

## CHAPTER II

PARODIES OF RICHARDSON: JOSEPH ANDREWS AND SHAMELA

In Defoe's novels, he attempts to make his readers believe that he is writing facts. For example, Moll Flanders is the autobiography of a woman; the heroine, Moll Flanders, relates her life story to the reader in such a way that the reader is aware of her as a real person living in a real world. Richardson's novels also try to imitate life by offering factual circumstances. Pamela deals with a maid servant and her master Mr. B\_\_\_\_\_ whose behaviour and relationship reflect moral preachments. But Fielding always reminds his readers that he is writing fiction; his novels are made things. Fielding creates his characters from his imagination. Both characters and incidents are just imaginary; but represent human beings in human situations. Tom is Fielding's creation representing a young man who is imprudent but good-natured. This presentation of the sense of reality makes Fielding the first English novelist who portrays the real life of the English people during his time.

In Defoe's Moll Flanders, there is no particular hint of the background of the seventeenth century. In Richardson's Pamela or Clarissa, we can see only a limited world or the small section of society in which the heroine is involved. Fielding, on the other hand, wrote the first novel which provided a panorama of his age. He presented a panoramic view of human society, especially English society in the eighteenth century. We see streets, roads, inns,

the life in city and in the country during his time. Fielding also provided the first critical theory of the novel: he formulates criteria for explaining the novel as an individual literary genre.

Unlike Defoe and Richardson, Fielding was inclined to the classical tradition. In the Covent-Garden Journal, he suggested that "No author is to be admitted into the Order of Critics, until he hath read over, and understood, Aristotle, Horace and Longinus in their original language." Therefore, when he started his first novel, Joseph Andrews, he chose the epic form as the style of writing. The epic is the first example of narrative form on a large scale and of a serious kind.

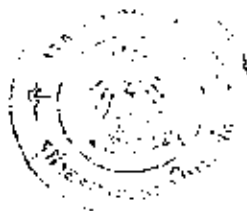
In his Preface to Joseph Andrews, he wrote about the epics of Homer, Virgil and their imitators. Then he differed his "comic epic in prose" from the classical serious epic. Ian Watt suggests that we should not pay much attention to its Preface and his "comic epic in prose" theory because he just wanted to bring his novel into line with classical doctrine, as a parallel to the classical epic. This was his first attempt at the novel and he wanted to attract the reader's attention by choosing the highest and oldest genre in literature. Ian Watt comments that "Joseph Andrews was a hurriedly composed work of somewhat mixed intentions, begun as a parody of Pamela and continued in the spirit of Cervantes; and this perhaps suggests that not too much importance should be attached to its Preface, which does not really adumbrate

a whole theory of fiction; it merely, as Fielding himself says, contains 'some few very short hints.' The formula of 'the comic epic poem in prose' is only such a hint;" "he did not develop or modify his early formula in his later writings; indeed he paid very little further attention to it." <sup>1</sup>

In Joseph Andrews, the characters and sentiments do not belong to the epic. Since it is a comic epic, the comic characters rarely perform heroic acts. Fielding invented the story himself; it was not based on history or legend. However, Fielding tried to imitate the epic model in the action of his novels: the mock-heroic battles. The events themselves tend to be improbable; such as the fight between Joseph Andrews and the pack of hounds that is pursuing Parson Adams.

Now, thou whoever thou art, whether a muse,  
 or by what other name soever thou choosest to be  
 called, who presidest over biography, and hast  
 inspired all the writers of lives in these our  
 times: thou who didst infuse such wonderful  
 humour into the pen of immortal Gulliver; who  
 hast carefully guided the judgement whilst thou  
 hast exalted the nervous manly style of thy  
 Mallet: thou who hadst no hand in that dedication  
 and preface, or the translations, which thou  
 wouldst willingly have struck out of the life of  
 Cicero: lastly, thou who, without the assistance  
 of the least spice of literature, and even  
 against his inclination, hast, in some page of  
 his book, forced Colley Cibber to write English;  
 do thou assist me in what I find myself unequal  
 to. Do thou introduce on the plain the young,  
 the gay, the brave Joseph Andrews, whilst men  
 shall view him with admiration and envy, tender  
 virgins with love and anxious concern for his  
 safety.

(Book II, chap. VI)



In his novels, Fielding several times used the mock-heroic in a burlesque way as a parody of the heroic style. He used the mock-heroic in the introduction of Joseph Andrews:

Now the rake Hesperus had called for his breeches, and, having well rubbed his drowy eyes, prepared to dress himself for all night; by whose example his brother rakes on earth likewise leave those beds in which they had slept away the day. Now Thetis, the good housewife, began to put on the pot, in order to regale the good man Phoebus after his daily labours were over. In vulgar language, it was in the evening when Joseph attended his lady's orders.

(Book I, chap. VIII)

Fielding also used mock-heroic to describe ironically comic actions. For example, the elaborate simile he uses to illustrate the conflict in Lady Booby's mind between several opposite passions towards Joseph Andrews. The intention here is obviously satiric and ironic:

But what hurt her most was, that in reality she had not so entirely conquered her passion; the little god lay lurking in her heart, though anger and disdain so hoodwinked her, that she could not see him. She was a thousand times on the very brink of revoking the sentence she has passed against the poor youth. Love became his advocate, and whispered many things in his favour. Honour likewise endeavoured to vindicate his crime, and Pity to mitigate his punishment. On the other side, Pride and Revenge spoke as loudly against him. And thus the poor lady was tortured with perplexity, opposite passions distracting and tearing her mind different ways.

(Book I, Chap. IX)

His Homeric style implies that Joseph Andrews is a parody of epic genre rather than the work of a writer who intends to create a new genre. The Preface to Joseph Andrews stated that the

direct imitation of the epic contradicted the imitation of nature; but he allowed parodies or burlesque imitations. Whenever he used the epic style, he reduced the reader's belief in his characters. We can say that the epic influence on Fielding is very slight and has little importance in the later tradition of the novel. His greatest followers, such as Smollett and Dickens, did not follow his epic style. Therefore, to call Fielding 'the founder of the English Prose Epic' is just a meaningless title because the concept of the "English prose epic" was to play virtually no part in the tradition of the English novel.

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Richardson and Fielding are often mentioned together because their works are in many ways related to each other either in similarity or in contradiction. Fielding's first great novel, Joseph Andrews, appeared in February 1742, two years after the publishing of Richardson's Pamela. Pamela motivated Fielding to write Joseph Andrews. Also there was the encouragement from the booksellers whose influence on the writers in the eighteenth century was very great. Pamela is the story of a servant girl who firmly protects her virtue against her master and finally wins by marrying him and lives a happy life. This book had another title: Virtue Rewarded and it was meant to teach morality, the principles of virtue, and religion to the reader. Fielding was against Richardson's view of morality. To him, Pamela trades her virtue like a businessman while pretending to regard her chastity as something

of great spiritual value. In fact, she is the representative of the middle class bourgeois virtue; and also of Richardson himself, who belonged to this middle class. In most of Richardson's novels, money plays an important part in the lives of both main and minor characters. But in Fielding's, money influences only some minor characters such as the servants. The protagonists are not greatly influenced by it.

As a parody of Richardson's Pamela, Fielding created a brother to Pamela who is entirely chaste like his sister. Lady Booby, his sister's aunt-in-law, tries to seduce him. His refusal annoys her and he is dismissed. He then sets out for home and his beloved girl, Fanny. Fanny also sets out to find him. Both are rescued by their clergyman, Parson Adams. After some adventures and changes, they apparently discover that Fanny is his own sister. Finally, Joseph's strawberry birthmark proves him to be the son of a Mr. Wilson, a gentleman, and the story ends happily with the marriage of the two lovers. The plot is simply a burlesque of romances, with extraordinary coincidences and startling revelations of identity.

In a comparison between Joseph Andrews and Pamela, much of the humour is caused by Joseph being chased by women like Lady Booby and her maid, Mrs. Slipslop; instead of the conventional adventure of a female character being chased by a male character. Pamela, the heroine, is literate and able to write well-composed letters, but Fielding makes the heroine of Joseph Andrews, Fanny, unable to read and write:

The reader may perhaps wonder that so fond a pair should, during a twelvemonth's absence, never converse with one another: indeed, there was but one reason which did or could have prevented them; and this was, that poor Fanny could neither write nor read: nor could she be prevailed upon to transmit the delicacies of her tender and chaste passion by the hands of an amanuensis.

(Book I, chap. XI)

Pamela uses her virtue as an instrument to improve her position; but Joseph refuses his chance to better himself if he submits to Lady Booby's lust. He prefers to be poor and honest to his beloved Fanny who is even poorer than he. After reading Pamela, we find that the moral teaching is limited to female chastity and middle-class respectability. The moral is also somewhat ambiguous, as its subtitle 'Virtue Rewarded' implies. The story only focuses on a foolish gentleman and his genteel servants. Fielding, on the other hand, had seen more of the world than Richardson and had got used to the life of the country, the open road with its inns and alehouses, not just to that of the city. Therefore, in Joseph Andrews, he created a more inclusive world composed of different types of people from different careers, such as gentlemen, ladies, servants, lawyers, innkeepers and parsons. Each profession in his book is the real representative of the eighteenth century. These characters present a wide perspective of human nature; with their avarice, stupidity, hypocrisy, vanity, snobbishness, self-centredness, courage and love. Coleridge stated that picking up Fielding after Richardson was like emerging from a sick room heated with

stoves to an open lawn on a breezy day. Fielding's world is wholesome, spontaneous, and alive.<sup>2</sup>

There is also a difference in Richardson's and Fielding's methods of characterization. Johnson said that Fielding saw only the hands of the clock; Richardson the wheels.<sup>3</sup> Fielding did not try to individualize his characters. In Joseph Andrews he wrote:

I describe not men, but manners; not an individual, but a species.  
... as in most of our particular characters we mean not to lash individuals, but all of the like sort.

(Book III, chap. 1)

His characters are 'characters of manner' in contrast with Richardson's 'characters of nature'. Richardson portrayed every minuteness of his heroine's mind and thought. Fielding, on the other hand, presented only the surface of his characters' mind and thought. We do not know his characters as well and thoroughly as we know Richardson's. But we cannot judge which method is better because it depends on the purpose or aim of each author. Richardson gives all details of his characters because this knowledge about his characters will profit the intimacy between the reader and his characters. With this relation, the reader will participate and sympathize with his characters' lives. But Fielding refused to go too deeply into his character's mind. His aim is to portray human society as a whole, not just ... individuals. His characters do not stand for ... individuals but stands for all human beings



in general, the "species." He thought that superficial knowledge about his characters was enough for the study of human nature. He did not want to force the reader to his own attitude towards his characters. But he let the reader use his own judgement; in Tom Jones he commented:

"It is our province to relate facts, we shall  
leave causes to persons of higher genius."  
(Book II, chap. IV)

He refused to present Sophia's feelings of love for Tom and he excused himself by saying:

"... as to the present situation of her mind  
I shall adhere to the rule of Horace, by  
not attempting to describe it, from despair  
of success."  
(Book IV, chap. III)

Moreover, the type of novel is different. Richardson wrote tragic fiction whereas Fielding's aim was comic. Maynard Mack commented that the curve of tragic action is a curve of self-discovery; on the other hand, the comic curve is one of self-exposure, and that to go revealing themselves to us, the great comic characters of literature do not essentially change.<sup>4</sup> This static quality fits Fielding's aim to present human nature because he thought that human nature was static and did not change with the times. The concept of the unchanging quality of human experience was a basic attitude of the neoclassicism of the eighteenth century. Many of the characters in Joseph Andrews are self-deceived. For example, Parson Adams is self-deceived at the beginning of the story and at the end, he has not discovered himself but is still as self-deceived as at the beginning.

On the title page of Joseph Andrews, Fielding admitted that he imitated Cervantes' Don Quixote in writing fiction. Don Quixote creates his dream world with himself as a great hero. Don Quixote is a picaresque novel of romances and adventures. We can see a parallel between Cervantes' Don Quixote and Fielding's Parson Adams in Joseph Andrews. Like Don Quixote, Adams is partly hero and partly dupe. He, too, builds a dream world. He is self-deceived by a theoretical ideal of conduct which he cannot support. He is blinded by the Christian doctrines about life. The best example of this is that he preaches to Joseph to be patient but when he is told that his son has been drowned, he becomes mad with grief. Then he turns into extravagant joy when he learns that the news is not true (Book IV, chap. VIII). Like Quixote, Adams is a hero in that he is so strong in his idealism that he is never discouraged by any obstacles or bad luck. He is also a hero in the respect that his dream world is more realistic than Quixote's. We excuse him and sympathize with him because he is blinded by his sermons and by his career as a preacher.

Fielding used literary parallels to enlarge the unity of design of the whole novel into a more coherent structure. The interpolated stories in both Joseph Andrews and Tom Jones are examples of these literary parallels. His use of interpolated tales was influenced by the practice of Cervantes and others of his predecessors. He succeeded only in part, because these

interpolated tales ~~disturb~~ the mood and the mode of the main narrative. In Joseph Andrews, there are two interpolated stories. One is the "History of Leonora," or "The Unfortunate Jilt." The story is told by a lady in the stagecoach. It is a conventional story of romantic disappointment for a girl. She is engaged to Horatio, a good and honest man though not very rich. Then she changes her mind in order to marry a rich French nobleman; but he does not really love her. Finally she remains unmarried and separates herself from society. This story indicates the pretension of affectation. It also portrays the comic responses of various characters to it. For example Miss Grace-airs, a snobbish girl, calls Leonora the "forward slut." In the middle of the interpolated tale, Fielding put a traditional picaresque episode of a country inn with violent oaths, torn hair and clothing. This suggests the contrast in the narrative.

The other interpolated tale is Mr. Wilson's story. Fielding uses it for thematic purpose to stress the contradiction between the central town and the country of the novel through the career of Mr. Wilson, Joseph's father. He is corrupted by the town and finally runs away to live happily with his wife in the country. Mr. Wilson's story is didactic and reflects London life and London society. Both interpolated tales are not just casual interludes. They provide variations on the main themes of the novel: romance, charity, love, reality and appearance.

In Fielding's comic novels, some speeches and actions are like those invented for the stage. They are heightened and

exaggerated; however, they result in humour, and sharpness of characteristic lines and immediate self-revelation. This advantage results from his experience as a playwright. The most memorable scene is the climatic chain of bedroom confusion at Lady Booby's in Joseph Andrews. Beau Didapper, a young man who is attracted by Fanny's beauty, mistakes Mrs. Slipslop's bedroom for Fanny's. Mrs. Slipslop cries for help. Parson Adams comes to her rescue but he forgets to put on any clothes. Beau comes to her rescue but he forgets to put on any clothes. Beau Didapper escapes and Lady Booby enters the room because of the noise. Adams, who now discovers his error and his nakedness, jumps under the covers with Mrs. Slipslop. His appearance is quite ludicrous (Book IV, chap. II). This major comic scene involves all the major characters in the book: Adams, Mrs. Slipslop, Joseph Andrews, Fanny, Lady Booby and Didapper. It also is concerned with the disparity between the lust and chastity themes of the novel. Beau Didapper intends to enter Fanny's room in order to seduce her. Fanny represents the symbol of chastity and innocence. Her virtue is directly put in contrast with Beau Didapper's intention of seducing her. However, he is not successful because he mistakes Mrs. Slipslop's bedroom for hers.

In addition to the actions, Fielding's dialogue is also stylized with an artful exaggeration. We can see this both in what the characters say and how they say it. In Joseph Andrews, Lady Booby pretends to be sad about her husband's death:



"If I had ever discovered any wantonness, any lightness in my behaviour; if I had followed with the example of some whom thou hast, I believe, seen, in allowing myself indecent liberties, even with a husband; but the dear man who is gone (here she began to sob), was he alive again (then she produced tears) could not upbraid me with any one act of tenderness or passion."

(Book IV, chap. VI)

A wife who hates her husband and lusts after a serving-boy should never say this. Her hypocrisy is a comic revelation of her character.

Robert Alter suggested that Fielding often had his characters adopting an artificial and exaggerated role which was not only the gesture of the deceiver he wanted to reveal ironically. He also was able to make us see that very often the role becomes a substitute for the man. He said, "... the acting out of a part begins to assume a significant aspect of psychological truth. Lady booby as reputable gentlewoman and surreptitious siren, Mrs. Western as arch-strategist of politics and love, Square as paragon of humanist ethics, even Parson Adams as Christian Stoic: these are all 'false vizors and habits' in which the character has invested something - in the more extreme cases, everything - of his sense of identity." <sup>5</sup>

Most of Fielding's characters are flat, clear-cut and do not essentially change. However Fielding was able to present both positive and negative aspects in his apparently one-sided characters. For example, Mrs. Slipslop is a simple satirically comic character. She is self-centred, lustful and hypocritical;

but Fielding also implies that even such a woman can be human by using the method of character parallel. She is a parallel and a foil to Lady Booby. Compared to Lady Booby, her lust is warmer and has more humanity. Her sensual pleasure is tender. She defends Joseph's fineness to Lady Booby. She calls him "a strong healthy luscious boy" (Book I, chap. VII). Although Fielding ridicules her vanity and hypocrisy throughout the book, he also has some fondness for her. Unlike Lady Booby, she will never turn Joseph out into the street and she also helps him several times.

All characters in Joseph Andrews are alive: real persons with flesh and blood. In the Introduction to Joseph Andrews, George Saintsbury said, "Yes; Parson Adams is perfectly well, and so is Mrs. Slipslop. But so are they all ... Lady Booby, few as are the strokes given to her, is not much less alive than Lady Bellaston. Mr. Trulliber, monster and not at all delicate monster as he is, is also a man ...." The method of presenting both the positive and negative aspects of a character makes his character become more credible. To be human beings, they must always have human faults. Adams is perfectly good, innocent and selfless. But sometimes he is self-centred. His thought is reduced to his own sermons and theories about life, which sometimes cannot be practical in actual life.

Robert Alter further comments on Fielding's characterization:

"It is notoriously difficult for novelists to write convincingly about good people, but I think Fielding succeeds more than most readers

have allowed with the models of good men in both his comic novels, Parson Adams and Squire Allworthy. Now, these two good men have generally impressed readers as virtual opposites: Adams is seen as that rare literary bird, an engaging True Christian Hero, boisterous and touchingly quaint in his essential nobility, while Squire Allworthy is usually found to be an unmitigated bore." 6

Fielding imitated a tradition of the formal character-sketch which describes or illustrates a character through summing-up. He makes a statement then he puts something in opposition. He described Parson Adams:

He was besides a man of good sense, good parts, and good nature; but was at the same time as entirely ignorant of the ways of this world as an infant just entered into it could possibly be. He was generous, friendly, and brave to an excess; but simplicity was his characteristic: he did, no more than Mr. Colley Cibber, apprehend any such passions as malice and envy to exist in mankind.

(Book I, chap. III)

His character description is superficial. This ironic contradiction in description provides humour and lightheartedness.

The whole narrative of Joseph Andrews is held together not by a story but by certain themes and the journey of Joseph and Adams from London to Lady Booby's country house. In Joseph Andrews, there are several main themes which are mostly presented in opposition with ironically comic method. One of the important themes is the lust-obstidity theme in the night adventures scene at Booby Hall. This theme is related to the theme of nakedness-

clothing. In the story, most characters appear partly or completely naked and their nakedness is something of a symbol. Lady Booby attempts to attract Joseph's attention to her naked body. Her nakedness reveals her naked lust. When Joseph is dismissed from Lady Booby's house, he is stripped by the highwaymen and lies naked on the road. His nakedness represents helplessness. When Parson Adams runs to help Mrs. Slipslop when she cries for help, he has no clothes with him. His nakedness is the symbol of his innocence and worth.

Clothes also play an important part in this novel. They are very important to the gentle people, especially at Lady Booby's. People in the coach, except the postillion, refuse to give Joseph clothes when his clothes have been stripped off by the highwaymen. Peter Pounce, the miser, excuses himself for not giving charity by saying that; "A man naturally wants clothes no more than a horse or any other animal...." (Book III, chap. XIII) Mr. Wilson relates to Adams his life in London which has been spent in a careless way:

"The character I was ambitious of attaining was that of a fine gentleman; the first requisites to which I apprehended were to be supplied by a taylor, a periwig-maker, and some few more tradesmen, who deal in furnishing out the human body."  
(Book III, chap. III)

The theme of disparity between appearance and reality frequently occurs. Most of the men and women in Joseph Andrews are worse than they seem; but some are better. When Joseph is sick at the Tow-wouse's inn, it is not the surgeon, or the parson,



or the innkeeper who looks after him, but Betty the chambermaid, whose morals are no better than they should be. When Joseph lies wounded and naked on the street, it is not one of the fine ladies and gentlemen in a passing coach who feels sorry for him but the postillion:

"... a lad who hath been since transported for robbing a hen-roost, his only garment, at the same time, swearing a great oath (for which he was rebuked by the passengers), that he would rather ride in his shirt all his life than suffer a fellow creature to lie in so miserable a condition."

(Book I, chap. XII)

Fielding ironically stated that the reality can be judged on the basis of the appearance. Mr. Wilson reflects on his early experiences with the women of London:

"Their person appeared to me as painted palaces, inhabited by Disease and Death: nor could their beauty make them more desirable objects in my eyes than gilding could make me covet a pill, or golden plates a coffin."  
 "... the only rule by which you can form any judgement of them is, that they are never what they seem."

(Book III, chap. 111)

Mr. Wilson's story also presents the theme of the contradiction between town and country which frequently occurs all through the book.

Fielding's morality is more concerned with impulsiveness than formal obedience to the rules of conduct. He was satirical about the unsuitable narrow moral code of the professions in his novels. Mr. Barnabas is a clergyman. He thinks that Joseph is dying so he asks him to repent of all his sins. Mr. Barnabas himself does not really understand his religion. He performs

the act just because it is his profession. Moreover, there are many other characters who claim to be good Christians but they are actually the opposite. Fielding's moral attitude, therefore, is different from Richardson's, which directly follows the conventional rules of conduct, especially those of the Puritans.

'Joseph Andrews' was not the only work of Fielding's which was influenced by his reactions to Richardson's Pamela. He also wrote An Apology for the Life of Mrs. Shamela Andrews which was pseudonymously published under the name of Conny Keyber on April 4, 1741. Fielding did not admit that he wrote this work but most critics agreed that Shamela is one of his works. The reasons he disowned it may be that Shamela is only an indecent work compared to his other great novels - Joseph Andrews and Tom Jones; and Fielding himself also admired Richardson's Clarissa, although he parodies Richardson and his Pamela in Shamela. Moreover, Richardson was also the neighbor and friend of his four sisters. There was also evidence that Shamela was sold by Fielding to Andrew Millar, Fielding's friend and the publisher of his major works.

In making Conny Keyber the author of Shamela, Fielding ridiculously attacks Colley Cibber and Dr. Conyers Middleton who are his enemies and his targets for ridicule. The word "Conny" of Conny Keyber imitates "Colley" and "Conyers" with a suggestion of "cunning," and "Keyber" is just taken from "Cibber." Colley Cibber is an actor, dramatist and Poet Laureate. He wrote

Apology for the Life of Mr. Colley Cibber, Comedian, written by Himself which Fielding closely imitates in the title of Shamela. Dr. Conyers Middleton published Life of Cicero and the 'over praising of his dedication to his patron annoys Fielding so much that in Shamela, he satirically gives the dedication to Miss Fanny:

I cannot forbear boasting, that some Parts of my present Work have been brightened by the Strokes of your Lordship's Pencil.  
(a passage from Middleton's dedication)

First, then, Madam, I must tell the World, that you have tickled up and brightened many Strokes in this Work by your Pencil.  
(the third paragraph from Fielding's dedication)

Shamela's story is the direct parody of Richardson's Pamela. Shamela, the heroine has a secret love affair with Parson Williams, a hypocritical clergyman, and at the same time she plays a trick on her master, Mr. Booby, in order to make him marry her. Mr. Booby is Fielding's revelation of Mr. B\_\_\_\_\_ in Richardson's Pamela. Some of the conversations closely resemble those in Pamela with an intention to show that Richardson's Pamela is not so innocent and virtuous as she appears to be, but only a hypocrite. Pamela's sub-title 'Virtue Rewarded' is imitated in Shamela:

"I thought once of making a little fortune by my person. I now intend to make a great one by my vartue."

This presents Fielding's ironic attack on social ambition, merchant morality, and hypocrisy. Fielding also imitates Richardson by writing Shamela in the epistolary form. Shamela's

letter to her mother describing Mr. Booby's visit with an intention to seduce her is an example of direct parody of Richardson; it is her scheme to trap him into marriage:

O Madam, I have strange things to tell you! As I was reading in that charming book about the dealings, in comes my master - to be sure he is a precious one. Pamela, says he, what book is that? I warrant you Rochester's poems - No, forsooth, says I, as pertly as I could; why how now saucy chops, boldface, says he - Mighty pretty words, says I, pert again - Yes (Says he) you are a d-d, impudent, stinking, cursed, confounded jade, and I have a great mind to kick your a -. You, kiss - says I. A-gad, says he, and so I will; with that he caught me in his arms, and kissed me till he made my face all over fire. Now this served purely, you know, to put upon the fool for anger. O! What precious fools men are! And so I flung from him in a mighty rage, and pretended as how I would go out at the door; but when I came to the end of the room, I stood still, and my master cried out, hussey, slut saucebox, boldface, come hither - yes to be sure, says I; why don't you come, says he; what should I come for, says I; if you don't come to me, I'll come to you, says he; I shan't come to you, I assure you, says I. Upon which he run up, caught me in his arms, and flung me upon a chair, and began to offer to touch my underpetticoat. Sir, says I, you had better not offer to be rude; well says he, no more I won't then; and away he went out of the room. I was so mad to be sure I could have cried.

(Letter 6)

Shamela begins with the letters between two clergymen:

Parson Oliver and Parson Tickletext discussing Pamela. Tickletext first took Pamela at Richardson's valuation as entirely virtuous and innocent but from Oliver's letters, he learns that he has misunderstood her. Besides the moral parodies, in Shamela's

letters, Fielding also parodies Pamela's pretensions to literate gentility and polite talking:

"Says he ... Hussy, Gipsie, Hypocrite, Saucebox, Boldface, get out of my Sight, get out of my Sight, or I will lend you such a Kick in the - I don't care to repeat the Word, but he meant my hinder part."

Fielding also nicely avoids the dignified sentiments and unimportant domestic details in Pamela:

"And so we talked of honourable Designs till Supper-time. And Mrs. Jewkes and I supped upon a hot huttered Apple-pie."

Fielding also attacks Richardson's use of present-tense narration in improbable circumstances:

"Mrs. Jervis and I are just in Bed, and the Door unlocked, if my Master should come - Odsbobs! I hear him just coming in at the Door. You see I write in the present tense, as Parson Williams says."

However, Shamela has also some obvious defects; some of the details suggest that it is a hasty work. For example, Mrs. Jervis and Mrs. Jewkes are confused in Fielding's mind and in the second edition he corrects a wrong reference to Mrs. Jervis. Besides being a parody, Shamela also has something of its own. Richardson comments that:

"Pamela, which (Fielding) abused in his Shamela, taught him how to write to please.... Before his Joseph Andrews (hints and names taken from that story, with a lewd and ungenerous engraftment) the poor man wrote without being read...."?