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أستاذ المادة: م. الآء موفق مصطفى

اسم المادة باللغة العربية: رواية

اسم المادة باللغة الإنكليزية: Novel

Joseph Andrews by Henry Fielding

Introduction

Henry Fielding: An Overview

Henry Fielding (1707-1754) was an English novelist, playwright, and magistrate. He is best known for his influential works in the genre of the novel and his contributions to the development of the modern novel form. Fielding's writing often combined social satire, wit, and humor with a keen observation of human nature and society.

Fielding was born on April 22, 1707, in Somerset, England. He came from a prominent and politically active family, with his father serving as a general and his mother as a writer. Fielding received an education at Eton College and later studied law at the University of Leiden in the Netherlands. He was called to the bar in 1730 but never practiced law extensively.

Fielding's literary career began in the early 1730s when he started writing plays. His first major success came with the comedy "Love in Several Masques" in 1728. Over the next decade, he continued to write and produce plays, including "The Temple Beau" (1730) and "Tom Thumb" (1730), which established him as a popular playwright.

In the 1740s, Fielding turned his attention to writing novels. His most famous work is "The History of Tom Jones, a Foundling" (1749), a picaresque novel that follows the adventures of the foundling Tom Jones. The novel is known for its richly drawn characters, intricate plot, and social commentary on contemporary society.

Fielding's other notable novel is "Joseph Andrews" (1742), which is considered one of the earliest examples of the English novel. It is a comic parody of Samuel

Richardson's sentimental novel "Pamela" and tells the story of Joseph Andrews, the brother of the virtuous Pamela. The novel explores themes of class, virtue, and human nature.

In addition to his novels and plays, Fielding also made significant contributions to journalism. In 1741, he founded and edited a satirical journal called "The Covent-Garden Journal," which provided a platform for his social and political commentary.

Apart from his literary pursuits, Fielding had a parallel career as a magistrate. In 1748, he was appointed as a justice of the peace for Westminster and later became a magistrate for Middlesex. He was known for his efforts to reform the legal system and improve the conditions in prisons.

Henry Fielding's writing style is characterized by his wit, satire, and social criticism. He was a master of creating memorable characters and weaving intricate plots. His works often explored moral and ethical dilemmas, the complexities of human relationships, and the hypocrisies of society.

Fielding's health began to decline in the 1750s, and he died on October 8, 1754, in Lisbon, Portugal, while seeking a cure for his health issues. Despite his relatively short life, his contributions to the development of the novel and his enduring works have secured his place as one of the important figures in English literature.

المحاضرة الثانية

Joseph Andrews: An Overview

Joseph Andrews is a novel written by Henry Fielding and published in 1742. It is often considered to be one of the earliest examples of the English novel. The novel is a comic parody of Samuel Richardson's sentimental novel **Pamela** and tells the story of Joseph Andrews, the brother of the virtuous Pamela.

The novel follows the adventures of Joseph Andrews, a handsome and virtuous footman who is working for a wealthy family. When he is dismissed from his job due to the amorous advances of his employer's wife, Lady Booby, Joseph sets out on a journey to return home and reunite with his sweetheart, Fanny. Along the way, he encounters a variety of characters and undergoes various trials and tribulations.

Throughout the novel, Fielding uses Joseph's journey as a vehicle to explore themes of class, virtue, and human nature. The novel also features a wide range of memorable and often eccentric characters, including Parson Adams, a naive and benevolent clergyman, and Lady Booby, a lecherous and scheming aristocrat.

One of the key features of **Joseph Andrews** is Fielding's use of parody and satire. He uses the novel as a platform to poke fun at the sentimental novel, a popular genre at the time that focused on the emotional lives of characters and often presented them as paragons of virtue. Fielding, in contrast, presents his characters as flawed and human, with a keen eye for the hypocrisies of society and the foibles of human nature.

Overall, **Joseph Andrews** is a witty and entertaining novel that showcases Fielding's talent for creating memorable characters and weaving intricate plots. It is an important work in the development of the English novel and remains a classic of 18th-century literature.

Joseph Andrews: Plot Summary

Book I

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

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

With Joseph setting out from London by moonlight, the narrator introduces the reader to the heroine of the novel, Fanny Goodwill. A poor illiterate girl of 'extraordinary beauty' (I, xi) now living with a farmer close to Lady Booby's parish, she and Joseph had grown ever closer since their childhood, before their local parson and

mentor, Abraham Adams, recommended that they postpone marriage until they have the means to live comfortably.

On his way to see Fanny, Joseph is mugged and laid up in a nearby inn where, by dint of circumstance, he is reconciled with Adams, who is on his way to London to sell three volumes of his sermons. The thief, too, is found and brought to the inn (only to escape later that night), and Joseph is reunited with his possessions. Adams and Joseph catch up with each other, and the person, in spite of his own poverty, offers his last 9s 32d to Joseph's disposal.

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

المحاضرة الرابعة

Book II

During his stay in the inn, Adams' hopes for his sermons were mocked in a discussion with a traveling bookseller and another person. Nevertheless, Adams remains

resolved to continue his journey to London until it is revealed that his wife, deciding that he would be more in need of shirts than sermons on his journey, has neglected to pack them. The pair thus decide to return to the parson's parish: Joseph in search of Fanny, and Adams in search of his sermons.

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

After stopping at an inn, Adams relinquishes his seat to Joseph and, forgetting his horse, embarks ahead on foot. Finding himself some time ahead of his friend, Adams rests by the side of the road where he becomes so engaged in conversation with a fellow traveler that he misses the stagecoach as it passes. As the night falls and Adams and the stranger discourse on courage and duty, a shriek is heard. The stranger, having seconds earlier lauded the virtues of bravery and chivalry, makes his excuses and flees the scene without turning back. Adams, however, rushes to the girl's aid and after a mock-epic struggle knocks her attacker unconscious. In spite of Adams' good intentions, he and the girl, who reveals herself to be none other than Fanny Goodwill (in search of Joseph after hearing of his mugging), find themselves accused of assault and robbery.

After some comic litigious wrangling before the local magistrate, the pair are eventually released and depart shortly after midnight in search of Joseph. They do not have to walk far before a storm forces them into the same inn that Joseph and Slipslop have chosen for the night. Slipslop, her jealousy ignited by seeing the two lovers reunited, departs angrily. When Adams, Joseph, and Fanny come to leave the following

morning, they find their departure delayed by an inability to settle the bill, and, with Adams' solicitations of a loan from the local parson and his wealthy parishioners failing, it falls on a local peddler to rescue the trio by loaning them his last 6s 6d.

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

المحاضرة الخامسة

Book III

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

At the age of 16, Wilson's father died and left him a modest fortune. Finding himself the master of his own destiny, he left school and traveled to London where he soon acquainted himself with the dress, manners, and reputation for womanizing necessary to consider himself a 'beau'. Wilson's life in the town is a façade: he writes

love letters to himself, obtains his fine clothes on credit, and is concerned more with being seen at the theatre than with watching the play. After two bad experiences with women, he is financially crippled and, much like Fielding himself, falls into the company of a group of Deists, freethinkers, and gamblers. Finding himself in debt, he turns to the writing of plays and hacks journalism to alleviate his financial burden (again, much like the author himself). He spends his last few pence on a lottery ticket but, with no reliable income, is soon forced to exchange it for food. While in jail for his debts, news reaches him that the ticket he gave away has won a £3,000 prize. His disappointment is short-lived, however, as the daughter of the winner hears of his plight, pays off his debts, and, after a brief courtship, agrees to become his wife.

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

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

Book IV

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

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

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

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

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

المحاضرة السابعة

Themes in Joseph Andrews

The Vulnerability and Power of Goodness

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

Charity and Religion

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

Providence

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

Town and Country

Fielding did not choose the direction and destination of his hero's travels at random; Joseph moves from the town to the country in order to illustrate, in the words of Martin C. Battestin, "a moral pilgrimage from the vanity and corruption of the Great City to the relative naturalness and simplicity of the country." Like Mr. Wilson (albeit without having sunk nearly so low), Joseph develops morally by leaving the city, a site of vanity and superficial pleasures, for the country, a site of virtuous retirement and contented

domesticity. Not that Fielding had any utopian illusions about the countryside; the many vicious characters whom Joseph and Adams meet on the road home attest that Fielding believed human nature to be basically consistent across geographic distinctions. His claim for rural life derives from the pragmatic judgment that, away from the bustle, crime, and financial pressures of the city, those who are so inclined may, as Battestin puts it, “attend to the basic values of life.”

Affectation, Vanity, and Hypocrisy

Fielding’s Preface declares that the target of his satire is ridiculous, that “the only Source of the true Ridiculous” is an affectation, and that “Affectation proceeds from one of these two Causes, Vanity, or Hypocrisy.” Hypocrisy, being the dissimulation of true motives, is the more dangerous of these causes: whereas the vain man merely considers himself better than he is, the hypocrite pretends to be other than he is. Thus, Mr. Adams is vain about his learning, his sermons, and his pedagogy, but while this vanity may occasionally make him ridiculous, it remains entirely or virtually harmless. By contrast, Lady Booby and Mrs. Slipslop counterfeit virtue in order to prey on Joseph, Parson Trulliber counterfeits moral authority in order to keep his parish in awe, Peter Pounce counterfeits contented poverty in order to exploit the financial vulnerabilities of other servants, and so on. Fielding chose to combat these two forms of affectation, the harmless and the less harmless, by poking fun at them, on the theory that humor is more likely than invective to encourage people to remedy their flaws.

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.

المحاضرة الثامنة

Characterization of Joseph Andrews

One of the main attractions of Joseph Andrews is its characterization. As one critic declares, the novel "lives by virtue of the extraordinary vitality of its characters and the picture it gives of the manners of early eighteenth-century England." The comic approach precluded a profound psychological probing into an individual character's mind.

In Joseph Andrews, Fielding has given attention to delineating a large number of persons chosen from different sectors of society. He has not only depicted human nature artistically but also portrayed some individuals and thus made them different from each other. The novel essentially revolves around five characters: Parson Adams; Joseph Andrews; Fanny Goodwill; Mrs. Slipslop; Lady Booby.

Parson Adams: Although the title of the novel comes with the name of Joseph, Abraham Adams is the center of interest in the novel. The readers are more involved in the old foolish Parson and his encounters with the inhuman, callous, hypocritical, and vain people around him. He is a comic, but hugely appealing figure. He is also an outstanding good man, a notoriously difficult thing to portray. An ideal Christian

Parson Adams is a Quixotic figure. He is absent-minded. He leaves for London to sell his sermons but leaves the precious manuscripts behind and does not discover the fact till he has accomplished half the journey. He has three sources of vanity: his self-conceit, his pride in his sermons and his being a schoolteacher.

Joseph Andrews: Joseph Andrews is a titular hero. He is the hero of the novel because the title of the novel bears his name; otherwise, the heart of the novel is Parson Adams. His origin as a male counterpart to Pamela is not favorable: as a symbol of male chastity, he is not quite credible. Fielding perhaps implies that chastity is not the only virtue, nor is it the most important one. However, the novel goes far beyond the scope of the author's original intention, so Joseph does display some heroic qualities, although he lacks the humor and dynamism of Fielding's great hero Tom Jones.

Fanny Goodwill: Fanny is the heroine of the novel. Yet she performs only a minor role in the novel. She is so beautiful that she engages the eyes of everyone present. She is nineteen and is tall and delicately shaped. She is the typical country girl. She is a girl of innocent sensuousness, modesty, and sweet nature. She is a good-natured girl and a contrast to women like Lady Booby and Mrs. Slipslop. She is far away from hypocrisy and artificiality. She is intelligent either. However, Fanny has not been painted elaborately.

Mrs. Slipslop: Mrs. Slipslop, Lady Booby's waiting gentlewoman, is the most original character. Her appearance is alarmingly repulsive. She is as imperious and lecherous as her mistress Lady Booby. She imagines that she can succeed where her mistress had failed. That is why she begins to seduce Joseph in vain. Her passion for Joseph is a parody of Lady Booby's fascination for him. Mrs. Slipslop is a harsh speaker. But in spite of the harshness of her tone, Mrs. Slipslop is milder and more

humane than Lady Booby. However, like her mistress, she is egoistic, conniving, lustful, status-conscious, and hypocritical.

Lady Booby: Lady Booby is a dissolute and lecherous woman. Like Bellaston in Tom Jones, she is meant to be a repulsive character. She is highly attracted to the handsomeness and youthful appearance of Joseph and takes him as her footman. She is a sex-perturbed lady. After her husband's death, she wants to seduce Joseph Andrews and wants to have bliss in bed. Though she may be called the villain of the novel, she is not as evil as the real villains are.

المحاضرة التاسعة

Satire in Joseph Andrews

The novel Joseph Andrews is a satire on eighteenth-century English social life chiefly in the countryside but also, to some extent, of life in the big city of London. The novel gives us a satirical picture of an upper-class lady becoming infatuated with her footman but feeling frustrated in her passion for him. This picture is followed immediately by an equally satirical picture of the failure of that lady's woman-in-waiting (Mrs. Slipslop) to acquire the same footman as a lover for herself.

There is plenty of social satire in Joseph Andrews, and most of the targets of satire here are affectations of different kinds as well as certain vices. Lady Booby prides herself on her high social status and yet she gets infatuated with a mere footman. In the figures of Mr. Barnabas and Mr. Trulliber, the attitude of the eighteenth-century clergymen has been satirized. Fielding pokes fun at the surgeon who refuses to treat wounded Joseph because of the latter's low position in society. Fashionable life in London is satirized. Mr. Wilson's story of his past life is meant to be a picture of the life being led by young men in the London of Fielding's time, and this picture is satirical. The society Fielding portrays is marked by astounding callousness and selfishness. Class distinction is clear. The rich seem to be rather hard

and selfish. The poor seem to uphold the virtue of charity. In short, in the novel, we get a comprehensive picture of 18th-century English society.

المحاضرة العاشرة

Morality in Joseph Andrews

The main purpose of Fielding as a novelist is to expose evil, hypocrisy, affectation, falsehood, and pretense. He was a realist, as was Defoe, and his morality is not prudish. He judges people on their heart or basic motivation much more than on their actions, though bad actions are always punished. Fielding's morality is always warm and compassionate, though fierce when applied to true evil which hurts other people. The effectiveness and humanity of the book's morality are one of the most attractive features.