



كلية : الاداب

القسم او الفرع : اللغة الانكليزية

المرحلة: الثانية

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اسم المادة باللغة العربية : جوزيف اندروز

اسم المادة باللغة الإنكليزية : *Joseph Andrews*

اسم المحاضرة الثانية باللغة العربية: أفكار رواية جوزيف اندروز

اسم المحاضرة الثانية باللغة الإنكليزية : **Joseph Andrews Themes**

محتوى المحاضرة الثانية

The Vulnerability and Power of Goodness

Goodness was a preoccupation of the *littérateurs* of the eighteenth century no less than of the moralists. In an age in which worldly authority was largely unaccountable and tended to be corrupt, Fielding seems to have judged that temporal power was not compatible with goodness. In his novels, most of the squires, magistrates, fashionable persons, and petty capitalists are either morally ambiguous or actively predatory; by contrast, his paragon of benevolence, Parson Adams, is quite poor and utterly dependent for his income on the patronage of squires. As a corollary of this antithesis, Fielding shows that Adams's extreme goodness, one ingredient of which is ingenuous expectation of goodness in others, makes him vulnerable to exploitation by unscrupulous worldlings.

Charity and Religion

Fielding's novels are full of clergymen, many of whom are less than exemplary; in the contrast between the benevolent Adams and his more self-interested brethren, Fielding draws the distinction between the mere formal profession of Christian doctrines and that active charity which he considers true Christianity.

Providence

If Fielding is skeptical about the efficacy of human goodness in the corrupt world, he is nevertheless determined that it should always be recompensed; thus, when the "good" characters of Adams, Joseph, and Fanny are helpless to engineer their own happiness, Fielding takes care to engineer it for them.

Town and Country

Fielding did not choose the direction and destination of his hero's travels at random; Joseph moves from the town to the country in order to illustrate, in the words of Martin C. Battestin, "a moral pilgrimage from the vanity and corruption of the Great City to the relative naturalness and simplicity of the country."

Affectation, Vanity, and Hypocrisy

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

Chastity

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

extreme; but it functions nonetheless as a wholesome antithesis to the fashionable lusts and intrigues of high society.”

Class and Birth

Joseph Andrews is full of class distinctions and concerns about high and low birth, but Fielding is probably less interested in class difference *per se* than in the vices it can engender, such as corruption and affectation. Naturally, he disapproves of those who pride themselves on their class status to the point of deriding or exploiting those of lower birth: Mrs. Grave-airs, who turns her nose up at Joseph, and Beau Didapper, who believes he has a social prerogative to prey on Fanny sexually, are good examples of these vices. Fielding did not consider class privileges to be evil in themselves; rather, he seems to have believed that some people deserve social ascendancy while others do not. This view of class difference is evident in his use of the romance convention whereby the plot turns on the revelation of the hero's true birth and ancestry, which is more prestigious than everyone had thought. Fielding, then, is conservative in the sense that he aligns high class status with moral worth; this move amounts not so much to an endorsement of the class system as to a taking it for granted, an acceptance of class terms for the expression of human value.