential use of language than is common in other literary forms. (Watt, 1957: 41)*

In prose fiction, verisimilitude or realistic element is a kind of implicit simile by which the author offers semblance of reality, attempts to describe things similar to real ones, and the reader considers them as credible, probable, since for him or her they look like real ones. It could be defined in this respect as faithfulness to actuality in its representation.

Verisimilitude emerged in Spanish literary works in prose at the beginning of modern period in Renaissance, giving rise to the first type of fiction called picaresque, and later in Cervantes, and in other European countries in the sixteenth and seventeenth centuries and in English literature in the eighteenth century. Its emergence is based on philosophical assumptions that there are grounds for reality and foundations for knowledge, that understanding and meaning are given and accessible by their pure presence, and that language may truthfully represent reality. Its emergence made possible the establishment of the novel as a new genre, but what was in those periods just an element,

although among the dominant ones, in the literary system of the novel, became in the nineteenth century the subject-matter of a particular type of fictional discourse, which made possible the rise of realism or realistic novel as a distinct and to the present important trend in fiction.

Verisimilitude or realistic element is considered in two perspectives: (1) the concern with individual experience and social background, and (2) the textual representation of the concern with individual experience and social background. To be considered a novel, both perspectives should be achieved in the work, both the realistic concern and the textualization of the concern in a realistic way. Individual experience in the novel is expressed through literary characters, either highly individualised or presented in relation to the society. The expression of social background is twofold in a physical perspective, reflected by social types (institutions, classes, professional groups, etc.), and a non-physical perspective, reflected in moral typology (including social values, customs, standards, rules, etc.), both made possible again through character representation strategies.

In the eighteenth century novels, realism represented an important element in the process of consolidation of the novel writing tradition, whereas in the nineteenth century, after the decline of Romanticism, realism established itself as a trend which continued and strengthened the eighteenth century concern with the actual social and the actual personal, and opened new perspectives of literary representation of the relationship between individual experience and social background.

In other words, in the eighteenth century, verisimilitude is an element in the literary system of the novel making possible its consolidation as a distinct genre (the novel contains verisimilitude), whereas in the nineteenth century realism, verisimilitude becomes its main thematic concern (the novel is about verisimilitude).

In order to see the rise of the English novel in the eighteenth century, verisimilitude or realistic element is of primary importance, but there are other things that should be looked at. These should be primarily the most important and dominant aspects of the thematic arrangement not of a particular novel but which are common to a number of works. Among them, picaresque tradition, social concern, neoclassical principles, moral values, didactic purpose, comic attitude, and others that are interrelated – for instance, in a way in which comic attitude, social concern and moral didacticism emerge from both neoclassical influence and picaresque tradition – as well as related to verisimilitude. Or rather, as we attempt to show in the following, these aspects determine the emergence of the realistic element as a forming device in the rising literary system of the eighteenth century English novel.

Therefore, in the study of the rise and consolidation of the British novel writing tradition in the eighteenth century, one should also avoid taking the novels separately and consider them comparatively in a developmental process starting with *Gulliver's Travels* (that should be viewed as the starting point despite

not being a novel) to texts – undoubtedly novels – such as *Robinson Crusoe*, *Pamela*, and finally *Joseph Andrews* and *Tom Jones*.

The interpretation would allow seeing the beginnings of verisimilitude as an element in fiction, where its emergence is a result or especially moral didacticism and neoclassical influence.

Realistic element or verisimilitude is of primary importance in any attempts to disclose the ways in which the rise of the novel is a process of “becoming”, gradual and self-changing and self-enriching, and to the present continuing, despite the postmodern doubts about reality or its mourning over the death of reality, authorship, and originality, and despite its claim that language constitutes and not represents reality, by which reflexive fiction has been or should be replaced by self-reflexive metafiction.

Along with verisimilitude, in a comparative approach to the five novels, the critic might focus on (1) the origin of each novel, literary or non-literary, a conscious attempt at writing the novel or by accident, and in relation to each novel’s intertextual perspectives; (2) the type of the novel; (3) the thematic level of the novel, including major themes and concerns, the character representation strategies, the moral doctrine, the relation with neoclassical principles, etc.; and (4) the narrative organization of the novel, including type of narration, narrator, point of view, chronotope, etc. These four concerns would reveal the main aspect, which is (5) verisimilitude, the realistic element, including its appearance and evolution, and its textual representation. In particular, the thematic and narrative strategies in the novels starting with *Gulliver’s Travels* would reveal the different changes that occurred in and by each new novel leading to the consolidation of a fictional tradition with *Joseph Andrews* and *Tom Jones*, where the process of development of the English novel in the eighteenth century would be comprehended at best by focusing primarily on the realistic element in its acceptance as “verisimilitude” or “being similar to reality” and offering “credulity”.

### **Gulliver’s Travels**

To begin with Jonathan Swift and his *Gulliver’s Travels* (1726), concerning the issue of the origin, although the classical doctrine had an indirect rather than direct impact on the rise of the English novel in the eighteenth century, and the literary genre of neoclassicism being poetry not fiction, it was neoclassical precept of “respect to the genre” that made Swift (a famous satirist – as in *A Tale of a Tub* (1704) – and, together with Pope, an exponent of neoclassicism and a member of “Scriblerus Club”) write his *Gulliver’s Travels* as a satire in prose aimed at the contemporary travel-books in which many writers of the period would exaggerate their travel experience. As travel-book is a genre requiring veracity and faithfulness to the fact, what started as Swift’s task to provide “an exaggeration of exaggeration” as the main point in his satire on travel-books was extended into a satire on England, Europe, science, philosophy and art, and finally on human condition in general, and became a proto-novel.

The technique to exaggerate the exaggeration – to exaggerate is a method used in satire to reveal the problem in order to criticise and fight it, which is the exaggeration in travel books (hence exaggeration of exaggeration) – refers to what began as a satire on travel books rendering the origin of work as being by accident, both literary, but non-novelistic (satire as a literary genre), and non-literary (aimed at travel books).

Concerning the type, *Gulliver's Travels* is a travel book, satire (with deviation from the genre, since this one is written in prose not verse), adventure story, picaresque tale, and novel (with regards to its narrative level), whereas its intertextual perspectives contain utopia and dystopia, Homer's *Odyssey*, stories of the adventures of Sindbad, and others.

The thematic level of this work consists of a number of adventures of the main character, Lemuel Gulliver, presented in four narrative units, four different settings, every time from England to a new place, at first leaving England for professional reasons, second time by his own adventurous spirit, third as asked by a friend, and fourth for reasons of money.

The first *topos* is the island state of Lilliput. Here Swift develops satire on politics and war, aiming at Whig party, as well as at corruption, hypocrisy, pride, and vanity, where the small size of the people is contrasted to the huge range of their spiritual manifestation, largely immoral and degraded. On the other hand, their size symbolizes their inner world which is limited to immorality and lacks true moral values. In the voyage to Brobdingnag, whose inhabitants are more moral and noble than those of the previous country, Swift displays satire on European governments. Contrary to the Lilliput, the author focuses here on the private, personal, intimate, physical, family.

In the third part, Gulliver travels to Laputa, a flying island, and other places inhabited by artists, mathematicians, scientists, and shades of the ancient scholars. This part focuses not on individual experience and social background, but is a satire on philosophy and science, disclosing the ideas of Enlightenment and Neoclassicism, and of the “battle between ancients and moderns”, while primarily pointing to the absurdity of knowledge which is purely abstract and not tested and applied in reality, and of not designed to improve human life, in this way advocating empirical principles (English) over those of rationalism (French).

The last part, about the country of Houyhnhnms, is the climax of the work, a neoclassical study which offers an enquiry into human nature emerging from the aesthetic representation of the binary opposition between the human and the non-human. This part represents a satire on human condition in the presentation of the Yahoos (humans) versus the Houyhnhnms (horses). The former are pathetic representations of the human race, conducted by passion, feeling, instinct, whereas the latter stand for reason and rationalism, order and calculation, revealing anew Swift's avocation of the neoclassical principles. One may notice in the representation of the Houyhnhnms the elements of utopia, in that, although they lack love and other feelings, these non-humans express

the ideal community which, according to a neoclassical mind, humans must aspire to, the ideal community of the ideal of rational existence, moderation, order, and common sense. Similarly, in the previous part, the neoclassical spirit is revealed in the presentation of the flying island of Laputa and other places concerning philosophy and especially science, and aiming in particular at the Royal Academy.

In the novel, in general, two lines are to be followed: one of the thematic concerns shifting from small to big, immoral to moral, spiritual to physical, and finally from emotional to rational; and another one regarding the process of the main character's inner experience passing through change as to end his development after the final trip in disgust for himself, for society and humanity in general.

The adventures of the protagonist representing his travel experience, both physical and spiritual, are employed not only to build a satirical world vision, but also to encompass the issue of identity of the individual. Gulliver's journey is the journey of the self in relation to the others, a journey of self-discovery, acquiring and paradoxically losing the knowledge/understanding of himself and of human condition, or rather human nature, the latter as a neoclassical concern.

From spiritual to physical, from England to Europe, from science and philosophy of neoclassicism to human nature and condition in general, Gulliver acquires self-knowledge and knowledge of the world and of the human nature, and ends his spiritual and physical journey to become a split identity, an alienated character, an isolated individual who fails to integrate socially. It is the result of revealing that, in Part 1, we are ugly, dirty inside, as we are ugly, disgusting outside, physically, in Part 2, and, in Part 3, science and knowledge are suspicious, as human nature is in its bond to animal condition, in Part 4.

There are two lines of thematic organization which include (1) Gulliver's spiritual journey and (2) Gulliver's physical travel disclosing the diversity of the author's satirical concerns. In his concern with individual experience and social background, as well as human nature, the human condition in general, Swift creates a frame-story consisting of four narrative units corresponding to the four parts of his journey, each reifying a certain concern through a satirical mode of representation.

All four parts, united by the journey of Gulliver, or the chronotope of road, have in common the concern with individual experience of the protagonist. Lilliput, in particular, includes also the concern with social background (English politics, social institutions, conflictual situations and war) and with human nature (inner world, spiritual existence). In creating a contrast between inside and outside, Brobdingnag also focuses on social background (in particular European governments) and human nature (physical, external appearance besides inner life). Laputa shifts the concern towards Enlightenment, and Houyhnhmns looks at human nature. Consequently, the satire in Lilliput is on English political affairs and human inner world; in Brobdingnag on European

governments and human physical appearance; in Laputa satire is on science and philosophy; and in Houyhnhmns on human condition in general.

The narrative level shows the text to be that of a novel, with a complex, linear narration, involving a great number of characters involved in turn in a wide range of events, framing a structure of four narrative units, as well as an autodiegetic narrator expressing a complex point of view, seemingly omniscient, though it also often seems to be rendered through places rather than the voice of the narrator. There are critical claims that *Gulliver's Travels* is the first English novel, which are supported by references to its narrative organization.

The claims have no validity on the thematic level, however, where, with regards to realistic element, the textualization of the verisimilitude is disputable given the predominance of the fantastic element (as a result of the employed method of exaggerating the exaggeration) in that one may notice a clear concern with individual experience and social background but not textual representation of the concern which is reified by fantastic creatures and settings. That is why *Gulliver's Travels* is less referred to as a novel and more often as a satire in prose form.

This Swift's greatest satire appears also to be a novel of adventure, yet the simple picaresque representation of events and involvement of the protagonist in an incredible journey through several countries are altered by the extraordinary authorial use of allegory, imagery, symbol, along with an apparent realism and reasonableness in order to express satirical aims and moral attitudes. In some of these respects, Swift's text discloses elements intrinsic to the tradition of fiction writing, in general, and to some of its types, such as the Bildungsroman, in particular, among which adventurous spirit, chronotope of roadway, concern with human characterization, moral insights into human existence, insights into the hero's inner conditioning of personal experience of life, moments of internal crisis and revelation as premises for psychic change, or possible identification of protagonist and author: at the end of the narrative, when Gulliver returns home after staying with virtuous horses, he understands the disgusting habits of the human race, which he can no longer tolerate. This position of the protagonist is taken as an image of Swift's own relation to humanity, since a similar satirical outlook is displayed in his other literary works, which reveal a mind taking to social criticism, scepticism about intellectual and scientific pretensions, struggle against contemporary meanness, and indignation at the English treatment of Ireland.

In *Gulliver's Travels*, Swift moves from particular to general, and Swift-satirist becomes Swift-philosopher handling modern dichotomies and binary oppositions to offer a pessimistic view with regards to individual, social and general human existence. In *Gulliver's Travels*, on the thematic level, Swift focuses on (1) society, science, philosophy, and human nature to reify a *satirical mode*, and on (2) character experience to reify a *tragic account*, in both cases revealing a pessimistic sense of futility, a personal vision which is different from

many contemporary optimistic outlooks expressed in various works, such as *Robinson Crusoe*.

### **Robinson Crusoe**

Daniel Defoe's best novel is *Moll Flanders* (1722) but *Robinson Crusoe* (1719), written when Defoe was already at the age of fifty-nine, is more important, revelatory and helpful to understand the development of the English novel in the eighteenth century.

Concerning its origin, the writing of the novel is related to journalism, where a journalistic event is extended. However, Defoe made no conscious attempts to write a novel, to argue for a process of fictionalization, and rejected any possibility of the text to be a piece of imaginative writing, claiming faithfulness to fact. In the Preface to the novel, Defoe (1) assumes the status of an "editor" not novelist; (2) his work is "History of Fact" with no "Appearance of Fiction in it", that is, not a novel; but with (3) a clear purpose to provide moral lessons and instruction for living ("Instruction for others by this Example" and "Instruction of the Reader"), that is, an educational purpose rather than pleasure or entertainment.

This is how Defoe meant to achieve verisimilitude, to provide credulity and faithfulness to fact, to use semblance of reality, and hence to achieve the reader's acceptance.

This renders the writing of *Robinson Crusoe* by accident and from within a non-literary context, namely journalism, concerning the experience of Alexander Selkirk who lived between 1704 and 1709 on a deserted island, and as a journalist Defoe came across the event, whereas the name of "Robinson Crusoe" came from a tombstone in a graveyard where Defoe was hiding from soldiers when participated in the Monmouth rebellion against James II.

The news about Selkirk is the pre-text developed into a complex text whose meaning is shaped through intertextuality whose typology includes an extended journalistic event, diary containing Crusoe's memories, confession, allegory, adventure story, and novel with labels such as adventure novel, allegorical novel and moral novel.

On the thematic level, like Swift beginning with a satire on travel-books extending it, Defoe extended the journalistic event to provide a didactic message. The character by his wish to travel on sea goes against his parents, especially his father's will. The father advocates the middle-class state in the society, which he considers to be the right state and the proper way to happiness, better than upper or lower states, and to travel on sea implies either earning fortune or experiencing adventure, which are not of middle type. The father advocates middle-class values, such as temperance, moderation, quietness, health, society and others which also resemble some of the neoclassical principles. Robinson leaves his family and country without his father's permission and mother's blessing, because she does not want to disagree with her husband.

Robinson Crusoe expresses disobedience, refusal to accept the values, mentality, and morality of his parents, of being “in the middle”, and to find a proper place in the community. The result is the punishment to spend twenty-eight years on a deserted island, to be lonely, excluded from the community. As later *Ancient Mariner* and *Ishmael*, only Robinson survives the shipwreck to tell by his own example and experience a lesson. The lesson is at once a sample of survival and a warning not to rebel, to be individualistic, but to listen to parents and conform to the accepted values.

While Coleridge and Melville deliver a lesson about the consequences of any attempts to destroy nature, Defoe’s message is related to survival and fulfilment of both material (shelter, food, clothes) and spiritual, inner needs. In the case of the former, the neoclassical influence on writing the novel promotes Empiricism more than other perspectives for achieving the status of a monarch, the king of the island, or rather, the struggle for survival in a marginal situation corresponds to the desire to gain economic individualism, that is, to follow the middle-class way.

In the case of the latter, Rationalism is more dominant in the search for a superior, divine guidance by reading of Bible, meditating on human condition, and so on, as to achieve the balance of the mind, a major neoclassical value.

Both spiritual and material needs are achieved in the process of survival due to faith but above all due to reason and the rational and empirical dominance over emotionalism and sentimentalism, which makes possible the reconstruction of Englishness, of a social system similar to the one that he left at home, where the British social system represents, in Baudrillardian terms, a kind of simulacrum comprising various social, including colonial, aspects, and the possibility to achieve it by an individual subject is the ultimate, most important message of the lesson.

Defoe advocates the idea of survival and reconstruction through neoclassical reason and common sense, and expresses the belief in human potential and an optimism in the power of the rising middle-class. The main concern of the novel is the individual experience and the main theme of the novel is the survival of the individual removed from any social setting or social interaction, but who, guided by reason and the sense of order, escapes the traps of the sentimental self-pity for such a situation and achieves the recreation/reconstruction of the English society on different levels: social, cultural, moral, religious, political, economic, personal and, with the appearance of Friday, even related to the colonial expansion of England.

The individual removed – as punishment – from society is able not only to survive but to rebuild an environment (social) and to dominate another one (natural) as to progress spiritually and materially. Also, survival and rebuilding/recreation of Englishness on various levels is based on the belief in the potential and power of individual (in particular, of the rising middle-class) from two perspectives, namely (1) learning and discovering from experience (Empiricism) and (2) repress and subdue emotions by reason and cold

calculation (Rationalism). That is why there are critics who avoid calling *Robinson Crusoe* a novel and link it to the literary tradition of allegory.

The novel is indeed more than an adventure story since these issues concerning human nature link it to the neoclassical spirit and make it an allegory delivering a moral message. Here more than anywhere else in the process of the becoming of the English novel, with regards to the influence of neoclassicism on the rise of the novel in the eighteenth century, one may agree to Foucault's focus on episteme as unconscious assumptions of a period and society, as a body of ideas and principles that determines the knowledge that is intellectually certain and valid during a particular period.

*Robinson Crusoe*, unlike the nineteenth century realism that places the individual within the milieu to embark on sociological studies on their relationship and the issue of determinism, removes the individual from the social background and aims to observe what happens as to become a study, research, experiment on human nature concerning isolated individual and the issues of survival, progress, revival, construction and reconstruction of identity and the surrounding world, and of the human mastering the non-human.

The narrative level, consequently, has to suit such a thematic framework, and it does so by its limited narrative movement, encompassing two characters involved in a limited range of events and setting, allowing more space for reflection with strong moral considerations, and on this level the text is less close to being a novel than other contemporary works.

With regards to the realistic element, its textual presence is discussible given the concern with individual experience and social background but not the textual representation of the concern; or, at least, the social background is not textually represented, but the individual existence is textualized. However, *Robinson Crusoe* is called a novel and represents an important step in its eighteenth century process of development, given the total disappearance of the fantastic element. To this we should add that the textual representation of the social background is implied in rebuilding Englishness, by which the protagonist also reconstructs and show the human history in its double perspective of spiritual and moral development (implied in Crusoe's reflections and soul searches) and economic, political, colonial growth (implied in Crusoe's hunting, agriculture, house building and other activities). Both aspects are founded on his survival successfully achieved, which in its turn is based on the self-assumed moral, religious, family values and on the neoclassical rationalistic and empirical principles.

Robinson Crusoe's experience may be viewed as a neoclassical study on human nature, having symbolical, universal and general human consideration and repercussions, but Defoe's other novels are more "worldly", more realistic, characters are more individualized, and their experiences more diversified, in particular those that rely on a picaresque tradition.

## Pamela

Samuel Richardson's best novel is *Clarissa* (1748), perhaps the longest in English literature containing 547 letters, but *Pamela* (1740) is more helpful to render the process of development of the English novel in the eighteenth century.

Its origin, like that of *Gulliver's Travels* and *Robinson Crusoe*, is also non-literary, by accident, as its author, a printer, was asked by Charles Rivington and John Osborne to write and compile samples of didactical and ethical letters on different aspects of human conduct, known by the title of "Familiar Letters on Important Occasions". Richardson's life is also related to the writing of his novel and the rise of the English fiction in general by other than being a printer various aspects, such as his relations established with high society and writers, his own moral vision, his being a father of four daughters, and especially his epistolary relations with friends, where correspondence stimulates writing skills.

And like Swift expanding satire on travel-books to other concerns and Defoe extending journalistic news, Richardson fell into the trap of imaginative flight to enlarge a real story he claims to have remembered but most probably to develop a couple of letters he wrote on behalf of a father and his daughter. In Richardson's own words, from a letter to Aaron Hill, he reveals that *Pamela* emerged from giving "way to enlargement" to the "writing [of] two or three letters to instruct handsome girls, who were obliged to go out to service, as we phrase it, how to avoid the snares that might be laid against their virtue, and hence sprung *Pamela*".

And hence its typology, which includes, first, an epistolary work consisting of letters, more precisely a collection of moral and didactic letters, and a diary, as well as an ethical book or conduct book containing norms of behaviour. Ultimately, *Pamela* is definitely a novel, and a novel of three types – epistolary, moral, and sentimental – which is supported by references to its thematic level (disclosing its moral and sentimental nature) and narrative organization (disclosing its epistolary structure).

The concern with individual experience and social background as two main thematic aspects in the novel are related to sentimentalism and moral didacticism – individual experience to sentimentalism and social existence to moral values – which become the main thematic perspectives, interdependent and inter-revelatory, but which limit the textual representation of the concern with individual experience and social background to the issue of "virtue rewarded". The two main thematic perspective of the novel – individualization and social concern – promote the elements of sentimentalism and morality, which, in turn, imply a more materialistic approach with regards to the issue of whether the heroine's sentimental personality and moral principles are genuine or just masques of a social climber whose aim is to marry a rich person and ascend socially.

The three thematic perspectives – moral, sentimental, social climbing – are prefigured in the reasons implied in her decision to remain in the house after

the lady's death. Moral: people might think she did something wrong or immoral, like stealing, and has been expelled; sentimental: belief that Mr. B will protect her, as well as the growing feelings towards him and attachment to other servants; materialistic: to earn money by keeping the job, plus she would feel odd if returning to village, as she has become used to urban and fashionable world. All these three thematic perspectives lead to one single end: reward for her moral strength, where marriage signifies her personal success and social accomplishment.

Ethical principles are part of the contemporary neoclassical interest in the social and in the issues of everyday life, whereas sentimentalism is an important eighteenth century alternative to neoclassical hegemony, having its own status as a literary system with its own origins, definition, representatives, works, and characteristics. It emerged primarily from the focus being placed on individual psychological and emotional states, on personal experience in relation to the others, the human condition in general, or the social, in most cases with strong moral considerations. It could manifest as a personal, mournful reflection on the "short and simple annals of the poor" buried in a country churchyard, as in Thomas Gray. In *Pamela*, what makes it a sentimental novel is the special way of treatment of the main character whose sufferings and inner turbulence are induced by the need to resist the sexual harassment.

In other words, the sentimentalism in the novel emerges from the conflict between morality and immorality. Pamela is virtuous and moral and assumes to remain so, but her immoral master threatens her moral nature and she also assumes to fight for it, and, from within this battle between morality and immorality, sentimentalism arises to shape the life experience of the heroine, an experience rendered artistically on the idea of connectedness and mutual exposition of the moral and the sentimental as the two main thematic perspectives in the novel. The moral element, as the novel's most important aspect, shapes the sentimental mode of character representation and is in turn sustained by the sentimental outlook. The reason for employing ethics and sentimentalism as interrelated and interdependent in one discourse is the novel's didactic purpose, to teach, as in *Robinson Crusoe* or *Ancient Mariner*, by her own example, oversaturated with suffering and painful soul-search, moral values.

Morality or moral didacticism considers an implied reader as the receiver of a moral lesson, aiming at both young, socially vulnerable, girls as servants and their masters, representatives of a higher class, the former standing for moral values under threat by the latter as exponents of immorality. This could be seen in the use of the names, where, in contrast to the sounding name "Pamela", the name "Mr. B" suggests, on one hand, his insignificance as an immoral being, and, on the other, the generalization of this human and social type, and he becomes a kind of "everyman".

In delivering a moral message, *Pamela* is closer to *Ancient Mariner* rather than *Robinson Crusoe* in that it does not limit the message to teaching moral values by

disclosing them and showing their relevance, but also including the aspect of moral improvement, of making moral, of bettering another person who lacks such values; or, as Dryden claims in defending the value of poetry, both “to teach and move to virtue”.

The moral values, in general, and virtue, in particular, as the theme of the novel, render as its related idea that of moral didacticism having a twofold perspective involving the individual experience and a more general matter of inter-human, social determinism: (1) didactic on personal level is the view that one should remain moral, keep virtue and eventually be rewarded, and (2) didactic in matters of inter-human determinism is the view that morality wins over immorality, as a moral being determines another one to become moral. The moral Pamela against her immoral master, the moral self against an immoral other, where the social and family morality helps the heroine successfully face him, on personal level, and, on general human one, by means of her moral discourse materialized in her letters and diary, change Mr. B into a moral being and make him an adequate member of society.

The individual receives moral support from family and social background not only to sustain her moral nature but above all to return the gift, to strengthen and improve the more general, human and social, ethical context.

The assumed authorial task of delivering a moral lesson receives its congenial counterpart on the thematic level as sentimentalism, and on the narrative level finds the most suitable form of representation in the framework of an epistolary mode of narration. A complex narration, several narrators, and multiple points of view, the epistolary technique displays many advantages, such as being a means to achieve individualization and to disclose at most the universe of the inner existence, and, above all, to achieve credulity and a sense of immediacy and intimacy between character and reader, by which the moral lesson is better delivered. However, in the historical advancement of the novel, due to certain drawbacks and disadvantages, such as multiple narrations, narrators and points of view, making the story complex but disorganised and difficult to follow, the lack of simplicity and directness in the presentation of characters and events, and the lack of retrospective narration, the epistolary novel did not last.

What has lasted is the assumption that *Pamela* reveals the process of the rise of the English novel coming to its final stages, especially with the view of verisimilitude or realistic element in that the text contains both the concern with individual experience and social background and the textual representation of the concern, although the latter aspect is limited to a didactic, moralizing and sentimental outlook.

That the rise of the English novel has successfully occurred in the eighteenth century English literature is finally asserted by Henry Fielding with his novels *Joseph Andrews* (1742) and *Tom Jones* (1749).

## Joseph Andrews

*Joseph Andrews* (the full title being *The History of the Adventures of Joseph Andrews, and of His Friend, Mr. Abraham Adams, Written in Imitation of the Manner of Cervantes, Author of Don Quixote*) is not the first English novel and also not Fielding's first novel, but in English literary history is the first comic novel.

Fielding, who, like Richardson, came into novel writing almost accidentally, was conscious, as revealed in the Preface to *Joseph Andrews*, of being the author of a new genre, that of novel, and of a new species, that of comic novel, and understood the great opening of its thematic perspectives. The novel is funny and humorous rather than satiric or ironic, and it reveals a good-tempered author, optimistic about harmonious resolution. "Fielding's good-naturedness, however, is not a matter of tone. It is also a whole moral vision, one which reflects a certain genteel way of seeing. Fielding admires the kind of good nature which seems to come spontaneously, as a self-delighting overflow of high spirits" (Eagleton 62). *Joseph Andrews* is also important for the history of literary criticism, as it contains a celebrated Preface in which Fielding provides one of the first critical theories of the novel in English. In his attempts to define and explain fiction as a literary genre, Fielding considers his novel to be a sort of "comic epic poem written in prose" or a "comic romance", but apart from the intertextual relations to epic, comedy, and romance (that is, the contemporary "serious" novel), *Joseph Andrews* owns much of its thematic narrative material to the "manner of Cervantes", and, to a lesser extent, to Richardson's *Pamela* and to the picaresque tales in general.

Fielding, unlike Richardson (a printer prior to becoming a novelist), was a writer of literary works, namely comedies, and exceeded in novel writing as emerging from within the literary field.

The origin of *Joseph Andrews* is not extra-literary or mere accident, and, unlike the rest, has a pure literary origin, in literature itself, having three major fictional connections – (1) Richardson's novel *Pamela*; (2) Cervantes' *Don Quixote*, as its subtitle "the manner of Cervantes" suggests; (3) the tradition of picaresque fiction – and one from another genre, drama, that gives its comic substratum, which is comedy.

*Joseph Andrews* was intended to be a second parody on *Pamela* (first parody was *Shamela*) but what started as a parody in which the comic effect would result from the changed gender perspectives in the treatment of the main character resulted in a pseudo-parody, an independent novel whose intertextualism is to be considered exclusively in the system of literature and first of all Richardson's novel, the novel of Cervantes, and the picaresque fiction.

The text of *Joseph Andrews* refers to external reality and also refers to other texts (*Pamela*, *Don Quixote*, picaresque narrative) and in the framework of this intertextuality its meaning is shaped and its independence is then rather relative, because it is highly imitative especially of Cervantes. From Cervantes, Fielding borrowed the Quixotic character (Mr. Abraham Adams), picaresque tradition, the burlesque technique. Abraham Adams is the teacher of moral lessons to

Joseph, or rather a parental figure guiding and sustaining the moral being of a young man who is, like Pamela in her combat with Mr. B, an exponent of morality, although at times also ignorant and unexperienced.

Concerning its type, the text is a novel expressing as such its own interesting typology out of its relationship with Richardson's and Cervantes' novels.

The perspective of "parody on *Pamela*" attributes to *Joseph Andrews* the status of (1) a comic novel (by changed gender perspectives) and (2) a moral novel (Joseph as an exponent of ethical principles).

The perspective of the "imitation of the manner of Cervantes" makes *Joseph Andrews* (1) a comic novel (among other things, by employing the burlesque and Abraham Adams as naïve, unable to discern between reality and fantasy) and also (2) a moral novel (morally perfect guide Abraham Adams as a Quixotic character), but also a (3) picaresque novel (as to mention just the picaresque narrative containing the adventures of an *el pícaro* and the chronotope of road). These perspectives are interrelated and also indicate, by the author's use of imitation and contrast, the burlesque as another typological feature of this novel, which, together with the use of parody, satire, humour, irony, and ridiculous, represents the reason for the general consideration of *Joseph Andrews* as the first English comic novel.

On the thematic level, the picaresque tradition is revived in character representation, the comic mode and the moral doctrine that, unlike in *Pamela*, is extended, besides virtue, to values such as faithfulness, friendship, kindness, stoicism, and others, and thus reflected much more complex. Fielding's novel is therefore more ethically educational than Richardson's novel in which there is only one element, "virtue", whereas in Fielding the range of moral doctrine is extended and made multidimensional. A kind of paradox is that although Fielding intended a parody on *Pamela* targeting at its heavily moralizing and sentimental outlook, he manage to replace the sentimental by the comic, but with regards to moral didacticism, he made it stronger and more comprehensive than in *Pamela*.

*Joseph Andrews* starts as another parody on Richardson's novel *Pamela*, this time the source of the comic being a virtuous male counterpart to Pamela, her brother, Joseph Andrews, but throughout the novel Fielding seems to forget about *Pamela* and presents the reader with a genuine text containing its own moral tenets. The plot is constructed in a double perspective: picaresque narrative (the chronotope of road involving the characters in a great variety of adventures in various places, and thus offering a complex picture of English life) and the burlesque of romances (with its startling turns of events, revelations of identity, stolen children, and foundlings restored to their position and heritage in the last chapters). *Joseph Andrews* is, however, less an ethical or a picaresque book than a comic one: Joseph has to go through a similar to Pamela ordeal – he is the object of desire of Lady Booby and struggles hard to preserve his virtue – but the literary treatment of male chastity with the same seriousness with which Richardson treated female chastity could only result in comic effect,

and indeed *Joseph Andrews* is the first great comic novel in English. The comic mode applies firstly to the character representation strategies, and to argue on his use of the comedy, Fielding borrows Jonson's theory of humorous characterisation. The comic characters are usually "flat", common, and representative of a human or social typology. "I describe not men, but manners, not an individual, but a species", says Fielding, yet his characters retain an individualism that makes them unforgettable, the most remarkable example of that being Parson Adams, a counterpart to Cervantes's Don Quixote.

Strictly on the narrative level, the novel clearly reveals the two narrative lines resulting from the two main thematic perspectives: "parody on *Pamela*" and "imitation of the manner of Cervantes". The former determines the story of Joseph Andrews, Mrs Booby, and Fanny; the latter gives the story of Abraham Adams, the eighteenth century Don Quixote; both narrative lines containing comic and moral elements and being linked by the chronotope of road, that is, the picaresque tradition.

Concerning the realistic element, the semblance of reality is achieved through both the concern with individual experience and social background and the textual representation of the concern, which, unlike in *Pamela*, are extended and made more complex.

### Tom Jones

It was with *Tom Jones* (1749), however, that verisimilitude, with its concern with individual experience and social background, and the textual representation of this concern, has become panoramic, signifying that the process of development of the eighteenth century English novel has come to its end and has established itself as a definite literary tradition.

Unlike the rest of the novels, except *Joseph Andrews*, the origin *Tom Jones* is in imaginative writing, but not as a result of intercourse with other literary manifestations (like *Joseph Andrews* and *Pamela*) or with extra-literary experience (like *Gulliver's Travels*, *Robinson Crusoe*, and *Pamela*).

Its intertextual connections would still go, however, as far as to the picaresque tradition and to Fielding's previous novel *Joseph Andrews*, in particular with regards to its moral and comic features. *Joseph Andrews* is first a comic, then a moral, and to a lesser degree a picaresque novel, whereas *Tom Jones* is first a picaresque novel, then a moral and a comic one. To this, labels such as "panoramic" and "of manners" are used to enlarge its typology, and, strictly with regards to the developmental process of the protagonist, the novel can be also called a "proto-Bildungsroman". With regards to the panoramic feature, the novel's intertextuality would also cover the tradition of epic writing, as, in the Preface to *Joseph Andrews*, Fielding has already related his work to this genre, calling his text a "comic epic-poem written in prose".

First, with *Tom Jones*, influenced by the picaresque tradition, Fielding wrote another picaresque novel, adding more picaresque characters, including a female *el pícaro*, and the chronotope of home and that of city to that of road. As

a picaresque work, Fielding's *Tom Jones* represents at once a realistic account of the contemporary background and an autobiographical (biographical) type of the character development novel. The biographical time is a typical individual time category and provides the basis for the character formation and evolution. The evolution is the result of all changing life circumstances and events, activities and actions. The destiny of a man is formed together with his inner perspectives of existence; in other words, the evolution and perspectives of the character's life, his external condition and personal destiny are interrelated, as well as determined by the development and consolidation of sound spiritual components.

In this novel, Fielding also continued and developed further his comic vision (and the comic mode borrowed from drama) and moral doctrine, stating in the dedicatory Preface that "goodness and innocence hath been my sincere endeavour in this history. (...) I have employed all the wit and humour of which I am master in the following history; wherein I have endeavoured to laugh mankind out of their favourite follies and vices". With this book, Fielding indeed wrote another moral novel, teaching old and other, new moral lessons, and enlarging his moral doctrine by adding a great variety of characters. The moral doctrine is expressed through individual experience of Tom (moral), Blifil (immoral), Allworthy (like Adams representing the Quixotic, moral ideal), and other characters who are moral as well as social types.

But *Tom Jones* does not simply continue the picaresque tradition and the moral didacticism of *Joseph Andrews*; rather, they are extended to a panoramic mode by the chronotope of road, expanding the character typology and enlarging the range of events and setting. On both thematic and structural levels, the novel is highly multifaceted, reader-oriented, and expresses a panoramic social concern, revealing a complex picture of the contemporary to writer English life, its values, customs, manners, and forms of behaviour. In relation to the adjective "panoramic", the term "novel of manners" is applied to *Tom Jones*, or rather both reader-oriented and panoramic features make this novel a novel of manners. A "novel of manners" is

*dominated by social customs, manners, conventions, and habits of a definite social class. In the true novel of manners the mores of a specific group, described in detail and with great accuracy, become powerful controls over characters. The novel of manners is often, although by no means always, satiric; it is always realistic, however. (Holman and Harmon, 1992: 325)*

In Fielding's novel as well, the representation of the eighteenth century British society and people is panoramic and described with great accuracy, meaning that Fielding attempted to depict the contemporary to him England in all its diversity and detail, a successful endeavour, since *Tom Jones* is acclaimed as the next after *Canterbury Tales* literary work that has given such a complex picture of English society.

In this respect, Fielding's novel "is a tour-de-force of patterning, an assertion of the ultimate tidiness and proportion of the universe, and a working-

out of a representative human destiny” (Sanders 312), and finally a literary work which expresses neoclassical principles and which contains within itself a number of comments and evaluations on other eighteenth century forms, such as satire, pastoral, comedy, picaresque. The omniscient narrator often disrupts the symmetry of the novel’s construction and the representation of events with pauses, unexpected reappearance of characters, interpolation of varied stories, his comments on his narrative methods, recapitulations his ideas about philosophy, literary criticism, and the works of Cervantes, Rabelais, and others.

Yet the novel is close-packed, complex and dependent on the protagonist’s journey that represents Tom’s progress towards a triumphant moral vindication of his developmental process, to which, through the panoramic covering of individual and social existence, Fielding offers an epical dimension. The narrative is divided into eighteen books, like in Homer, which may be regarded as well-structured narrative stances: the first six assess Tom’s supposed origins, his education, and his fall from grace; the next six trace his journey to London, a journey paralleled by that of Sophia; the last six bring all the characters together amid the chaotic life of the city, and provide the resolution of an implied conflict. Tom makes mistakes, though he is also misjudged, his perspectives on life are often frustrating, and his journey towards justification complex and difficult. The journey is both physical and spiritual, and it represents both a biological development and a psychological consistency (which appears, however, static throughout the entire narrative) leading to “prudence and religion”, the personal triumph best acquired through a personal experience of life.

In depicting the journey of the protagonist, the realistic element comprises both the concern with individual experience and social background and the textual representation of the concern, which, unlike in the rest of the novels, is panoramic. Panoramic due to the extended concern that gives the mode of writing, a complex representation of contemporary to the writer social and human existence.

The complexity results from extending to a panoramic mode the realistic element, which means (1) a complex character typology, (2) a complex social typology, and (3) a complex moral typology, which is that type of complexity that will be found in some of the best Victorian realistic novels, including in such Bildungsromane as *David Copperfield* and *Jane Eyre*, the former perhaps the closest to the eighteenth century fictional tradition.

### **A comparative analysis and concluding reflections**

A study on rise of the English novel would comprise three parts of a process, namely (1) origin, (2) development, and (3) consolidation. The origin is better revealed by finding contemporary influences as well as its antecedents in earlier periods, meaning those earlier literary traditions, movements, types of texts with the function to be intertextually related to the eighteenth century English novel and to influence its rise. In ancient period, Greek and Roman

epics and two Latin novels; in medieval period, romance and other works, such as travel books, as the one by John Mandeville; in Renaissance and in seventeenth and eighteenth centuries, romances then picaresque fiction, as well as autobiographical writing, biography, travel book, conduct book, personal and historical memoir, letter, diary, essay, allegory, and so on. The rise of the English novel is a late phenomenon, unlike in the rest of Europe, occurring almost two hundred years later, during a period ruled by neoclassicism. Yet the rise of the novel is not a neoclassical experience, but influenced by neoclassical doctrine. Also, the rise of the novel reveals a complex typology because of the lack of a definite tradition or strict rules in English literature, yet the most popular and influential tradition, like in Spanish Renaissance in the sixteenth century and in the rest of Europe in the seventeenth century, remains to be that of the picaresque fiction.

The novels in their rise as a literary system came to share a strong grasp of reality, and, with Richardson and Fielding, the writing of fiction became a conscious endeavour to suit the increasing demands of a rising novel reading public as drama declined (for instance, Fielding turning in his career from drama to novel). In doing this, the writers found their artistic argument in the picaresque tradition as well as in neoclassical principles, and also in related to them comic, social, didactic and moral views. Apart from these aspects, some of which rendering a novel's type, many of the eighteenth century works of fiction reflect suffering and intensity of feeling as touchstones of moral worth and provide a new fictional type, that of sentimental novel. Sentimentalism reveals that the rise of the English novel is an independent of neoclassicism literary manifestation, but influenced by neoclassical ideals and also as an alternative to neoclassicism. Of particular interest would also be the emerging Gothic tradition of Horace Walpole and Ann Radcliff, and, not the least, "baring the device" and the self-reflexiveness of *Tristram Shandy* by Laurence Sterne.

The rise of the English novel in the eighteenth-century – the dominant literary practice of the period – was a gradual process of development and consolidation in which realistic and thematic and structural elements occurred to survive, be developed or disappear in accordance with the emerging requirements of the novel writing tradition. Therefore, in order to understand the process of development of the eighteenth century English novel, a comparative study of certain novels of this period concerning a number of elements (origin, type, thematic level, narrative level, and especially the realistic element of each novel) is useful and revelatory. A systematised perspective on the origin, type, and realistic element would disclose better the advancement of this process:

Literary work	Origin with regards to the status of the author and intertextuality	Type	Verisimilitude with regards to the concern with individual experience and social background, and the textual representation of this concern (both concern and its textualization are required to be realistic)
<i>Gulliver's Travels</i>	Satirist; literary and non-literary: extended satire on travel books	Satire in prose, fantastic travel book, adventure story	Absent: concern but not its textual representation, textualization through the dominance of fantastic element
<i>Robinson Crusoe</i>	Journalist; non-literary: extended journalistic event	Adventure novel, diary, confession, allegory, philosophical and moral treatise	Implied: concern but its textual representation considers explicitly only individual experience by means of which the milieu is reconstructed
<i>Pamela</i>	Printer; non-literary: extended didactic and moral letters	Moral novel, sentimental novel, epistolary novel, conduct book	Limited: concern and its textual representation are both achieved but focus primarily on the moral value of virtue in the treatment of master-servant relationship
<i>Joseph Andrews</i>	Playwright; literary: parody on <i>Pamela</i> , imitation of Cervantes	Comic novel, moral novel, picaresque novel	Complex: concern and its textual representation are both achieved and further developed
<i>Tom Jones</i>	Playwright and novelist; literary: picaresque tradition, moral doctrine, and comic mode continued and extended from <i>Joseph Andrews</i>	Picaresque novel, novel of manners, moral novel, comic novel	Panoramic: concern and its textual representation are both achieved and extended to cover and encompass numerous aspects of personal and social existence, family life, social and moral typology, values, norms, customs, manners, and so on, in all their diversity, complexity and detail

In the course of the rise of the English novel in the eighteenth century, at its very beginning with *Gulliver's Travels*, the fantastic element (as a result of exaggeration of exaggeration) emerged as part of imaginative process to textualize the concern with individual experience and social background; hence Swift's text being not novel/fiction but a satire in prose. With *Robinson Crusoe*,

however, verisimilitude or realistic element replaces the fantastic one and emerges within the imaginative process by offering credible, similar to reality characters and events, where this semblance of reality in the textual representation of the concern with individual experience and social background makes Defoe's text a novel, perhaps the first in English literature. The reluctant to call it, novel critics would prefer the term "allegory" and point to the implied essence of textualization of the concern with social background, where implied verisimilitude is suggested by re-building of the English society by means of neoclassical precepts that the protagonist must assume and follow in order to survive. Other works would follow the path of Daniel Defoe with *Robinson Crusoe* until their authors become aware of and assume the status of writers of novels, creators of a new genre.

*Gulliver's Travels*, *Robinson Crusoe*, *Pamela*, *Joseph Andrews*, and *Tom Jones*, as different as they appear to be in matters of their origin, type, and handling of realistic element, disclose, except the epistolary method in *Pamela*, an omniscient point of view, linear narration, "readerly" perspective as common features on narrative level, and on thematic level, to a lesser and greater extent depending on each novel, some common aspects would be the focus on individual, social concern, moral didacticism, comic attitude, picaresque strategies, sentimentalism, neoclassical influence, and others, of which the most common are moral, comic, and neoclassical elements.

Of these, neoclassical and moral-didactic aspects are so dominant and textually present that they seem to be responsible for the emerging of verisimilitude to establish in turn a novel writing tradition in English literature.

The rise of the novel is along with Neoclassicism and Pre-romanticism a major literary experience of the eighteenth century English culture and literature. The novel in its emerging phase and the pre-romantic poetry were influenced by the neoclassical principles, disclosing them in a great number of texts, but they also attempted to reject and challenge this dominant doctrine whose representative genre is poetry, mainly satirical and philosophical.

It would be inappropriate to talk about a neoclassical novel and to confer this label even to such heavily influenced by neoclassicism texts as *Gulliver's Travels*, the most satirical one, or *Robinson Crusoe*, the most philosophical one.

Swift's work reflects neoclassicism by being a satire in its concern with social and human existence in the first two parts, and a philosophical treatise in its concern with scientific knowledge, empirical principles and those of rationalism in the last two parts. A similar strong philosophical dimension covers the thematic material of Defoe's work, to which a moral and didactic dimension is added also as a result of neoclassical influence. The moral didacticism dominates the thematic level of *Pamela* assisted by the interested look cast upon the issues of everyday life, another neoclassical element, but the mode of representation and the appeal of such a thematic construction are achieved by employing sentimentalism, a strong alternative to neoclassicism in the period.

The social concern, the interest in issues of everyday life and the moral vision are intensified to persist in *Joseph Andrews* as well as in *Tom Jones*, the latter also employing the neoclassical satirical endeavours.

Since *Gulliver's Travels* is not a novel due to its special handling of verisimilitude, *Robinson Crusoe* remains perhaps the most neoclassicism saturated novel of the period in its heavy reliance on and employment of philosophical issues. Or rather, their materialization in literary practice as elements of thematic construction comprising the character and events in which the character is involved. *Robinson Crusoe* enters in this way the line of Wordsworth's *Tintern Abbey* reifying the author's theory of the origin of poetry, and later of Wilde expressing aestheticism in his *The Picture of Dorian Gray*.

Defoe, in his turn, seems to render through the experience of his character the neoclassical, philosophical principle expressed by Alexander Pope in *Essay on Man* concerning the individual development, namely that "See him [man] from Nature rising slow to Art!", which can be better revealed by following a cyclical movement of thematic analysis of Defoe's work.

Starting with its origin, (1) an extended journalistic event, the neoclassical principles prompt faithfulness to fact ("History of Fact") and, more important, the task (2) to provide a moral lesson, the didactic purpose being mentioned twice by the word "instruction" of the reader/others in the Preface. A means of delivering the instruction is by Robinson's own example, that is, his (3) experience, which is both (4) survival and (5) punishment for having rejected his father's middle-class values. The punishment/survival is presented in the context of a neoclassical debate on issues regarding (6) human nature, in particular the one dealing with what may happen to an individual when excluded from society. Such a concern receives the form of (7) allegory, since Robinson's experience is of universal resonance, general, symbolical and representative for human condition. The issue receives an (8) optimistic view on human potential given (9) the reconstruction of a social system (reflecting Englishness, based on middle-class values, and relying on the principles of rationalism and empiricism).

The reconstruction is actually the form which (4) survival takes to represent the real life (3) experience of the protagonist. The neoclassical influence determines further (10) the reward which ultimately signifies (11) the moral lesson as the message of the novel, revealing a return to (2) element of our analysis.

The didactic purpose ("instruction") of the work to which Defoe points in the Preface is thus achieved, the beginning of this process being the entering into imaginative writing by interpreting, changing, and especially extending and enriching a journalistic event.

Like Swift, and as Pope does in his philosophical poetry, Defoe reflects on human nature, but, unlike Swift, whose vision on human condition in *Gulliver's Travels* is pessimistic, Daniel Defoe is optimistic in his belief in human potential

to rise “to Art” possible through survival possible in turn when assisted by rational and empirical endeavours.

The moral vision is further extended and strengthened in English fiction in its incipient stage by Richardson in his *Pamela*, but Defoe, also embarking on a moral and didactic purpose, follows a different approach, which is neoclassical, not that of sentimentalism.

The ethical element, along with neoclassical principles, assists strongly the emergence of verisimilitude as a dominant element that is in turn responsible for the rise of an English novel literary system in the eighteenth century, and it does so, in *Joseph Andrews* and *Tom Jones*, again in the context of delivering a moral lesson.

*Joseph Andrews*, in particular, is referred to when arguing about the idea of the rise of the English novel as occurring from the Richardson - Fielding rivalry, a rivalry that includes also the concern with delivering a moral message. Eager to prove the literary validity of his work (as by the title – “imitation of the manner of Cervantes” – and in the Preface), Fielding would attempt to exceed Richardson also in this ethical matter, which seems to prove centuries before the view on parody in postmodern age as an intertextual mode, as asserted by Kristeva, and, as asserted by Hutcheon, parody as “a perfect postmodern form, in some senses, for it paradoxically both incorporates and challenges that what it parodies” (Hutcheon, 1988: 11).

With regards to its relation to *Pamela*, *Joseph Andrews* as a parodic or pseudo-parodic work both incorporates and challenges the perspective of moral didacticism, whereas its other two major thematic perspectives – the manner of Cervantes and the picaresque mode – confer to it independence and originality.

The perspective of moral didacticism, through the parodic mode, limits and bounds *Joseph Andrews* to *Pamela*. This perspective is also common to both *Joseph Andrews* and *Tom Jones*, but what also link these two Fielding’s novels are the other two perspectives involving picaresque tradition and *Don Quixote*.

Since *Joseph Andrews* and *Pamela* share one thematic link (moral concern), whereas *Joseph Andrews* and *Tom Jones* share three (moral, picaresque, and Cervantes), it would be more appropriate to consider for a comparative analysis these two Fielding’s works that reveal the process of the rise of the English novel coming to completion. The word “extended” could be used here as well to discuss the relationship between the novels, and it regards all three major thematic aspects, as in general *Tom Jones* reveals extended rendering of characters, events, and setting. With regards to (1) manner of Cervantes, Mr. Allworthy is another Quixotic character, but the real complexity is achieved in handling the (2) picaresque tradition with its el picaro and chronotope of road. Concerning the character, in *Joseph Andrews*, there is one loosely presented el picaro, that is, the protagonist Joseph, whereas in *Tom Jones*, there are two clearly defined picaresque characters, Tom, a male el picaro, and Sophia, the female el picara, where especially the former, starting from being a foundling and eventually gaining an individual and social identity, comprises all the major

attributes of a typical picaresque hero. Concerning the chronotope, the first novel limits the experience of the characters to the chronotope of road, whereas in *Tom Jones*, the sequence of events is constructed first by the chronotope of home followed by the chronotope of road leading to the chronotope of city (London). Such a narrative organization will be common to the rendering of the life experience of the protagonists in later Victorian novels, in particular in the type labelled as Bildungsroman.

Likewise, in the Bildungsroman and similarly complex, is the extension in *Tom Jones* of (3) ethical didacticism through the presentation of characters as social and moral types. In *Joseph Andrews*, the hero is a moral being, innocent and pure, and Abraham Adams as a moral ideal and a parental figure guides and sustains the morality of Joseph. In *Tom Jones*, the author adds a conflict, fight between morality and immorality in both external (Tom versus Blifil) and internal (inside the personality of Tom) manifestations. Morality co-exists with immorality; first, it seems that immorality prevails, but the induced punishment leads to the understanding of moral values resulting in the reward that contains (1) rediscovery of family relations offering a social status and (2) marriage offering personal fulfilment.

This scheme in rendering the character in his or her process of formation amid a complex range of social interaction would remain almost unchanged in the Victorian realist fiction, including in the realist Bildungsroman, for instance, in *History of Pendennis*, *David Copperfield* and *Jane Eyre*.

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