Master of Arts (1ST YEAR)

MA-202

ENGLISH

Directorate of Distance Education Guru Jambheshwar University of Science & Technology

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Subject: MA (English)	
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Joseph Addison and Richard Steele	

STRUCTURE

1.8 Answers to Check Your Progress

1.9 Suggested Reading

1.0 LEARNING OBJECTIVES

The objectives of this lesson are to:

- Know the biographical facts about Sir Joseph Addison and Sir Charles Steele
- Critically study the select essays of Addison and Steele
- know the style of writing of Addison and Steele
- be able to attempt university style questions on the above two authors.

1.1 INTRODUCTION

A BRIEF ABOUT JOSEPH ADDISON

Joseph Addison was born on May 1, 1672 in Milston, England and died on June 17,1719 at the age of 47 in London, England. He is the founder of the English periodical called "The Spectator". His notable works are "An Epistle to Dr. Arbuthnot", A Letter from Italy", "Remarks on Several Parts of Italy" and "A Poem to his Majesty." **Early Life:** Addison was the eldest son of the Reverend Lancelot Addison, later dean of Lichfield. After schooling in Amesbury and Salisbury and at Lichfield Grammar School, he was enrolled at age 14 in the Charterhouse in London. Here his lifelong friendship began with Richard Steele, who later became his literary collaborator. Both went on to the University of Oxford, where Addison matriculated from Queen's College in May 1687 and took the degree of M. A. from Magdalen College in 1693. At Magdalen he spent 10 years as tutor in preparation for a career as a scholar and man of letters. In 1695 he wrote "A Poem to his Majesty (William III)", in the dedication to Lord Keeper Somers, an influential Whig statesman, brought favourable notice not only from Somers and he was identified as a potential writer to serve the crown. A treasury grant offered him opportunity for travel and preparation for government service. He also attained distinction by contributing the preface to Virgil's "Georgics", in John Dryden's great translation of 1697.

The European tour (1699–1704) enabled Addison not only to become acquainted

with English diplomats abroad but also to meet contemporary European men of letters. After time in France, he spent the year 1701 in leisurely travel in Italy, during which he wrote the prose Remarks on Several Parts of Italy and the poetic epistle A Letter from Italy (1704). From Italy Addison crossed into Switzerland, where, in Geneva, he learned in March 1702 of the death of William III and the consequent loss of power ofhis chief patrons. He then toured through Austria, the German states, and the Netherlands before returning to England in 1704.

In London Addison renewed his friendship with Somers and Halifax, his patrons the members of the Kit-Kat club, which was an association of prominent Whig leaders and literary figures of the day—among them Steele, William Congreve, and Sir John Vanbrugh. In August 1704, London was electrified by the news of the duke of Marlborough's sweeping victory in a war over the French at Blenheim, and Addison was approached by government leaders to write a poem worthy of the great occasion. Addison was meanwhile appointed commissioner of appeals in excise, a sinecure left vacant by the death of Sir John Locke. The Campaign, addressed to Marlborough, was published on December 14 (though dated 1705). By its rejection of conventional classical imagery and its effective portrayal of Marlborough's military genius, it was an immediate success that perfectly expressed the nation's great hour of victory.

The Whig success in the election of May 1705, which saw the return of Somers and Halifax brought Addison increased financial security in an appointment as undersecretary to the secretary of state, a busy and lucrative post. Addison's retention in a new, more powerful Whig administration in the autumn of 1706 reflected his further rise in government service. At this time, he began to see much of Steele, helping him write the Play "The Tender Husband" (1705). In practical ways Addison also assisted Steele with substantial loans and the appointment as editor of the official London Gazette. In 1708 Addison was elected to Parliament for Lostwithiel in Cornwall, and later in the same year he was made secretary to the earl of Wharton, the new lord lieutenant of Ireland. Addison's post was in effect that of secretary of state for Irish affairs, with a revenue of some £2,000 a year. He served as Irish secretary until August 1710.

Later Years: With the death of Queen Anne on August 1, 1714, and the accession of George I, Addison's political fortunes rose. He was appointed

secretary to the regents (who governed until the arrival of the new monarch from Hanover) and in April 1717 was made secretary of state. Ill health, however, forced him to resign the following year. Meanwhile, he had married the dowager countess of Warwick and spent the remaining years of his life in comparative affluence at Holland House in Kensington. A series of political essays, The Free-Holder, or Political Essays, was published from December 23, 1715, to June 29, 1716, and his comedy "The Drummer" was produced at Drury Lane on March 10, 1716.

Meanwhile, Addison had a quarrel with the most gifted satirist of the age, Alexander Pope, who after Addison's death would make him the subject of one of the most celebrated satiric "characters" in the English language. In 1715 Pope had been angered by Addison's support of a rival translation of the Iliad by Thomas Tickell, and in 1735 Pope published "An Epistle to Dr. Arbuthnot," in which there appears a notable portrait of Addison as a narcissistic and envious man of letters. A second quarrel further embittered Addison; the dispute over a bill for restricting the peerage, in which he and Steele took opposing sides, estranged the two friends during the last year of Addison's life. Addison was buried in Westminster Abbey, near the grave of his old patron and friend Lord Halifax.

Addison's poem on the Battle of Blenheim brought him to the attention of Whig leaders and paved the way to government employment and literary fame. He became an influential supporter of the Whigs (who sought to further the constitutional principles established by the Glorious Revolution) in a number of government posts. As a writer, Addison produced one of the great tragedies of the 18th century in Cato, but his principal achievement was to bring to perfection the periodical essay in his journal, "The Spectator". Dr. Samuel Johnson's praise of "The Spectator" as a model of prose style established Addison as one of the most admired and influential masters of prose in the language.

"The Tatler" and "The Spectator"

It was during Addison's term in Ireland that his friend Steele began publishing "The Tatler," which appeared three times a week under the pseudonym of Isaac Bickerstaff. Though at first issued as a newspaper presenting accounts of London's political, social, and cultural news, this periodical soon began investigating English manners and society, establishing principles of ideal

behaviour and genteel conduct, and

proposing standards of good taste for the general public. The first number of "The Tatler" appeared on April 12, 1709, while Addison was still in England; but while stillin Ireland he began contributing to the new periodical. Back in London in September 1709, he supplied most of the essays during the winter of 1709–10 before returning to Ireland in May.

The year 1710 was marked by the overturn of the Whigs from power and a substantialTory victory at the polls. Although Addison easily retained his seat in the Commons, his old and powerful patrons were again out of favour, and, for the first time since his appointment as undersecretary in 1705, Addison found himself without employment. He was thus able to devote even more time to literary activity and to cultivation of personal friendships not only with Steele and other Kit-Cats but, for a short period, with Jonathan Swift—until Swift's shift of allegiance to the rising Tory leaders resulted in estrangement. Addison continued contributing to the final numbers of "The Tatler," which Steele finally brought to a close on January 2, 1711. Addison had written more than 40 of The Tatler's total of 271 numbers and had collaborated with Steele on another 36 of them.

Thanks to Addison's help "The Tatler" was an undoubted success. By the end of 1710 Steele had enough material for a collected edition of "The Tatler." Thereupon, he and Addison decided to make a fresh start with a new periodical "The Spectator", which appeared six days a week, from March 1, 1711, to December 6, 1712, offered a wide range of material to its readers, from discussion of the latest fashions to serious disquisitions on critism and morality, including Addison's weekly papers on John Milton's Paradise Lost and the series on the "pleasures of the imagination." From the start, Addison was the leading spirit in The Spectator's publication, contributing 274 numbers in all. In bringing learning "out of closets and libraries, schools and colleges, to dwell in clubs and assemblies, at tea-tables, and in coffee-houses," The Spectator was eminently successful. One feature of The Spectator that deserves particular mention is its critical essays, in which Addison sought to elevate public taste. He devoted a considerable proportion of his essays to Literary Criticism, which was to prove influential in the subsequent development of the English novel. His own gift for

drawing realistic human characters found brilliant literary expression in the members of the Spectator Club, in which such figures as Roger de Coverley, Captain Sentry, Sir Andrew Freeport, and the Spectator himself represent important sections of contemporary society. More than 3,000 copies of The Spectator were published

daily, and the 555 numbers were then collected into seven volumes. Two years later (from June 18 to December 20, 1714), Addison published 80 additional numbers, withthe help of two assistants, and these were later reprinted as volume eight.

Addison's other notable literary production during this period was his tragedy Cato. Performed at Drury Lane on April 14, 1713, the play was a resounding success— largely, no doubt, because of the political overtones that both parties read into the play. To the Whigs Cato seemed the resolute defender of liberty against French tyranny, while the Tories were able to interpret the domineering Caesar as a kind of Roman Marlborough whose military victories were a threat to English liberties. The play enjoyed an unusual run of 20 performances in April and May 1713 and continuedto be performed throughout the century.

1.2 MAIN BODY OF THE TEXT

1.2.1 THE SPECTATOR AN INTRODUCTION

The Aims of Spectator was published in Spectator No. 10 on March 12, 1711. The essay states the goals of the daily paper The Spectator. Addison recommends it to all household as necessary 'tea-equipage,' to be read before leaving the house.

SUMMARY

Addison declares in his Aims of the Spectator that his avowed aim was to correct the follies of the age. He says in unambiguous terms that the paper aims at imparting instruction along with delight. Amusement was to be tempered with

morality in it. He says that barren minds breed folly if left uncultivated. In his characteristic style he remarks, “The mind that lies fallow for a single day sprouts in follies that are only to be killed by a constant assiduous culture.” He thinks that the spectator will be useful to the blanks of the society “who do not know how to make their life useful. His ambition was to bring out philosophy from libraries and closets to the tea-tables, coffee-houses and clubs. He calls upon the well regulated families to look upon the paper as a part of the tea-table equipage. The author says that the paper is of the greatest advantage “to the female world.” The women waste their time on the toilet table in adjusting their hair or in making purchases from the market. Addison says

that they should pay attention to their mental development. The essay is full of wit, humour and irony which amuse the reader.

CRITICAL ANALYSIS

In Number 10, Mr. Spectator states that *The Spectator* will aim "to enliven morality with wit, and to temper wit with morality". The journal reached an audience of thousands of people every day, because "*The Spectators* was something that every middle-class household with aspirations to looking like its members took literature seriously would want to have." He hopes it will be said he has "brought philosophy out of closets and libraries, schools, and colleges, to dwell in clubs and assemblies, at tea-tables and coffee–houses". Women specifically were also a target audience for *The Spectator*, because one of the aims of the periodical was to increase the number of women who were "of a more elevated life and conversation." Steele states, "But there are none to whom this paper will be more useful than to the female world." He recommends that readers of the paper consider it "as a part of the tea- equipage" and set aside time to read it each morning. *The Spectator* sought to provide readers with topics for well-reasoned discussion, and to equip them to carry on conversations and engage in social interactions in a polite manner. In keeping with the values of Enlightenment philosophies of their time, the authors of *The Spectator* promoted family, marriage, and courtesy.

The aim of *The Spectator* was mainly to recover English society from “that desperate state of vice and folly” into which the age had fallen. Addison and

Steele wanted to refine the taste of their contemporaries and to widen their outlook, and to create a common ground for the meeting of the Puritan and the man of the world, mainly "to enliven morality with wit, and to temper wit with morality." Thus, aimed at the "advancement of the public weal", *The Spectator* became widely popular among the English masses. Although *The Spectator* performed the role of a moral educator, its interest and function remains manifold for a modern reader. It gave way to a new kindof prose writing which was both serious and entertaining, but above all, it presented a faithful mirror of the Augustan Age in England viewed with an aloof and dispassionate observation.

These periodicals had a dual aim to amuse and to improve. *The Spectator* adopted a

fictional method of presentation through a 'Spectator Club, whose imaginary

members represented the author's own ideas about society. These members included representatives of commerce, the army, the town (respectively, Sir Andrew Freeport, Captain Sentry, and Will Honeycomb), and of the country gentry (Sir Roger de Coverley). They represented considerable classes or sections of the community and were men of strongly marked opinions, prejudices, and foibles, all of which provided enough matter of comment to the spectator himself, who delivers the judgement of reason and common sense.

The main object of *The Spectator* papers was to mirror the Augustan Age in England and to present that life in such a graceful, humorous and elegant style, that the people may themselves know their own defects and correct them in the light of suggestion from the author of the paper. It was, thus, an organ of social criticism, literary discussion, and moral edification. Addison's ambition was to be known as a moral philosopher. His belief was that it was better "to amuse ourselves with such writingsas tend to the wearing out of ignorance, passion and prejudice than such as naturally conducts to inflame hatred and make enmities irreconcilable." In short, through The Spectator Addison not only gave expression to his sense of morality and wisdom but also reflected the age, bringing before us the true picture of the eighteenth century life, with its gay fopperies, ball dances, club-sittings, cock hunting, intense party- spirit, and its literary discussions. In the words of Macaulay, "In *The Spectator* and *The Tatler*,

we once again see the inevitable eighteenth century with the Churches thronging with the daily worshippers, the beaux gathering in the coffee-houses, the gentry going to the drawing room, the ladies thronging to the toy-shops, the chairman jostling in the streets…"

Although from the time of the Restoration, London had been more and more the centre of English cultural life, England was still essentially an agricultural country, and while the peasantry played little part in the literary life of the time, the squirearchy was continuously present in the imagination of those who wrote and thought about England.

In The Spectator, popular superstitions, popular whims, caprices, idiosyncracies, social manners, pursuits, fashions in their turn find themselves within the hold of the spectator to be examined, dandled, caressed, rebuked, sentenced, but all with a mild hand and genial humour. In fact, many of Addison's papers were directed against the coarser vices of the time, against gambling, drinking, swearing, indecency of conversation, cruelty, practical joking, duelling etc, while some of The Spectator

papers attack the triviality of life, special follies, and foibles of dress, manners, or of thought; others, the lack of order and comfort in life of the community. Addison, in his own way, unveils the cultural and social picture of his age. We can arrive at a fairly convincing picture of the society of his age by piecing together the numerous hints and bits afforded by his periodical papers. And this picture is not only a great deal authentic; it is also vivid and pulsating with life.

The Spectator papers are good documentary records of the day—records supplemented by frequent comments. Both the country and town scenes are handled with equal authenticity and mastery. A.R. Humphrey says in this connection: "Even more than *The Tatler* is *The Spectator* famous for the variety and vividness of its social panorama. The scope of London's life, and something of the country's, is mirrored—coffee house life with its debates, news-sheets, clubs of common interests (even the common interests of oddities) and indeed its whole routine… We observe street scenes, commercial houses, moneyed and trading interests, Churches great and small, the ships and traffic of the Thames, fashions and fashionable affectations, and beyond the town, the country with its sports, superstitions, and the comedy of its old- fashioned social life." Thus, The

Spectator covered everything necessary to a proper social education, from what kind of hats ladies should wear to how to appreciate Milton, indeed it presented a faithful and well composed portrait of the age. The vivid reflections of London and the country life not only serve as a feast of delight for the readers, but it also offers an unpretentious image of the eighteenth century English society.

Addison and Steele had clear moral intentions behind the writing of the essays for the Spectator. They aimed at social reformation, an improvement in the manners and behaviour of the people of their age and the removal of the rampant ignorance. In the essay The Aim of the Spectator, Addison sets put the objectives of the Spectator papers clearly. These were, firstly, to provide the readers with as much of reading material as possible which would help to dispel the rampant ignorance and promote toleration, restraint and moderation, harmony and better understanding of their situation. Secondly, the aim of the Spectator was to give instruction in a pleasant manner. It was intended to keep up this instruction constantly so that the mind was not allowed to remain fallow. Constant moral teaching would dissipate folly and prevent ignorance from taking roots in the mind. The aim was obviously moral---it was the

intention of the writer to criticise the follies and vices of the age so as to improve the mind and manners of the contemporary society.

Thirdly, closely connected with the aim of teaching and instruction, Addison intended to moralise in a witty manner, and amuse or divert in a moral tone. In other words, he would enliven morality with wit and temper wit with morality'. He would preach against the vices of the age while, at the same time, he would amuse and divert the readers.

Further, the Spectator would try to bring the musty knowledge lying in the libraries and closets of the scholars out to the common. Addison would bring the philosophy out to the tea tables and the clubs and coffee houses. He aimed at making the reader more self-aware, and more knowledgeable. He would also endeavour to provide enough sound information and matter for shallow minds so that they might be able to talk in a rational and intelligent manner. There would also be matter to entertain as well as instruct the "fair sex'. This brings out an important aim of the Spectator papers---to improve the females of the society with respect to their status as well as their intellectual condition.

The moral intention of Addison is clear. He intended to achieve his objective not through invective and fanatical ranting, but through the device of satire, humorous satire, specifically. He would 'laugh' the society out of its follies and vices. He would satirise the follies, hold up the vices as absurdities, so that the readers would see their ridiculous aspect and refrain from indulging in them. In the essay The Scope of Satire, Addison outlines the area of his satire and its range, as well as method. He would use all vices and follies as the target of his satire irrespective of where or in which class of people he found it. Indeed, he would attack it all the more if the vice was found in the higher and more prominent sections of society. He would expose to ridicule all extravagances, unreasonable conduct of folly. But, he says, he would make it a restrictive point not to attack individuals. He would only attack the general, the multitudes, and never a particular person. He would not draw a faulty character which would not fit at least a thousand people. Whatever he wrote, would be written in a spirit of benevolence and love of mankind. He would, further, attack the vice without hurting the person. This spirit of benevolence is an important aspect of Addison's satire. He keeps this promise of general satire all through the essays.

In the essay *The Aim of Spectator* itself, we see the aims of the Spectator being realised. Addison attacks the 'blanks of society' -- those people who are empty headed and shallow minded and who have to look to others for a topic of conversation---and tells them to read his paper so that they could get some information which would help them to converse intelligently. There is pungent wit in the phase 'blanks of society' but the irony and ridicule is aimed at a class of men as a whole. No one particular is mentioned or hurt in the process. At the same time the point could not be missed by the readers. Again, the description of the 'important' activities of the females is witty and ironical. But the satire is directed at the class in general. Also it is hitting out at the vice without hurting the person.

1.2.2 FEMALE ORATORS

AN INTRODUCTION

Female Orators is another example of the supreme and delectable mixture of humour and moralising that Addison is capable of. The irony is admirable; the essay is a string of ironical remarks. The purpose of the essay is obviously to teach women not to be garrulous and malicious gossips. He wants that women should stop this empty-headedtalk and develop more intelligent attitudes.

SUMMARY

Addison says that women are better orators than men and have better speaking skills. They fit best in the job of teachers in universities as they can explain everything in detail and in different ways. Because of their talking and arguing skills they can easily win in arguments in courts so it is better for them if they employ themselves as lawyers in courts.

Addison classifies female orators in four different types. The first type of female orators consists those who are good at rousing the passion of men so that they may be excited for grander actions. The second type of female speakers is censorious in nature. Such type of females is apt at scolding or blaming others.

The third type is called gossips. Such type of female orators can describe in detail without taking a breath different happenings going around her like christenings, different types of head dresses, every type of dish of meat that is served in their neighbourhood. Coquettes are fourth type of female speakers. Such type of woman has quarrels and false obligations to all the men she knows and sighs when not sad and laughs when she is not merry. Her only purpose is to give herself an opportunity of catching other's attention.

Addison sarcastically says that a woman's tongue never stops and it finds rest only when the woman is asleep. He finally says that such traits are also visible in some men.

CRITICAL ANALYSIS

Addison begins this essay by telling us that we are told by some ancient authors

that Socrates was instructed in eloquence by a woman, whose name, if I'm not mistaken was Aspasia. Addison observes that the art of speaking suits women the best. He thinks that the educational institutions like colleges and universities will do well if 'she-professors', are appointed to teach. He says that there are many men speakers who can talk on any topic for hours but the women speakers can talk for hours without any topic. So females should be honoured for their art of elocution. Addison says that he has known a woman speak for a very long time about the edging of a petticoat without preparation and then chide her servant for breaking a china cup in allthe figures of rhetoric. He further says that he believes if women were employed as lawyers in the court they would take the art of discussion and pleading to greater heights. If anyone doubts this, then he can himself observe this by making himself a witness to the debates which frequently happen among the British fisherwomen.

Addison then goes on to recount different types of female orators. The first kind of female orators are those who like Socrates are expert in stirring up the passions of men and in this art the wife of Socrates excelled him. The second kind of female orators are those who deal in invectives, and who are commonly known by the name of censorious. The imagination and elocution of this set of speakers is wonderful. With what a fluency of invention and copiousness of expression, will they enlarge upon every little slip in the behaviour of another. With how many different circumstances and with what variety of phrases will they tell over the same story! I have known an old lady make an unhappy marriage the subject of a month's conversation. She blamed the bride in one place; pitied her in another; laughed at her in a third; wondered at her in fourth; was angry with her in a fifth; and in short, wore out a pair of coach horses in expressing her concern for her. At length, after having

quite exhausted the subject on this side, she made a visit to the new-married pair, praised the wife for the prudent choice she had made, told her the unreasonable reflections which some malicious people had cast upon her and desired that they might be better acquainted. The censure and approbation of this kind of women are therefore only be considered as helps to discourse.

The next kind of women speakers is called Gossip. In this regard Addison gives an example of Mrs. Fiddle Faddle who is a perfect example of this kind. She

can describe in detail without taking a breath different happenings going around her like christenings, different types of head dresses, every type of dish of meat that is served in her neighbourhood and the wit of her little boy who has not yet learnt how to speak. The fourth kind of Female orators is called Coquette. These are such types of women as can hate and love in the same breath. This kind of women is uneasy in all kinds of weather and in all parts of the room. Such type of woman has quarrels and false obligations to all the men she knows and sighs when not sad and laughs when she is not merry. Her only purpose is to give herself an opportunity of stirring a limb, or varying a feature, or glancing her eyes or playing with her fan. Addison asserts that these kinds of traits are also found in some men.

The wit and humour of the essay is clear and undeniable. But wit and humour are used in the cause of social reform. There is the moral and instructive purpose behind the essay which comes to be slated in the concluding lines of the essay, the object of ridiculing the female 'orators' was to induce the female sex to keep their tongues "tuned by good nature, truth, discretion, and sincerity", and to discard malicious gossip and empty talk. Here too, there is no personal satire intended to hurt. The class and vice is attacked in general.

1.2.3 SIR ROGER AT CHURCH

INTRODUCTION

The essay, *Sir Roger at Church*, was first published in "The Spectator" on 9th July, 1711 AD wherein the author told us about the importance of Sunday for the villagers and Sir Roger acted on the Sundays as a churchman. The Sundays, the author surmised, should be observed absolutely as a holiday by the people, wherever they be. For the villagers, however, the Sundays have greater values because if observed properly, it is the best method for making one courteous and cultured. Not only for the

villagers, it is rather the best method for all the people of the world and of all nations. The Christians and the English people observe the Sunday as essentially

a holiday.

In issue 2, Mr. Spectator introduces Sir Roger, a baronet "of ancient descent," who represents the landed gentry that had formerly dominated English society. His name was taken from a well-known country dance of England and Scotland, and Mr. Spectator reports that he is a great-grandson of the dance's inventor. An eccentric person, "very singular in his behaviour," he is a good-natured and often gullible man, and he is said to be "more beloved than esteemed." Over the years, his status had declined, and he exhibits anachronistic Tory political positions, adherence to social courtesies, and fashion sense.

Sir Roger appeared in more than thirty of the 555 issues of The Spectator published in 1711–1712 and 1714. Addison wrote twenty-three of the Sir Roger papers, and Eustace Budgell contributed three more. The character is more fully developed in the nine essays by Steele. In particular, Sir Roger is featured in numbers 106–131 from June and July 1711, and his death was reported in Issue 517 in 1712.

Sir Roger is a lifelong bachelor, because he suffers from disappointment in love. His romantic history is featured in issues 113 and 118. Since age twenty-three, when he fell in love at first sight, he has adored a beautiful, wealthy, and "perverse widow." Although he knows his suit is hopeless, he continues to regard her as angelic and perfect, and he explains to Mr. Spectator that love helps him feel young.

SUMMARY

Sundays in the countryside are special occasions and the Spectator considers them of great value. On Sundays the country folk are dressed in their best and putting on a cheerful front. Sunday, says Addison, ceases the rust of the whole week. It not only refreshes the notions of religion in minds of the villagers but also makes them all come forth at best because each wants to appear good and become popular and distinguish himself. For the villagers, however, the Sundays have greater valuesbecause if observed properly, it is the best method for making one courteous and cultured.

Sir Roger took great interest in the village church and also saw to it that his tenants attended church regularly on Sundays. He had got the church decorated with quotations from the Bible which he selected himself. He had presented

the church a new pulpit cloth. He had also got the communion table enclosed in a railing. He had gifted parishioners with a common prayer book and hassock to kneel on in church to encourage them to attend church regularly. Further he has got a travelling musician to come and instruct the parishioners to sing the Psalms in the right tune, as a result of which, they prided themselves upon the fact that they sang much better than the congregation of any other village church.

Sir Roger is very careful regarding church affairs. He allowed no one to sleep in the church except himself. If he felt asleep during the sermon, on waking up he would look around and if he found anyone dozing off he would immediately wake up that person or send his servants to wake him up. Many of his oddities came out in the church. He would still be singing a verse long after it had been sung by the rest of congregation. If he liked a particular prayer, he would say 'amen' a number of times at the end of the prayer. Often when the rest of the congregation was kneeling, he would stand to count the number of people present to note anyone's absence. The parishioners were too simple to find out anything ridiculous in the behaviour of the knight.

Sir Roger and his chaplain had a perfect understanding between each other and there was an amicable relationship between them. This was all the more remarkable because in the very next village this cordial relation Chaplain and the Squire was absent. There the two were all the time indulging in some dispute. The parson seemed to preach at the squire who stayed away from church. The parishioners were encouraged not to pay their dues to the upkeep of the clergyman and they became quite shock about attending church. The villagers were usually simple and generally equated richness with good sense and wisdom. They followed the squire's viewpoint. The kind of discord led to eroding of faith in the commoners.

CRITICAL ANALYSIS

Joseph Addison, the great English essayist in his remarkable piece of work, Sir Roger at Church laid greater stress to the importance of Sunday as a holiday, especially in the villages. He told us that in his opinion the Sunday should be a holy day for all the people of the world. In the above lines the essayist told us the special importance of Sunday to the villagers of England. The Sunday practically

removed the dirt from the minds and thoughts of villagers that they pile up throughout the week's hard labour and toil. They have to work hard for the remaining six days of the week to earn their bare subsistence and always have to look for worldly care and self-interest. This makes them selfish and rough in their manners.

On each Sunday the villagers go to the church and hear the sermons of the clergyman in which they are given good advices about their duties and responsibilities towards their own family, their society, towards the religion, church and God. All these are good advices and since the villagers have no other diversion or amusement these advices speak good on them. Their coating of selfish, narrow mindedness is brushed off with clear ideas and they brighten their minds with fresh ideas of religion and responsibilities. It's a kind of rebirth for them. Moreover, on Sunday both men and women appear in their most pleasant form in the church. They wear their best dress to show them good looking and dignified. Being present in the church they try to show all their best qualities and discussing on many things and topics try to show them will acquainted with everything and also try to make themselves important in the eyes of their fellow villagers. Thus, the Sunday sermons practically refresh the minds of the villagers. They become courteous and cultured.

In his essay *Sir Roger at Church*, Joseph Addison, the essayist told as about his belief that Sunday, as holiday, is a blessing for the villagers. This is the day when the villagers go to the church and hear the sermon of the clergyman which speaks them about their duties towards their families, society, religion and God. They hear it patiently and giving up their selfishness and rough manner clean themselves with civilized and cultured manners. The Sunday church is important and significant to the villagers for another reason too. This is the day when all the villagers meet each other in the church compound. They put on their best dresses to make them look beautiful and smart. Both men and women appear fresh and jubilant. They talk on different topics and subjects and try to appear before others as an important great man. Addison, the author, compared a village Sunday church compound with that of the London Royal Exchange. The villagers show their greatness or importance to the fellow villagers by talking about impersonal matters. The matters they discuss generally are related to the politics to the whole ecclesiastical division. They discuss on the subjects not on their own merit,

neither on their own knowledge. Rather they discuss about them either after hearing the sermon delivered by the priest or before hearing it. If they talk before hearing the sermon they stop talking when the bell rung to call them inside the church to hear the sermon of the priest.

Joseph, Addison depicted Sir Roger-de-Coverley, in his essay *Sir Roger at Church*, asa fine churchman Sir Roger was a religious man and never tolerated any indiscipline in the church. If ever he found any one disturbing the congregation in the church, he warned him instantly. In one such occasion, he even warned and scolded John Matthews, a villager, and an idle fellow, who was knocking his hills together to amuse himself but disturbing others during prayer time. Sir Roger warned him to behave properly. This incident shows one of the peculiarities of Sir Roger's behaviour. He had many other peculiarities as well. His friends knew about the peculiarities of his behaviour. But they do not think much on it because they knew that Sir Roger possessed many good qualities and good common senses as well. So they do not consider the peculiarities as his defects. Rather they believed that these peculiarities, on the other hand, have acted as foil that sharpened and brightened manyof his good qualities and senses.

In this essay, the author essayist, Joseph Addison told us how much Sir Roger was interested to see the church functioning properly. He adopted different methods to attract the people, especially the children and young man to the religion and church. For this on many occasions he tested the children's knowledge on Bible and the boy who could satisfy him usually received a Bible from him Sometimes he also gave a slice of roasted pig along with the Bible to the boy's mother to give them encouragement. In order to make the clerk of the church discharge his duties more efficiently and properly he had increased his salary by five pounds a year. It encouraged the young clerk no doubt, and by encouraging him Sir Roger practically encouraged the whole younger generation of his tenants. He wanted these young men to join the church service. Since the present working clerk was getting old and would not be able to work long, Sir Roger assured his young tenants that one of them would surely be appointed in his place. Yet he placed one condition that such appointment would be made only on the basis of merit and the post would be given to a really deserving candidate.

Joseph Addison drew a vivid pen-picture of the rift that was very common in the

villages between the landlord and the parson of the church. Sir Roger himself was a landlord, yet his relation with his parson was very cordial. But in the village next to Sir Roger's village, the relation between the squire and parson was so strained that they were almost at daggers drawn to each other. Their quarrel never come to an end: But this type of quarrel between the landlord and the priests were so common feature

in the country side of England that it virtually had a very bad effect on the common people of the area. These common people respect both the rich man, the landlord, for his money and wealth, as well as the priest for his depth of knowledge which they hear with respect and awe when he delivers his sermons. They can hardly distinguish between a rich man and a learned man. In the event of such unwanted conflict going on before their eyes, the common men will never respect the priest, neither will hear his sermons attentively or attach any importance to it. They believe only the rich men and there are many rich men who earn more than five hundred pounds a year. These people do not believe the sermons of the priests and neither the common people will care to believe it in consequence.

1.3 FURTHER MAIN BODY OF THE TEXT

A BRIEF ABOUT RICHARD STEELE

Richard Steele, pseudonym Isaac Bickerstaff, (born 1672, Dublin, Ire.—died Sept. 1, 1729, Carmarthen, Carmarthenshire, Wales), English essayist, dramatist, journalist, and politician, best known as principal author (with Joseph Addison) of the periodicals *The Tatler* and *The Spectator*.

Steele's father, an ailing and somewhat ineffectual attorney, died when the son was about five, and the boy was taken under the protection of his uncle Henry Gascoigne, confidential secretary to the Duke of Ormond, to whose bounty, as Steele later wrote, he owed "a liberal education." He was sent to study in England at Charterhouse in 1684 and to Christ Church, Oxford, in 1689. At Charterhouse he met Joseph Addison, and thus began one of the most famous and fruitful of all literary friendships, which lasted until disagreements (mainly political) brought about a cooling and a final estrangement shortly before Addison's death in 1719. Steele moved to Merton College in 1691 but, caught

up with the excitement of King William's campaigns against the French, left in 1692 without taking a degree to join the army. He was commissioned in 1697 and promoted to captain in 1699, but, lacking the money and connections necessary for substantial advancement, he left the army in 1705.

Meanwhile, he had embarked on a second career, as a writer. Perhaps partly because he gravely wounded a fellow officer in a duel in 1700 (an incident that inspired a

lifelong detestation of duelling), partly because of sincere feelings of disgust at the "irregularity" of army life and his own dissipated existence, he published in 1701a moralistic tract, "The Christian Hero," of which 10 editions were sold in his lifetime. This tract led to Steele's being accused of hypocrisy and mocked for the contrast between his austere precepts and his genially convivial practice. For many of his contemporaries, however, its polite tone served as evidence of a significant cultural change from the Restoration (most notably, it advocated respectful behaviour toward women). The tract's moralistic tenor would be echoed in Steele's plays. In the same year (1701) Steele wrote his first comedy, The Funeral. Performed at Drury Lane "with more than expected success," this play made his reputation and helped to bring him to the notice of King William and the Whig leaders. Late in 1703 he followed this with his only stage failure, The Lying Lover, which ran for only six nights, being, as Steele said, "damned for its piety." Sententious and ill-constructed, with much moralizing, it is nevertheless of some historical importance as one of the first sentimental comedies.

A third play, The Tender Husband, with which Addison helped him (1705), had some success, but Steele continued to search for advancement and for money. In the next few years he secured various minor appointments, and in 1705, apparently actuated bymercenary motives, he married a widow, Margaret Stretch, who owned considerable property in Barbados. Almost immediately the estate was entangled in his debts (he lost two actions for debt, with damages, in 1706), but, when, late in 1706, Margaret conveniently died, she left her husband with a substantial income. Steele's second marriage, contracted within a year of Margaret's death, was to Mary Scurlock, who was completely adored by Steele, however much he might at times neglect her. His hundreds of letters and notes to

her (she is often addressed as “Dear Prue”) provide a vivid revelation of his personality during the 11 years of their marriage. Having borne him four children (of whom only the eldest, Elizabeth, long survived Richard), she died, during pregnancy, in 1718.

Steele’s most important appointment in the early part of Queen Anne’s reign was that of gazetteer—writer of The London Gazette, the official government journal. Although this reinforced his connection with the Whig leaders, it gave little scope for his artistic talents, and, on April 12, 1709, he secured his place in literary history by launching the thrice-weekly essay periodical The Tatler. Writing under the name (already made famous by the satirist Jonathan Swift) of Isaac Bickerstaff, Steele

created the mixture of entertainment and instruction in manners and morals that wasto be perfected in The Spectator. “The general purpose of the whole,” wrote Steele, “has been to recommend truth, innocence, honour, and virtue, as the chief ornaments of life”; and here, as in the later periodical, can be seen his strong ethical bent, his attachment to the simple virtues of friendship, frankness, and benevolence, his seriousness of approach tempered by the colloquial ease and lightness of his style.

Addison contributed some 46 papers and collaborated in several others, but the great bulk of the 271 issues were by Steele himself, and, apart from bringing him fame, it brought a measure of prosperity. The exact cause of The Tatler’s demise is uncertain, but probably the reasons were mainly political: in 1710 power had shifted to the Tories and Steele, a Whig, had lost his gazetteer ship and had come near to losing his post of commissioner of stamps. The Tatler had contained a good deal of political innuendo, some of it aimed at Robert Harley, the Tory leader, himself, and Harley may well have put pressure on Steele to discontinue the paper.

The Tatler’s greater successor, first appearing on March 1, 1711, was avowedly non- political and was enormously successful. The Spectator was a joint venture; Steele’s was probably the more original journalistic flair, and he evolved many of the most celebrated ideas and characters (such as Sir Roger de Coverley), although later Addison tended to develop them in his own way. Steele’s attractive, often casual style formed a perfect foil for Addison’s more measured,

polished, and erudite writing. Of the 555 daily numbers, Steele contributed 251 (though about two-thirds made up fromcorrespondents' letters).

Of Steele's many later ventures into periodical journalism, some, such as The Englishman, were mainly politically partisan. The Guardian (to which Addison contributed substantially) contains some of his most distinguished work, and The Lover comprises 40 of his most attractive essays. Other, short-lived, periodicals, such as The Reader, Town-Talk, and The Plebeian, contain matter of considerable political importance. Steele became, indeed, the chief journalist of the Whigs in opposition (1710–14), his writings being marked by an unusual degree of principle and integrity. His last extended literary work was The Theatre, a biweekly periodical.

Steele's political writings had stirred up enough storms to make his career far from smooth. He resigned as commissioner of stamps in 1713 and was elected to Parliament, but, as a consequence of his anti-Tory pamphlets "The Importance of Dunkirk" and "The Crisis" (advocating the Hanoverian succession), he was expelled

from the House of Commons for "seditious writings." Calmer weather, however, and rewards followed on George I's accession: Steele was appointed to the congenial and fairly lucrative post of governor of Drury Lane Theatre in 1714, knighted in 1715, andre-elected to Parliament in the same year.

Steele's health was gradually undermined by his cheerful intemperance, and he was long plagued by gout. Nevertheless, he busied himself conscientiously with parliamentary duties and, more erratically, with his part in the management of Drury Lane. One of his main contributions to that theatre's prosperity was his last and most successful comedy, The Conscious Lovers (1722)—one of the most popular plays of the century and perhaps the best example of English sentimental comedy.

In 1724 Steele retired to his late wife's estate in Wales and began to settle his debts. His closing years were quiet, but his health continued to deteriorate.

Both as man and writer Steele is one of the most attractive figures of his time, much of his writing—easy, rapid, slipshod, but deeply sincere—reflecting his personality. "There appears in his natural temper," wrote his contemporary, the philosopher George Berkeley, "something very generous and

a great benevolence to mankind." An emotional, impetuous, good-natured, and idealistic man, he always found it easier to get money than to keep it, and his career can be seen as in part shaped by the constant need to keep his head above the waters of debt.

1.3.1 THE SPECTATOR'S CLUB

INTRODUCTION

"The Spectator" came into being in March 1711 and it captured the minds of a large number of readers in England including the Queen. In this periodical Addison and Steele created a group of characters in its pages which were clubbed. The essay The Spectator's club was written by Steele, who describes the members of the Spectator club in this essay.

SUMMARY

In this essay Steele describes the members of the Spectator Club. The first and foremost member of the club is Sir Roger De Coverley, who is a squire of ancient descent. He remains a bachelor because he had been rejected by a young widow who he had sought to marry, when he was young. He is fifty-six-year-old and in his youth he was dashingly fashionable man. He is justice of the quorum. We have in the club a lawyer, a merchant, a captain and a young looking Will Honeycomb who is actuallyan old fellow. The club is, thus, the English society of the day in miniature though there is no representative of the lower class. Sir Roger may be slightly eccentric but not silly. In the essay Steele has created a thin sketch of characters who were later picked up by Addison who gave them a definite shape.

CRITICAL ANALYSIS

In this paper Steele gives an account of the six gentlemen who, along with Mr. Spectator, are members of the Spectator Club. These gentlemen are: i. Sir Roger de Coverley: He is a good natured, jolly country baronet who was once very particular about elegant dress and sophisticated manners. However, after his

unsuccessful love- affair with a widow, he has given up attending to his dress and polite pursuits. ii. A member of the Inner Temple: His name is not mentioned. Though his profession is law, he does not much attend to legal studies. Rather, he gives full attention to theatre and literature. iii. Sir Andrew Freeport: He is a prosperous merchant and is a champion of free trade and commerce. iv. Captain Sentry: He is an ex-serviceman. He is modest and self-critical. v. Will Honeycomb: He is an old man-about-town and a lady-killer. He is also a recognized authority on fashions and fads of the town. vi. An unnamed clergyman: He enjoys but poor health. He is a great authority on divinity.

The Spectator (Steele) in this paper gives thumbnail sketches of the six members of the Club. The first of them is a well-known country baronet. He has some oddities anddoes not follow the rest of the world in some particulars. He is fifty-six but still a bachelor. It is said that as a young man he fell in love with an obstinate widow who broke his heart. From then onwards he gave up his fashionable pursuits and elegant manner of dressing up and is sticking ever since to very old fashioned clothes. He is loved by everyone and is very free with his servants. Sometimes he acts as a justice ofthe quorum. He is naturally jovial and a lover of all mankind. The next member of the Club is also a bachelor. He is a member of the Inner Temple. His profession is law, but his interests lie elsewhere. He is fond of literature and drama. He is honest, intelligent and industrious. His father wants to see him as a lawyer. In literature he is a very discriminating critic and allows merit to only a few writers. He is perfectly conversant with ancient life and manners and assesses modern life and manners by comparing them with old. He is a regular play-goer, so much so that it seems as if seeing plays were his real "business". All the actors do their best to please him and cannot give slipshod performance when he is around because they know that no flaw will go unnoticed by him.

The third is Sir Andrew Freeport—an eminent merchant of London. He is very well- experienced, industrious and has strong common sense about him. He goes on repeating incessantly what he calls a "joke". According to him England can dominate other countries by trade, not by war. He is all support for expansion of trade and industry. He is very prosperous and the trade-ships owned by him (singly or in partnership with others) ply in all directions of the world. The fourth

is Captain Sentry who is very courageous but very modest. Indeed, it is on account of his modesty that he was obliged to renounce his career in the army. In the army a man cannot make headway unless he tries to catch the attention of his superiors by exhibition of his merits. But being very modest, Captain Sentry could not do so and he saw less deserving men being promoted in preference to him. Hence he resigned captainship. However, he is not bitter at his misfortune and gives all the blame to himself for his modesty. Financially, he is not ill disposed. He has a small estate of his own and is thenext heir to Sir Roger.

The fifth is an old swashbuckler, an authority on women and sartorial fashions. In spite of his age he looks young and healthy. He remembers the history and genesis of every new and old fashion. He has many love affairs to his credit. His jolly and unreserved conversation enlivens the atmosphere of the Club. Towards the end Will Honeycomb, in a Spectator Paper, is shown as a married to a country belle and thereafter leading a subdued and reformed life. Lastly, there is an unnamed clergyman who is but a casual visitor to the Club. He is very religious, learned and philosophic. But because his health is very poor, he does not act in professional capacity. However, he does advise other clergymen regarding matters connected with their work. Whenever he observes that the other members of the Club are in a mood to listen to him talk about divine matters, he obliges them duly. Steele in his brief portrayal of the six characters in this paper may also have been indebted to the seventeenth century character writers—notably Hall, Stephen, Earle and Overbury. These writers chose some real characters from life and word-painted them briefly. Mostly they concentrated on representative rather than individual traits of their

"modes". On the whole, their performance falls below excellence. Their characters are generally wooden and lack flexibility and liveliness. It is so probably because they modeled their performance rather too slavishly on the precedent set by Theophrastus, the first Greek character-writer. On the other hand, on account of his disregard of slavish imitation and his observation, experience, insight, humanity and uncanny mastery of detail, Steele's characters are very life-like. They are not gowns or walking sticks, but men, alive and kicking.

1.3.2 THE COVERLEY HOUSEHOLD

INTRODUCTION

The essays in The Sir Roger de Coverley Papers were previously published in The Spectator, the eighteenth-century paper created and edited by Joseph Addison and Richard Steele. This paper included notices about members of the fictional Spectator Club, of which Sir Roger was a beloved member. While Sir Roger primarily resides at his country estate in Worcestershire, he keeps a London flat and, in four issues, visits the city. In contrast, most other regular characters are based in London and sometimes visit Sir Roger at his country estate in Worcestershire. Prominent among them is Mr. Spectator, a mainstay of the paper; beginning with issue 106, he writes letters about his month-long experience as the baronet's guest. Along with praising the simple country life compared to the hectic urban pace, he introduces readers to Sir Roger's social circle.

SUMMARY

Mr. Spectator receives a decent reception at Sir Roger's house where the manner of attendance by the servants of the household, undisturbed freedom, and quiet strengthen his opinion that the general corruption of manners in servants is due to the bad conduct of masters. The servants run away when they see their master coming but here in Sir Roger's house, on the contrary, they industriously place themselves in his way without calling. This is because of the human nature of the man of the house. Sir Roger knows well how to run and enjoy a great estate with economy This makes his own mind untroubled, and consequently he does not give inconsistent orders to those about him. Mr. Spectator says that a man who preserves a respect founded on his benevolence to his dependents lives rather like a prince than a master in his family and his orders are received as favours, rather than duties. Sir roger never rewards his servants with worn out clothes as is the general practice in other households. Instead he gives them new clothes. He wants to give them the best reward which is to free them from being servants, and establish them in a livelihood by giving them a little settlement in his own estate. The greatest part of Sir Roger's estate is tenanted by persons who

have served himself or his ancestors. His ex-servants welcome him warmly at his arrival. This manumission and placing them in a way of livelihood will make their successor be as diligent, as humble, and as ready as they were. Sir Roger's kindness extends to their children's children. Mr. Spectator sees a portraiture of two young men standing in a river, the one naked, the other in a livery. We are told that the person who is supported by the other seems half dead. Sir Roger tells MR. Spectator about this portrait that once he was saved from drowning by a servant and after that incident he had decided the make his dependents independent.

CRITICAL ANALYSIS

This essay is a description of Sir Roger's house with reference to ideal master servant relationship prevailing there. With concrete examples, Steele indicates the boundless nature of Sir Roger's generosity to his dependents who were his servants. The best thing that a master can do is to set his servants free and establish them in an independent profession and Roger believes and acts upon this principle. There is some sort of sentimental relationship between Sir Roger and his servants all of whom try to please their master as best as they can. These servants present themselves before their master even if they are not called.

On inside the kindness of Sir Roger does not stop only at his servants but extends to their family members. He believes that this practice serves as emulation for other house servants too. The ill manner of the servants is mostly due to the master's behaviour and it is mostly the masters themselves who are to be blamed. If the master is generous then the servants also become generous and they become sincere and obedient as Sir Roger himself is. Mr. Spectator is sure that for the corruption of servants their Masters are to be blamed. At Roger's household every servant seems happy and satisfied. This is something contrary to the usual practices of servants in households of that time in English society. Sir Roger's servants attend to him without asking.

Sir Rodger is always cheerful on account of his economic management of his estate as he has no financial worries. Consequently, he is not harsh on any servant. The servants willingly present themselves in his way to do any work assigned to them cheerfully. They treat the orders of Sir Roger as a coveted

privilege rather than an unpleasant duty. Sir Roger lives like a prince and not like a master. Unlike other Masters he does not donate his discarded and worn out clothes to his servants. He ridicules such masters especially the ladies who practice such a kind of munificence. His nature is much above these petty practices.

On account of his wise frugality Sir Roger is in a position to extend a much higher degree of generosity to his servants and this generosity consists in making his dependents independent. He feels that the greatest reward that he can give to any servant is to free him from the necessity of being a servant. Consequently, he tries his best to establish his servants into independent business and give them money enough to start their own business.

Mr. Spectator spotted many servants of Sir Roger who are independent Businessman now and visit Sir Roger frequently. These ex-servants set an example and teach the present servants to do their best to serve Sir Roger so as to be deemed worthy of the reward of generosity. Mr. Spectator says that history is full of servants who went to help their masters in their dire distress. The baronet's Charity extends on generationof those who serve him. In Sir Roger's gallery there is a portrait of an old servant holding fainted young sir Roger when he was saved from drowning by the servant in a river. After this incident Sir Roger decides to set his servants free so that they may be established in an independent livelihood by bestowing upon them some property which they are still holding now.

In the essay, Sir Roger is characterized in the context of his relations with his social inferiors, either in the private domain of his home or in the public domain of the parish church, which gives the reader an insight into the customary beliefs and practices that defined power relations between the aristocracy and the landless folk. The almost competitive zeal with which Sir Roger's servants perform their duties towards their master in 'The Coverley Household' is indicative of the degree to whichtheir individual and social worth depends on the favour they receive from him. While the narrator concedes that fortune is often the only factor that distinguishes a master from his servants, he also reinforces the belief that it is the duty of the rich to set an example for their servants in matters of social conduct.

Mr. Spectator's appreciation of Sir Roger's frugal management of his household

and of his cordial generosity towards his servants reveals Steele's essential conservatism, as he highlights the merits of a social structure in which the markers of class difference are clearly maintained. Thus, at the very outset, Mr. Spectator refers rather despairingly to "the general corruption of manners in servants", which he then proceeds to contrast with the exemplary case of Sir Roger's country house.

The implied contrast here is between the changes in the social fabric the narrator witnesses in the city and the preservation of the traditional ways of communal life that he observes in the country. Though he approves of Sir Roger's promotion of several of his servants to tenancy, Mr. Spectator still emphasizes how this "benevolence" ensures the continued loyalty of the servants to their master: This manumission and placing them in a way of livelihood, I look upon as only what is due to a good servant, which encouragement will make his successor be as diligent, as humble, and as ready as he was. There is something wonderful in the narrowness of those minds which can be pleased, and be barren of bounty to those who please them. Thus, while Steele admires Sir Roger for his willingness to let his servants move up the social ladder, he seems more impressed with the way in which such upward social mobility leaves the fundamental class structure of the village intact. In fact, the harmonious environment that the narrator enjoys so greatly in Sir Roger's household and his village results from the common allegiance that its members feel towards the landlord.

The fact that Sir Roger enjoys the loyalty of his dependents, some of whom belong to a long line of servants employed in the house for generations and others who owe their living as tenants to his financial support, firmly establishes him at the centre of social power. The "silly sense of equality" between master and servant that the narrator detects and condemns in other households is kept at bay in Sir Roger's estate precisely through the squire's performance of his duties as the leader of the village community.

1.4 CHECK YOUR PROGRESS

- Discuss Addison as an essayist.
- Discuss Steele as an essayist.
- Social Commentary in the Essays of Addison and Steele.

1.5 SUMMARY

1.6 KEY WORDS

- Prolific: Producing works in abundance
- Lexicographer: One who writes a dictionary
- Pantheon: A temple dedicated to all the gods
- Folly: Mistake
- Unambiguous: Clear
- Equipage: Equipment
- Orator: Speaker
- Censorious: Addicted to scolding
- Gossip: Light talk
- Coquette: A woman who flirts
- Socrates: A Greek philosopher
- Elocution: Art of public speaking
- Invective: A severe scolding
- Malicious: Harmful
- Surmise: Guess
- Eccentric: Whimsical
- Gullible: Deceptive
- Ana chronic: Not in correct date
- Tenant: One who pays rent to live in someone's house
- Hassock: Dense clump of vegetation

- Parishioners: People living under the area of a church
- Psalms: A book of Old Testament
- Sermons: Preaching
- Congregation: A gathering of people
- Chaplain: Church
- Squire: A title of office and courtesy
- Attorney: Lawyer
- Bounty: Generosity
- Convivial: Having elements of feast or entertainment
- Benevolence: Goodwill
- Partisan: An adherent to a party
- Intemperance: Lack of moderation
- Impetuous: Hasty
- Quorum: A bench of judges
- Clergy: Persons trained for religious service
- Emulation: An effort to excel someone
- Munificence: Generosity
- Frugality: The quality of being wise economically
- Allegiance: Loyalty
- Slipshod: Done poorly
- Equable: Calm
- Disdain: Hate
- Affectation: A false display
- Impulsive: Rash
- Satire: A fine art of calling names
- Idiosyncrasy: Mannerism
- Manumission: Release from slavery
- Acumen: Sharpness
- Impasse: A road with no exit

1.7 SELF ASSESSMENT TEST

1.8 ANSWERS TO CHECK YOUR PROGRESS

- Joseph Addison is one of the greatest English Essayists. His literary reputation rests upon the essays from The Spectator and The Tatler. As an essayist he earned a wide acclaim. He is regarded as one of the greatest masters of English prose and as one of the greatest prose stylists. Addison's prose style has been praised as a moderate style. It is never slipshod, obscure or unmelodious. He chooses the words carefully for their meaning and music. His style suits the subject matter. According to Dr. Johnson, "Addison's prose is the model of the middle style". It is pure without being scruple and exact without being elaborate. It is always equable and easy. There is no room for glowing words or pointed sentences in his prose. Thus, the prose of Addison is suitable for miscellaneous purpose. It is suitable for newspaper, political writing, history and biography. This style can be compared with the style of Swift and Defoe. Addison does not use Latin words or loosely constructed sentences. His sentences are simple, short and compact. In this way Addison's syntax was different from the Elizabethan way of writing. In the Elizabethan prose, the syntax was loose and complex. This prose was dull and monotonous. To keep the grace of prose was the aim of Addison. Thus, he made it simple and natural. Addison's syntax is rapid and spontaneous. He wrote with effortless ease. His essays have a quiet and sustained music which is the result of a consistently arranged syntax. Addison is not deliberately autobiographical. The sweetness of his temperament is reflected in the steady, fluent and tranquil flow of style. His prose bears the qualities of his temperament. In short, Addison taught the lesson of lucidity and precision. The humour reflected in Addison's writing is of a rare order. It is mildly ironical, tolerant and urbane. He believed that humour and satire are essential for self correction. Addison is popular as the sanest satirist and is essentially good-natured. Thus, there is no ferocity and savagery of any kind in the satire. His humour and satire were the product of his Catholic temperament. They are tinged with a generous and forgiving quality rather than tainted with personal malice. It is not a weapon to cause injury but is a means to cleanse the society of its follies. Addison's laughter is humane and is fullof pity for the subject. Addison disdained

personal satire. In the 23rd paper of The Spectator, he says that satire stabs a man's reputation. It gives an incurable wound if it is not tempered with virtue and humanity. Thus, wherever Addison found affectation,

he directed the rays of his comic spirit on it. In his hands satire and humour run so close that they almost blend with each other. Macaulay rightly says that the grace, nobleness and moral purity of Addison distinguishes him from Swift, Voltaire, and other masters of ridicule. Addison's art of characterization is conditioned by his wit and humour. It is visible in the character of Sir Rodger, who is his best attempt at character writing. The characters described in the spectator represent a class of society. The spectator is the central character. It is Addison himself who observes and interprets life around him. Thus, Addison becomes one of the fore runners of English novelists. Addison's use of metaphors is praiseworthy. He used it to impart clarity to his style. A good example of a simple metaphor from his writing is- "It is very unhappy for a man to be born in such stormy and tempestuous season". The charge of mediocrity has often been brought against Addison's prose. There may be some truth in such charge but Addison's significance in the history of English prose can neither be denied nor be underestimated. He saved it from the excess of his predecessors and imparted to it neatness, precision and lucidity. No doubt, he is a great essayists andone of the greatest makers of English prose style.

- Steele earned an everlasting renown as an essayist. His contribution to The Tatler and The Spectator is very significant. They are the epitome of periodical essay writing. He wrote with an aim to bring moral reforms by instructing order and decorum through his essays to the society. The Tatler and The Spectator became an effective medium in his hands. Steele worked Addison and established the essay as a very important form of literature. His essays appeared as the expression of the social life of the nation. Thus, he is known as a great social critic in the history of English literature. In his essays he beautifully satirized the vices of the society of his time. He exposed the false art of life. He pulled off the disguises of cunning vanity and affectations. He inculcated good morals among the people of his age. He recommended general simplicity in our dress, discourse and behaviour. He recommended truth, innocence, honour, and virtue as the chief

ornaments of life. He treated everything that was goingon in the town. As a social humourist he painted his whole age- the political and literary disputes, the fine gentlemen and ladies, the new books, the new plays etc. Thus, he is called the moral monitor of his age. Steel was more original and inventive. Without Addison, he framed the plan of The Tatler. He had initially outlined the character of Sir Rojer. It was he who suggested the idea of the Spectator and his club.

All the members of the spectator club were the product of Steele's creative imagination. They were drawn from the different stages of life, society and profession. They were all developed by Steele. Addison and Steele both wrote with a common aim to bring moral reforms, order and decorum in the society. Both share the same literary background but not the same temperament. Steele's essays have sincerity, frankness and genuine autobiographical touches. He brought to his work a wide experience of life, generous sympathies and a sunny humour. His genius was like his life- unequal, generous and impulsive. He was passionate and full of animal spirit. He had a vein of romanticism in him. He was impulsive and given to sensual pleasures. Addison, no doubt, was superior to Steel. He was a more consummate artist but some critics assert that Steele is not less worthy then Addison. In versatility and originality he is at least Addison's equal. Steele belongs to the great race of English humourists. He was influenced by Pope, Addison and others who laid stress on the value of humour. He uses humour in a very effective manner in his essays. His humour is broader and less restrained then Addison with a naive, pathetic touch about it which is reminiscent of Goldsmith. His pathos is more attractive and more humane. In Addison, the head is dominant, in Steele, the heart. Steele's appeal is emotional and Addison's intellectual. He is incapable of irony and lacks penetrations and power. The Hallmark of Steele's essays is his naturalness and spontaneity. He never tries to mystify his readers. He has a friendly and amiable tone. It produces a friendly relationship between the readers and the author. Steele's prose style is highly communicative. He wrote in a conventional style. He chose the language of a common man. And thus, he was able to popularize philosophy among common men. Steele chose words with great care. He was not verbose. According to Thackeray, "Steele's style was like

his life, full of faults and careless blunders." He remained free from any kind of pedantry. His language is never obscure or even complex. It is often lucid, powerful and straightforward. In this context he can be compared with Dickens, Thackeray, Lamb, Hazlitt, and Stevenson. If Addison excelled Steele in correctness, elegance and command of language, Steele surpassed him in passion, warmth, Forcefulness and frankness. Thus, Steele is one of the greatest essayists in the history of English literature. He is one of the forerunners of English novelist. His art of characterization is a valuable gift to English literature. The Periodical Essay and the Eighteenth Century Social life in and around eighteenth century London provided

much material for criticism and satirization; one great value of the literary periodicals is the full picture of the times that they give. The essayists concentrated on social conditions and customs in the city, which had a population at the time of about 600,000, and on the (usually) petty vices and idiosyncrasies of urban individuals. In the eighteenth century, there was still considerable difficulty in travel and communication for those who lived in the country, so the periodicals had for most of their "material" and audience the ladies and gentlemen of the metropolis. The daily life of these people was "sedentary and artificial to a degree hardly credible to modern readers." They seemed to have little to do besides dressing themselves and attending various amusements of the city; their interest in fashion and fashionable manners was excessive. The fascination of the upper classes with ornament—in speech, manners, and dress—was subject to increasing ridicule by the advocates of sense and moderation, and with good reason. Both men and women used a great amount of cosmetics, and were perfumed and powdered to the hilt. Dress of both sexes was characterized by frills and bright colours. The elaborate headpieces and enormous hats of the women paralleled the excesses in men's dress. This extravagance in style carried through all the dress of both sexes; the cost of clothing and accessories was high, and many of the gallants owed their tailors more than they could pay. Other favorite objects for satire and ridicule were the amusements, often in doubtful taste that Londoners were fond of, such as animal-baiting, cock-fights- "the eighteenth century loved such shows and cared very little for the cruelty involved"- boxing and wrestling matches and various 'rough sports' at fairs.

Gambling, on cards, horses, lotteries, cock fights, etc., was a vice to which all classes were partial. Card playing in particular was universally popular and was indulged in by many ladies and gentlemen almost to the exclusion of other interests (like work). The more serious vices— duelling, sexual immorality, and drinking—were not ignored by the periodical writers; the aim of the essayists was to correct these vices and to raise moral standards.

- In these essays, Addison and Steele paint a picture of everyday life in 18th century rural England, which would have had a certain appeal to the curiosity of their London readers. Both authors present a view of a small community in which class distinctions are maintained through the diligent performance of specific roles by the landed gentry as well as working class people and agricultural labourers. Thus, in both the essays,

  Sir Roger is characterized in the context of his relations with his social inferiors, either in the private domain of his home or in the public domain of the parish church, which gives the reader an insight into the customary beliefs and practices that defined power relations between the aristocracy and the landless folk. The almost competitive zeal with which Sir Roger's servants perform their duties towards their master in 'The Coverley Household' is indicative of the degree to which their individual and social worth depends on the favour they receive from him. While the narrator concedes that fortune is often the only factor that distinguishes a master from his servants, he also reinforces the belief that it is the duty of the rich to set an example for their servants in matters of social conduct. Mr. Spectator's appreciation of Sir Roger's frugal management of his household and of his cordial generosity towards his servants reveals Steele's essential conservatism, as he highlights the merits of a social structure in which the markers of class difference are clearly maintained. Thus, at the very outset, Mr. Spectator refers rather despairingly to "the general corruption of manners in servants", which he then proceeds to contrast with the exemplary case of Sir Roger's country house. The implied contrast here is between the changes in the social fabric the narrator witnesses in the city and the preservation of the traditional ways of communal life that he observes in the country. Though he approves of Sir Roger's promotion of several of his servants to tenancy, Mr.

Spectator still emphasizes how this “benevolence” ensures the continued loyalty of the servants to their master: This manumission and placing them in a way of livelihood, I look upon as only what is due to a good servant, which encouragement will make his successor be as diligent, as humble, and as ready as he was. There is something wonderful in the narrowness of those minds which can be pleased, and be barren of bounty to those who please them. Thus, while Steele admires Sir Roger for his willingness to let his servants move up the social ladder, he seems more impressed with the way in which such upward social mobility leaves the fundamental class structure of the village intact. In fact, the harmonious environment that the narrator enjoys so greatly in Sir Roger’s household and his village results from the common allegiance that its members feel towards the landlord. The fact that Sir Roger enjoys the loyalty of his dependents, some of whom belong to a long line of servants employed in the house for generations and others who owe their living as tenants to his financial support, firmly establishes him at the centre of social power. The “silly sense of equality” between master and servant that the narrator detects and condemns in other households is kept at bay in Sir Roger’s

estate precisely through the squire’s performance of his duties as the leader of the village community. Similarly, in ‘A Sunday at Sir Roger’s’, Mr. Spectator states that the rural society that Sir Roger lives in needs to be brought under the order of the church so that its members do not descend into uncivilized behaviour. Thus, the parishioners' role is to not only attend church but also to perform the civilizing labour of appearing in their best clothes, engaging in polite conversation with their neighbours, encouraging fellow parishioners and family members to attend church regularly (like Sir Roger) so as to lead by example. The church functions not only as areligious institution but also as a space within which the parishioners learn the rules ofproper social conduct and etiquette. By drawing a parallel between a city dweller at the stock exchange and a country fellow at the church, the narrator emphasizes the social significance of attending church in the lives of the villagers; the church serves –over and above its obvious religious function as a place of worship – as a secular, public space where the civic performance of belonging to a community is carried out by each individual parishioner. The narrator portrays Sir Roger's parishioners as a fairly disciplined

lot who are willing to be guided by their landlord, but who are not sophisticated enough to discern the peculiar contradictions between his own words and actions. Thus, when Sir Roger speaks up in the middle of a prayer, warning one of his parishioners not to disturb the congregation, his odd behaviour goes unremarked. Similarly, though the village community excels in singing psalms, they do not seem to mind the fact that the landlord himself occasionally draws out a song longer than the rest of the congregation. Such reverential acceptance of Sir Roger's amusing eccentricities by the villagers suggests that they lack the critical acumen – displayed so subtly by the narrator himself through his ironic observations – to question the landlord or even detect the humorous aspects of his conduct. In fact, the authority of the church is conflated here with that of Sir Roger, who, by example, instils the virtue of regular attendance despite the peculiarities of this attendance.By way of offering a contrast to the harmonious state of affairs in Sir Roger's parish, the narrator cites the instance of the neighbouring village, where an ongoing feud between the landlord and the parson has resulted in an impasse, with the former discouraging his tenants from attending church and the latter taking jibes at him during the weekly service. The ordinary villagers, the narrator observes, are unable to adhere to religious faith or social discipline, when their betters set such bad examples. The implied social message here is that figures of authority in the village, whether

they be respected for their wealth or their learning, ought to work in close cooperationin order that the common run of men and women follow the rules of proper conduct laid down for them by their superiors. The church is represented as a microcosm of the village community itself, where members/patrons can only contribute to its advancement and, more importantly, to the preservation of social order through a pledging or exerting of their best, most agreeable and acceptable “forms”.

1.9 SUGGESTED READING

Subject: English-Literature in English: Part-II	
Course Code: 202	**Author:**
Lesson No.: 02	**Vetter: Prof.(Dr.) Punam Miglani**
Robinson Crusoe: Daniel Defoe	

STRUCTURE

2.0 LEARNING OJECTIVES

The objectives of this lesson are to:

- Know the biographical facts about Denial Defoe.
- Critically study the novel Robinson Crusoe by Denial Defoe.
- be able to attempt university style questions on Robinson Crusoe.

2.1 AN INTRODUCTION TO DANIEL DEFOE

Daniel Defoe was born about 1660 in London to a poor, but hard-working butcher who was, in addition, a Dissenter from the Church of England. Because his father was a Dissenter, Daniel was unable to attend such traditional and prestigious schools as Oxford and

Cambridge; instead, he had to attend a Dissenting academy, where he studied science and the humanities, preparing to become a Presbyterian minister. It was not long, however, before he decided against the ministry and his life in the strict confines of a parish seemed stifling.

Daniel recognized his independent, ambitious nature and wanted to be a part of the rapidly growing business world of London. So, after a short apprenticeship, he decided to set up hisown haberdashery shop in a fashionable section of London.

Not only did Defoe prove that he had a flair for business, but he also tried his talents in yet another field: politics. England, in 1685, was ruled by James Stuart, a Catholic, who was strongly anti-Protestant. Defoe was a staunch believer in religious freedom and, during the next three years, he published several pamphlets protesting against the king's policies. This initself was risky, but Defoe was never a man to be stopped when he felt strongly about an issue. Shortly thereafter, James Stuart was deposed, and Defoe held several part-time advisory positions under the new king.

In 1962, the economic boom that had created many rich men and increased employment suddenly collapsed. Foreign trade came to a sudden halt when war was declared with france. Among the many men whose fortunes disappeared was Daniel Defoe. Then after several years of trying to pay off his debts, Defoe suffered another setback. King William died, and Defoe, still a fierce dissenter, found himself persecuted again. And after he published a particularly sharp political satire, he found himself in prison for three months before he was finally released. When Defoe returned home, he found a failing business and a family brokenby poverty. After his health deteriorated he decided to compromise his principles and supporthis foremost adversary, Queen Anne.

Newly sworn to Tory party, Defoe was soon writing again. Ironically, he began publishing a newspaper that was used for propaganda purposes by one of Queen Anne’s

chief politicians, a man who had been instrumental in Defoe's imprisonment. But Defoe could not silence his true political feelings and several years later, he published several pamphlets and spent several more months in prison. A year later, Defoe was arrested because of another political writing but was soon released. Defoe then tried a new tactic. He began secretly writing for his own party's journal, while publishing essays for the Tory journal.

In 1719, Defoe finished and published Robinson Crusoe, a ling, imaginative literary masterpiece. It was popular with the public and has never lost its appeal to adventure and

romance. Other novels soon followed, in addition to his multitude of articles and essays. But debts still plagued Defoe, and he died at 70, hiding in a boarding house trying to evade a billcollector.

2.2 MAIN BODY OF THE TEXT: ROBINSON CRUSOE

2.2.1 AN INTRODUCTION

Daniel Defoe published Robinson Crusoe on April 25, 1719. An interesting fact is that the original title was 374 characters long: **The Life and Strange Surprizing Adventures of Robinson Crusoe, Of York, Mariner: Who lived Eight and Twenty Years, all alone in an un-inhabited Island on the Coast of America, near the Mouth of the Great River of Oroonoque; Having been cast on Shore by Shipwreck, wherein all the Men perished but himself. With an Account how he was at last as strangely deliver'd by Pyrates.**

2.2.2 SUMMARY

Robinson Crusoe is an Englishman from the town of York in the seventeenth century, the youngest son of a merchant of German origin. Encouraged by his father to study law, Crusoe expresses his wish to go to sea instead. His family is against Crusoe going out to sea, and his father explains that it is better to seek a modest, secure life for oneself. Initially, Robinson is committed to obeying his father, but he eventually succumbs to temptation and embarks on a ship bound for London with a friend. When a storm causes the near deaths of Crusoe and his friend, the friend is dissuaded from sea

travel, but Crusoe still goes on to set himself up as merchant on a ship leaving London. This trip is financially successful, and Crusoe plans another, leaving his early profits in the care of a friendly widow. The second voyage does not prove as fortunate: the ship is seized by Moorish pirates, and Crusoe is enslaved to a potentate in the North African town of Sallee. While on a fishing expedition, he and a slave boy break free and sail down the African coast. A kindly Portuguese captain picks them up, buys the slave boy from Crusoe, and takes Crusoe to Brazil. In Brazil, Crusoe establishes himself as a plantation owner and soon becomes successful. Eager for slave labour and its economic advantages, he embarks on a slave-gathering expedition to West Africa but ends up shipwrecked off of the coast of Trinidad.

Crusoe soon learns he is the sole survivor of the expedition and seeks shelter and food for himself. He returns to the wreck's remains twelve times to salvage guns, powder, food, and other items. Onshore, he finds goats he can graze for meat and builds himself a shelter. He erects a cross that he inscribes with the date of his arrival, September 1, 1659, and makes a notch every day in order never to lose track of time. He also keeps a journal of his household activities, noting his attempts to make candles, his lucky discovery of sprouting grain, and his construction of a cellar, among other events. In June 1660, he falls ill and hallucinates that an angel visits, warning him to repent. Drinking tobacco-steeped rum, Crusoe experiences a religious illumination and realizes that God has delivered him from his earlier sins. After recovering, Crusoe makes a survey of the area and discovers he is on an island. He finds a pleasant valley abounding in grapes, where he builds a shady retreat. Crusoe begins to feel more optimistic about being on the island, describing himself as its "king." He trains a pet parrot, takes a goat as a pet, and develops skills in basket weaving, bread making, and pottery. He cuts down an enormous cedar tree and builds a huge canoe from its trunk, but he discovers that he cannot move it to the sea. After building a smaller boat, he rows around the island but nearly perishes when swept away by a powerful current. Reaching shore, he hears his parrot calling his name and is thankful for being saved once again. He spends several years in peace.

One day Crusoe is shocked to discover a man's footprint on the beach. He first assumes the footprint is the devil's, then decides it must belong to one of the cannibals said to live in the region. Terrified, he arms himself and remains on the lookout for cannibals.

He also builds anunderground cellar in which to herd his goats at night and devises a way to cook underground. One evening he hears gunshots, and the next day he is able to see a ship wrecked on his coast. It is empty when he arrives on the scene to investigate. Crusoe once again thanks Providence for having been saved. Soon afterward, Crusoe discovers that the shore has been strewn with human carnage, apparently the remains of a cannibal feast. He is alarmed and continues to be vigilant. Later Crusoe catches sight of thirty cannibals heading for shore with their victims. One of the victims is killed. Another one, waiting to be slaughtered, suddenly breaks free and runs toward Crusoe's dwelling. Crusoe protects him, killing one of the pursuers and injuring the other, whom the victim finally kills. Well-armed, Crusoe defeats most of the cannibals onshore. The victim vows total submission to Crusoe ingratitude for his liberation. Crusoe names him Friday, to commemorate the day on which his life was saved, and takes him as his servant.

Finding Friday cheerful and intelligent, Crusoe teaches him some English words and some elementary Christian concepts. Friday, in turn, explains that the cannibals are divided into distinct nations and that they only eat their enemies. Friday also informs Crusoe that the cannibals saved the men from the shipwreck Crusoe witnessed earlier, and that those men, Spaniards, are living nearby. Friday expresses a longing to return to his people, and Crusoe is upset at the prospect of losing Friday. Crusoe then entertains the idea of making contact withthe Spaniards, and Friday admits that he would rather die than lose Crusoe. The two build a boat to visit the cannibals' land together. Before they have a chance to leave, they are surprised by the arrival of twenty-one cannibals in canoes. The cannibals are holding three victims, one of whom is in European dress. Friday and Crusoe kill most of the cannibals and release the European, a Spaniard. Friday is overjoyed to discover that another of the rescued victims is his father. The four men return to Crusoe's dwelling for food and rest. Crusoe prepares to welcome them into his community permanently. He sends Friday's father and the Spaniard out in a canoe to explore the nearby land.

Eight days later, the sight of an approaching English ship alarms Friday. Crusoe is suspicious.Friday and Crusoe watch as eleven men take three captives onshore in a boat. Nine of the men explore the land, leaving two to guard the captives. Friday and Crusoe overpower these men and release the captives, one of whom is the captain of the ship,

which has been taken in a mutiny. Shouting to the remaining mutineers from different points, Friday and Crusoe confuse and tire the men by making them run from place to place. Eventually they confront the mutineers, telling them that all may escape with their lives except the ringleader. The men surrender. Crusoe and the captain pretend that the island is an imperial territory and that the governor has spared their lives in order to send them all to England to face justice. Keeping five men as hostages, Crusoe sends the other men out to seize the ship. When the ship is brought in, Crusoe nearly faints.

On December 19, 1686, Crusoe boards the ship to return to England. There, he finds his family is deceased except for two sisters. His widow friend has kept Crusoe's money safe, and after travelling to Lisbon, Crusoe learns from the Portuguese captain that his plantations in Brazil have been highly profitable. He arranges to sell his Brazilian lands. Wary of sea travel, Crusoe attempts to return to England by land but is threatened by bad weather and wild animals in northern Spain. Finally arriving back in England, Crusoe receives word that the sale of his plantations has been completed and that he has made a considerable fortune. After donating a portion to the widow and his sisters, Crusoe is restless and considers returning to Brazil, but he is dissuaded by the thought that he would have to become Catholic. He marries, and his wife dies. Crusoe finally departs for the East Indies as a trader in 1694.

He revisits his island, finding that the Spaniards are governing it well and that it has become aprosperous colony

2.2.3 CRITICAL ANALYSIS

Robinson Crusoe is a novel that is probably more known about than it is read these days, and this leads to a skewed perception of what the book is really about. In the popular imagination, Robinson Crusoe is a romantic adventure tale about a young man who goes to sea to have exciting experiences, before finding himself alone on a desert island and accustoming himself, gradually, to his surroundings, complete with a parrot for his companion.

In reality, this is only partially true (although he does befriend a parrot at one point). But the key to understanding Defoe's novel is its context: early eighteenth-century mercantilism and Enlightenment values founded on empiricism (i.e. observing what's really there) rather than some anachronistic Romantic worship of the senses, or 'man's

communion with his environment'.

And talking of his environment, Crusoe spends the whole novel trying to build a boat so he can escape his island, and leaves when the first ship comes along. While he's there, he bendsthe island's natural resources to his own ends, rather than acclimatising to his alien surroundings. In this respect, he's not so different from a British person on holiday in Alicante, who thinks speaking English very loudly at the Spanish waiter will do the job verynicely rather than attempting to converse in Spanish.

And, of course, the very reason Robinson Crusoe ends up shipwrecked is because he's making a business trip, to purchase slaves. As Gilbert Phelps observes, "The moment in the novel when Robinson Crusoe shows the most emotion is probably when he's back in Englandand discovers how rich his plantations have made him".

This tells us a great deal about Robinson Crusoe the man but also Robinson Crusoe the novel. It was written at a time when Britain was beginning to expand its colonial sights, and it wouldshortly become the richest and most powerful country on earth, thanks to its imperial expeditions in the Caribbean, Africa, and parts of Asia, notably India.

Crusoe embodies this pioneering mercantile spirit: he is obsessed with money (he even picksup coins on his island and keeps them, even though he cannot spend them), and takes great

pleasure in the physical objects, such as the guns and powder, which he rescues from thewreck. Man Friday is, in the last analysis, his own private servant.

But was Robinson Crusoe the first such 'Robinsonade'? Not really. This, from Martin Wainwright: 'There is a tale for our troubled times about a man on a desert island, who keepsgoats, builds a shelter and finally discovers footprints in the sand. But it is not called Robinson Crusoe. It was written by a wise old Muslim from Andalusia and is the third most translated text from Arabic after the Koran and the Arabian Nights.' That book is The Improvement of Human Reason: Exhibited in the Life of Hai Ebn Yokdhan, known as the first Arabic novel (just as Robinson Crusoe is often cited as the first English novel), written in the twelfth century by a Moorish philosopher living in Spain.

Yes, Robinson Crusoe wasn't the first fictional narrative to take place on a desert

island, although it has proved the most influential among English writers. Although Defoe is widely believed to have been influenced by the real-life experiences of the Scottish man Alexander Selkirk (who spent over four years alone on a Pacific island, living on fish, berries, and wild goats), one important textual influence that has been proposed is Hai Ebn Yokdhan's book.

Indeed, Defoe's debt to the story of Alexander Selkirk as his source material for Robinson Crusoe is almost certainly overplayed. Numerous scholars and historians, including Tim Severin in his book Seeking Robinson Crusoe have challenged this widely held belief.

Severin cites the case of a man named Henry Pitman, who wrote a short book recounting his adventures in the Caribbean (not the Pacific, which is where Selkirk was marooned) following his escape from a penal colony and his subsequent shipwrecking and survival on a desert island.

Pitman appears to have lived in the same area of London as Defoe, and Defoe may have met Pitman in person and learned of his experiences first-hand. It is also revealing that both men had taken part in the Monmouth Rebellion of 1685 (in the wake of which, at Judge Jeffreys' infamous 'Bloody Assizes', Defoe was lucky not to be sentenced to death).

An exotic novel of travel and adventure, Robinson Crusoe functions primarily as Defoe's defense of his bourgeois Protestantism. Crusoe's adventures—the shipwrecks, his life as a planter in South America, and his years of isolation on the island—provide an apt context for his polemic. A political dissenter and pamphleteer, Defoe saw as his enemies the Tory aristocrats whose royalism in government and religion blocked the aspirations of the middle

class. Like Jonathan Swift in Gulliver's Travels (1726), Defoe in this novel presents a religiously and politically corrupt England. Both authors were intent on bringing about a moral revolution, and each uses his hero as an exemplum. Gulliver, however, represents a moral failure, whereas Crusoe's adventures reveal his spiritual conversion, a return to the ethics and religion of his father. As one critic has said of Robinson Crusoe: We read it . . . to follow with meticulous interest and constant self-identification the hero's success in building up, step by step, out of whatever material came to hand, a physical and moral replica of the world he had left behind him. If Robinson Crusoe is an

adventure story, it is also a moral tale,a commercial accounting and a Puritan fable.

Significantly, Crusoe's origins are in northern England, in York, where he was born in the early part of the seventeenth century and where his father had made a fortune in trade. He belongs to the solid middle class, the class that was gaining political power during the early eighteenth century, when Defoe published his book. Crusoe's father is an apologist for the mercantile, Puritan ethic, which he tries without success to instill in his son. As Crusoe says, "Mine was the middle state," which his father had found by long experience was the best state in the world, the most suited to human happiness, not exposed to the miseries and hardships, the labour and sufferings of the mechanick part of mankind, and not embarrassedwith the pride, luxury, ambition and envy of the upper part of mankind.

Its virtues and blessings were those of "temperance, moderation, quietness, health [and] society."

His father's philosophy, which is designed to buy a man happiness and pleasure in both thislife and the next, nevertheless fails to persuade the young Crusoe, who finds nothing but boredom in the comforts of the middle class. He longs to go to sea, to follow a way of life that represents the antithesis of his father's. He seeks the extremes of sensation and danger, preferring to live on the periphery rather than in the middle, where all is secure. Crusoe's decision to become a sailor is an act of adolescent rebellion, yet it is also very much in the tradition of Puritan individualism. Not content with the wisdom of his class, the young man feels it is necessary to test himself and to discover himself and his own ethic.

Even after the first stage in his adventures, which culminates in Crusoe's gaining a modest fortune in South America, he refuses to settle down. Intent on his own "inclination," as he says, he leaves his plantation and once again takes up the uncertain life of sea trade. It is at

this point in the narrative that Crusoe is shipwrecked and abandoned on a tropical islandwithout any hope of rescue.

Crusoe's first response to his isolation and the prospect of living the rest of his life alone is one of despair. He has, however, a strong survival instinct, and courageously he sets about the task of staying alive and eventually of creating a humane, comfortable society.

One of the first things he does is to mark time, to make a calendar. Despite all of his efforts to continue his own life and environment, he falls ill, and it is at this point that he realizes his complete vulnerability, his absolute aloneness in the universe. Stripped of all his illusions, limited by necessity to one small place, Crusoe is thrown back upon himself and confronted by an
immense emptiness. He asks desperately: "What is this earth and sea of which I have seen so much? Whence is it produced? And what am I and all the other creatures, wild and tame, human and brutal? Whence are we?"

All of these questions predate Crusoe's religious conversion, the central and most significant event of the novel. His answer to the questions is that all creation comes from God and that the state of all creation, including his own, is an expression of the will of God. Upon this act of faith he rebuilds not only his own life but also his own miniature society, which reflects in its simplicity, moderation, and comfort the philosophy his father had taught. Furthermore, his faith brings him to an acceptance of his own life and station, an acceptance that he was never able to make before: "I acquiesced in the dispositions of Providence, which I began now to own and to believe ordered everything for the best." Later, after two years on the island, he says, It is now that I began sensibly to feel how much more happy this life I now led was, with all its miserable circumstances, than the wicked, cursed, abominable life I led all the pastpart of my days; and now I changed both my sorrows and my joys; my very desires altered, my affections changed their gusts, and my delights were perfectly new from what they were at my first coming.

Once he is able to answer the overwhelming question of the novel— "Whence are we?"—therest of the narrative and Crusoe's adventures justify, to his aristocrat readers, his religious faith and the middle-class Puritan ethic. Apart from this justification, there also remains the glorification of the self-reliant and self-directing man. This was a man unfamiliar to Defoe's readers, a new man beginning to appear on the fringes of the power structure and about to demand his place in a society that was evolving toward a new political structure that became recognized as middle-class democracy.

2.3 FURTHER MAIN BODY OF THE TEXT

2.3.1 CHARACTERS

Robinson Crusoe - The novel's protagonist and narrator. Crusoe begins the novel as a young middle-class man in York in search of a career. His father recommends the law, but Crusoe yearns for a life at sea, and his subsequent rebellion and decision to become a merchant is the starting point for the whole adventure that follows. His vague but recurring feelings of guilt over his disobedience colour the first part of the first half of the story and show us how deep Crusoe's religious fear is. Crusoe is steady and plodding in everything he does, and his perseverance ensures his survival through storms, enslavement, and a twenty-eight-year isolation on a desert island.

Friday - A twenty-six-year-old Caribbean native and cannibal who converts to Protestantism under Crusoe's tutelage. Friday becomes Crusoe's servant after Crusoe saves his life when Friday is about to be eaten by other cannibals. Friday never appears to resist or resent his new servitude, and he may sincerely view it as appropriate compensation for having his life saved. But whatever Friday's response may be, his servitude has become a symbol of imperialist oppression throughout the modern world. Friday's overall charisma works against the emotional deadness that many readers find in Crusoe.

The Portuguese Captain - The sea captain who picks up Crusoe and the slave boy Xury from their boat after they escape from their Moorish captors and float down the African coast. The Portuguese captain takes Crusoe to Brazil and thus inaugurates Crusoe's new life as plantation owner. The Portuguese captain is never named—unlike Xury, for example—and his anonymity suggests a certain uninteresting blandness in his role in the novel. He is polite, personable, and extremely generous to Crusoe, buying the animal skins and the slave boy from Crusoe at well over market value. He is loyal as well, taking care of Crusoe's Brazilian investments even after a twenty-eight-year absence. His role in Crusoe's life is crucial, since he both arranges for Crusoe's new career as a plantation owner and helps Crusoe cash in on the profits later.

The Spaniard - One of the men from the Spanish ship that is wrecked off Crusoe's island, and whose crew is rescued by the cannibals and taken to a neighbouring island. The Spaniard is doomed to be eaten as a ritual victim of the cannibals when Crusoe saves

him. In exchange,he becomes a new “subject” in Crusoe’s “kingdom,” at least according to Crusoe. The

Spaniard is never fleshed out much as a character in Crusoe’s narrative, an example of the odd impersonal attitude often notable in Crusoe.

Xury - A non-white (Arab or black) slave boy only briefly introduced during the period of Crusoe’s enslavement in Sallee. When Crusoe escapes with two other slaves in a boat, he forces one to swim to shore but keeps Xury on board, showing a certain trust toward the boy.Xury never betrays that trust. Nevertheless, when the Portuguese captain eventually picks them up, Crusoe sells Xury to the captain. Xury’s sale shows us the racist double standards sometimes apparent in Crusoe’s behavior.

The Widow - Appearing briefly, but on two separate occasions in the novel, the widow keeps Crusoe’s 200 pounds safe in England throughout all his thirty-five years of journeying. She returns it loyally to Crusoe upon his return to England and, like the Portuguese captain and Friday, reminds us of the goodwill and trustworthiness of which humans can be capable, whether European or not

2.4 CHECK YOUR PROGRESS

1. Substantiate the view that the novel Robinson Crusoe fully illustrates Defoe's geniusfor making the incredible and the fantastic unremarkable.

2. Write a note on the allegorical significance of Defoe’s novel Robinson Crusoe.

3. Would you say that Robinson Crusoe is a shapeless novel lacking in fundamentalunity or that it has a well-knit structure. Give reason for your answer.

4. “Man against environment.” Is this a correct summing up of Crusoe’s life in his island?

5. If one critic complains that God does not exist in Robinson Crusoe, another holds thatthere never was a book in which God’s hand was surer. What is your view in this matter?

2.5 SUMMARY

2.6 KEY WORDS

- Dissent: Disagreement
- Presbyterian: Priestly
- Haberdasher: A dealer in sewing goods
- Staunch: loyal
- Pamphlet: A small booklet
- Dissenter: One who disagrees
- Adversary: Enemy
- Propaganda: A set of messages to influence the opinions of public
- Ling: A marine food fish
- Protagonist: Main Character
- Perseverance: Continuing in a course of action
- Cannibal: One who eats human flesh
- Protestantism: The beliefs held by the protestants
- Tutelage: The act of guarding
- Anonymity: State of being unknown
- Succumb: To yield
- Dissuade: To convince not to try to do
- Potentate: A monarch
- Inscribe: To engrave
- Notch: A V shaped cut
- Cellar: An enclosed space used for storage
- Hallucinate: To have visions
- Providence: Guidance of God
- Captive: One who has been captured
- Mutineer: One who rebels
- Hostage: A person seized
- Mercantilism: Positive balance of trade
- Replica: Copy
- Mechanick: Mechanic

- Antithesis: Opposition
- Predate: To occur before something else
- Acquiesce: To rest satisfied
- Abominable: Hateful
- Realism: An artistic representation of reality

2.7 SELF ASSESSMENT TEST

1. How does Defoe achieve verisimilitude in his Novel Robinson Crusoe?
2. Write a note on Defoe's technique in producing the effect of realism in his NovelRobinson Crusoe.
3. Show that Aristotle's phrase "probable impossibilities" express the essence of the storyin Robinson Crusoe.
4. Bring out the symbolical elements in Robinson Crusoe.
5. Discuss Robinson Crusoe as a religious allegory.
6. What truth do you find in the view that Robinson Crusoe is not just an adventure storybut something much more than that?
7. Do you accept the view that Robinson Crusoe possesses a thematic unity? If so, why?
8. Write a critical note on Defoe’s craftsmanship as evinced in Robison Crusoe.
9. Discuss the structural merits and demerits of Robinson Crusoe as a novel.
10. Examine Defoe’s art of plot construction as shown in Robinson Crusoe.
11. In what sense can Crusoe be described as everyman?
12. What estimate of the character of Robinson Crusoe have you formed from your reading of Defoe’s novel of the same name?
13. Describe the process of Crusoe’s adjustment to his solitary existence and to the conditions of life on his island, bringing out clearly his ingenuity and inventive skills.
14. Do you think that, besides being an adventure story, Robinson Crusoe depicts thePuritan drama of the soul? Give reasons for your answer.
15. Comment on the view that human soul and God are very important concerns in thenovel Robinson Crusoe.

2.8 ANSWERS TO CHECK YOUR PROGRESS

1. Ian Walt in his classical book "The Rise of the Novel" remarks that the works of

eighteenth-century novelists are characterized by 'realism'. He argues that "the novel's realism does not reside in the kind of life it presents but in the way it presents it." The novelist not

only saw life from one point of view but their fictional works are an attempt to portray all the varieties of human experience.

The main feature of realistic thought is to emphasize that truth can be discovered by and through the senses. In a realistic novel one finds a special type of realism in the fictional work of Daniel Defoe because he strikes a remarkable balance between the historical character of his work and his desire to universalize. Defoe's realism lies in the fact that he was an observer as well as a creator. Defoe in his preface to the novel "Robinson Crusoe" describes the book as 'a just history of fact', adding, "neither is there any appearance of fiction in it." No doubt Robinson Crusoe was based upon the actual experience of a real man called Alexander Selkirk, who had spent four years alone, all alone, on the uninhabited island of Juan Fernandez. But while recognising this we must admit that the hero of the novel is an imaginary character and that, though there is some resemblance between Selkirk's life on the actual island of Juan Fernandez and Crusoe's life on an imaginary island.

Defoe's story in Robinson Crusoe is, on the whole improbable and even fantastic. Defoe's technique of telling the story is such that we fall completely under its spell and go on reading it eagerly and even breathlessly, without doubting its veracity. Defoe's genius lies in his ability to secure that "willing suspension of disbelief", which is essential for full and complete acceptance of the story as true. In Robinson Crusoe, according to Allen, Defoe has somehow to persuade that the impossible is in fact not merely possible but actual. Defoe produces an illusion of complete reality by employing the mass of detail of circumstantial evidence of a kind which no one would bother to invent and which is perfectly convincing.

Some of the feats performed by Robinson Crusoe on his Island are just improbable and rather impossible. For instance, Crusoe's digging a cave in a rock, his building a large boat, his making a chair and table, his making and baking of earthenware. The very circumstance of Crusoe's spending such a long time as twenty-eight years on the island is unbelievable. As Walter remarks: "In Robinson Crusoe, he used the method to make the incredible credible, the fantastic unremarkable."

One of the striking features of Defoe's realism is found in his character portrayal. Apart from the character of Robinson Crusoe there is the character of Friday. His portrayal definitely enhances the realistic effect of the story. He becomes a devoted follower of Crusoe. Apart from saving his life, Crusoe has taught him many skills. He feels very much impressed by Crusoe ability to handle such deadly weapons as guns and pistols. Besides, Friday has been

converted to the Christian faith by Crusoe. Then there are other characters in the novel which have been drawn realistically. These are English sea-captain who first are encourages Crusoe to become a trader, the Portuguese sea-captain and the English sea-captain's widow, the kind hearted and honest woman. All these persons are real and certainly add to the verisimilitude of the novel.

Defoe has used circumstantial method to make his technique effective. For example, we come across Crusoe's raising the crops barley and rice on the island. The idea of growing crops occurs to him by accident: "I made a little discovery which was of use to me afterwards…I had cut out of some trees that grow their about…were all shot out, and grown with long branches- I was surprised and yet very well pleased to see the young trees grow." The manner in which the whole procedure is described is so detailed and convincing that nobody can doubt Crusoe's success in raising a crop and continuing to do so twice a year.

The description is very absorbing and real. Defoe describes the ordinary Crusoe of man's experience with all the sensation and creative energy. He makes us believe in the probabilityof his characters and events. Even a petty matter like the making of a sieve is presented in a very charming manner. "My next difficulty was to make a sieve or search to dress my meal and to part it from the bran and the husk, without which I did not see it possible…I could nothave any bread."

Shipwrecks and Crusoe's battles with groups of cannibals have been described in the same way, with a multiplicity of detail. We get details not only of the actual fighting but also of thestrategy employed by Crusoe. The same technique is employed by Defoe in describing the ship-wreck which leads to the Crusoe's landing on an uninhabited island.

From detailed accounts of certain doings and adventures of Crusoe, we are also given certain other details. For instance, there is nothing improbable or impossible about his

swimming to the stranded ship, his keeping such domestic pets as a dog, cats, a kid, a parrot. The mingling of such ordinary and perfectly credible situations with those which are highly improbable and even impossible, lends an atmosphere of reality to the whole.

Another device which adds to the realistic effect of the novel is a liberal use of dates and geographical place-names. Crusoe was born in year 1632 in the city of York. He got stranded on the desolate island on 30th September 1659. He left the island on 19th December 1686, after a stay of 28 years, 2 months and 19 days by his own computation. He arrived in England

on 11th June, 1687 after an absence of 35 years. He undertook his next long voyage in 1694. These dates lend historical touch to the entire narration. And then Crusoe keeps a journal on the island, recording his daily activities. On the 31st October 1659, he went out with his gun to look for some food and discover the country. On the 1st November he setup his tent under a rock. As for the geographical details, actual places such as the Cape-de-Verd, the Canary Island, the African coast, Brazil, the Bay de Todos los Santos, Sallee, Lisbon etc. find mention in the novel.

We can conclude that Defoe has produced the effect of realism by his skilful and effective manner of storytelling. In short, the illusion of reality is created by a cunning accumulation of details which do not seem to have been fabricated or artificially manufactured. E. A. Barker in his monumental "History of English Novel" has opined:

"It was Defoe who, in his fictions, histories and biographies finally established realism as the main principles of English fiction in Robinson Crusoe. He wrote a circumstantial account of strange adventures which had actually befallen the Scottish mariner Alexander Selkirk falling in the picture with minute details out of his own multifarious knowledge." It was Defoe, who established the ways of realism in the prosecution in England by his writing of the book called Robinson Crusoe.

2. The novel Robinson Crusoe which tells the story of a shipwrecked man on a desert island is universally known. Robinson Crusoe was published on 23rd April, 1719 and proved an immediate success. On the basis of this book Defoe is considered to be the father of English novel. As a critic says, "But Defoe's genius as an originator culminated in his invention of the novel." Although it is generally regarded as an adventure story appealing chiefly to Juvenile mind, it is really a story with deeper

meaning. Coleridge described Crusoe as the universal representative and therefore as a man for whom every reader could substitute himself in his imagination. Coleridge comments as: "Nothing is done, thought, suffered or desired but what every man could imagine himself doing, thinking, feeling or wishing for."

Allegory is known as a technique of fiction writing. It is a narrative in which the agent and action and sometimes the setting as well are contrived not only to make sense in themselves but also to signify a second co-related order of persons, things, concepts or events. Like an earnest puritan moralist Defoe claimed in serious reflection that Crusoe's story was not only historical but allegorical. Defoe himself declared that the book was an allegory of his own

life. In so far as this book contains the difficulties and hardships experienced by a man on adesolate island as also the victories won by him, it can be regarded as an allegorical account of Defoe's own life which was a life of toil, setbacks, humiliation, defeats and also great achievements, victories and triumphs.

But to identify cruces shipwreck with Defoe's bankruptcy, to look for a man, Friday among his acquaintances, and to search everywhere for parallels between the career of real Defoe and the imaginary Crusoe can lead only to fantastic speculation. Besides, if the novel had only an allegory of the author's own life and no more, it would not have included as a masterpiece of universal value. As E. B. Benjamin points out: "Robinson Crusoe is far more than the account of a practical man's adjustment to live on a deserted island. Side by side with Crusoe's physical conquest of nature is his struggle to conquer himself and to find God. "Various accounts of Crusoe's struggle with nature seem to symbolise is spiritual quest.

Crusoe's going on a voyage at the very beginning of the story has in itself allegoricalmeaning. Human life has generally been regarded as a voyage.

It is really a conversion story with the well-known symptoms of supernatural guidance, penitential tears and biblical text. The spiritual crisis in Crusoe's life on the island is the core of the novel from this point of view. Under the stress of hardship of life on the island and more especially under the severe strain of his illness, Crusoe undergoes what may be called atransformation. During his illness he sees a fighting dream regarded as a kind of supernatural warning or a piece of guidance to him. Then he prays to god for

help: “O lord! What a miserable creature am I! If i should continue to be sick! I shall certainly die.” And further he prays, “O lord, my help, because I am in great distress. Here we have a turning point in Crusoe’s spiritual life. This incident is central to the meaning of the whole book. When he comes up on Bible he knows that the mercy of god is to be showed upon him.

The whole story of Robinson Crusoe may appear to be allegorical. But the main outline of the story does itself to an allegorical interpretation. There is, for instance, the geography of the island on which Cruise finds himself. One region of this Island is found to be much more fertile than the other. The newly discovered region is yielding not only a great variety of fruits such as limes and grapes but also a great abundance of animal such as goats, hares and turtles. Moreover, the richness of this Island proves illusionary because he cannot eat the grapes until dared for fear of catching infection. Fundamentally, the temptation to shift from his original habitation is an appeal to a kind of pride. It would be wrong from the Spiritual

point of view not to remain where Crusoe has been cast away by divine providence and to goin Quest of false gods.

The description of the shoots of barley and the making of the Earthen pot have symbolic value. The shoots of barley may symbolise the seeds of grace which excited imagination andhe starts thinking about the grace of god. He also records the effect of emotion on the body. After many false starts, he ultimately succeeds in fashioning an earthen pot. One may find here the biblical idea of god, the potter and man the pot. The making and storing of bread may symbolise the civilized life.

The critics have offered other allegorical interpretation of the story. One of the critics describes the story of Crusoe as a version of the biblical story after prodigal son. Crusoe is the prodigal son who leaves home against his father's advice, who repents of his disobedience to his father. He starts thinking that it was his power which had been showering bliss and bliss and making his life so sweet. The climax of divine benevolence comes when Crusoe recognises the fact that he has been treated by the creator’s most mercifully and that god has sweetened his bitter life on the island with generosity. As he says, “What a table was have spread for me in the wilderness, where I saw nothing at first but to parish for hunger.” He now imagines himself as the prince and lord of the whole island with the lives of all his subjects at his absolute command:

"then to see how like a king I dined, all alone, attended by my servants." Thus the prodigal son finds himself amply and liberally.

Another way of looking at this novel is to regard it as an allegory call expansion of the idea of man's isolation and loneliness. Man's essential isolation is symbolised by Defoe's novel in which the character Crusoe finds himself alone with himself. This novel is in this sense a dramatization of universal experience: "We are all Crusoe, for to be Crusoe is human fate."

One scholar found in this novel a prophecy of empire with Crusoe in the leading role of a colonizing Englishman. Towards the close of the novel, we are told that Crusoe revisited his island and re-entered into an arrangement with the settlers there, by which he would own half of the island as his private property. Thus, it would be quite legitimate to regard Crusoe's whole experience on the island as a step in the direction of colonisation. Subsequently, the English people did colonize some of the remotest parts of the world.

According to some critics, this novel is also an allegory of the life of "homo-economics." According to this view, Crusoe on the desolate island behaves as any man would behave in any society where the individual is free to improve and raise his economic position by hisown unhindered efforts and by his spirit of enterprise and initiative.

Crusoe's captivity on the island was captivity in sin. He is liberated from sin through repentance, suffering, service and devotion to God. Martin J. Grief rightly sees Robinson Crusoe as, "The record of notable spiritual pilgrimage across the sea of life. It is a symbolic voyage from sin and folly to the gift of God's grace attained through sincere belief in Jesus Christ."

Defoe is the first novelist who transcended the limits of allegory to make his tale a real novel,a quest rather than an achievement.

3. In his Poetics, Aristotle has laid down certain characteristics of a good plot. A good plot must be a single hole. It must have organic unity. The structure of a novel is governed byits plot.

Robinson Crusoe, written by Daniel Defoe as a novel has constantly been liked since its publication. Many divergent views have been expressed by critics about the structure of the novel Robinson Crusoe. Some of critics opine that the novel is episodic and lacks

fundamental unity. According to other view, this Novel possesses a thematic unity and has a close-knit structure. As Aristotle put this concept, all the parts are, "so closely connected that the transposition or withdrawal of any of them will disjoint and dislocate the whole." Critics show that, it is indeed not possible to remove any substantial event or incident from Robinson Crusoe without damaging the novel as a whole. For example, if Crusoe approaches Brazil and is prospered there and then think of slave expedition, is only because he has to stand on a lonely island which is designed already by Defoe. Even the illness of Crusoe is made to the spiritual development of Crusoe, which occupy a significant place in novel. Thus, even minor episode of the novel is indispensable.

One of the striking features of the novel is that it has a thematic unity. It is either a version of the Biblical story of a prodigal son or a version of the progression from do-well through do- better to do-best as depicted in "Piers, the Plowman". In Robinson Crusoe the prodigal son leaves home against his father's advice and ruins himself by his roaming disposition. He returns to God, the father and is blessed with abundance of everything on the island. Hence the novel may be termed as the version of the story of prodigal son. After a shipwreck he finds himself on a lonely island. In the beginning he feels extremely miserable. But after

sometime he gets himself adjusted according to the changed circumstances. He establishes himself as the real monarch of the island. "Then to see how like a king I dined, all alone attended by my servants." We may regard Crusoe as a man progressing from the practical life to the life of contemplation which then prepares him for a life in which action and contemplation are combined. It is also possible to interpret the novel in more abstract theological terms. Crusoe is, everyone, abounding in sin but being preserved and saved by God through chastisement.

The plot is pre-mediated by Defoe. Crusoe's life on the island occupies the major portion of the book. But the event leading to Crusoe's landing upon the island and the event after Crusoe's departure from the island are by no means unimportant or insignificant or indispensable. Throughout the novel, Defoe refers back to these preliminary events which with an insistence and accuracy show that he has the design of the whole book in his mind while writing it. The opening pages of the book clearly state the theme. These pages describe Crusoe's inbound desire to roam and wander abroad.

William H. Halewood believes that the structure of Robinson Crusoe is paratactic.

"There is no single point to which rising action arises and from which falling action falls." The paratactic structure also reveals the inconclusive nature of Crusoe's religious experience.

Defoe's insight into the hidden recesses of Crusoe's personality shows that he had an elementary sense of structure and organization. There is even a numerical correspondence. After the shipwreck, Crusoe says that he and his sea mates, "committed ourselves being eleven in number, to God's mercy the wild sea! Eleven men" arrive on the island from theship in which Crusoe eventually makes his escape.

There is another way also in which the structure of this novel can be shown to be close-knit. We can regard this novel as developing and expanding the idea of Man's isolation. A man's isolation or loneliness may be treated as the organizing theme of the novel. The feeling with which the idea of man's isolation is charged, lie between fear and desire; desire for at least one companion or one fellow creature; and fear which can turn away every stump at a distance into a man. The fear is dramatized in Crusoe's discovery of a site of a cannibal feast. The desire is dramatized in Crusoe's discovery of the Spanish shipwreck and his strange craving for just one survivor from the ship. The desire-fear dualism is also embodied in mostfrequently recurring image in the novel. They provide a frame for the central action of the plot.

The simplest way of looking at the structure of this novel is to regard it as the life-story of anindividual man over a period of thirty-five years of which he spends twenty-eight years on anuninhibited island where he is able, by his ingenuity and skill, to provide himself with all sorts of comfort and where he is able to enjoy a certain degree of peace of mind. Everything falls into place if we make this approach to the novel. A unified structure is not necessarily one in which we find the number of sub-plots closely interwoven with the main plot and producing some sort of symmetrical pattern or design. A unified structure can also mean one in which events follow one-another through a proper sequence producing an impression of continuity and cohesion. The whole life presented to us in Robinson Crusoe is with special reference to the years spent in enforced solitude in a desolate place with only the mercy of God and man's own native sagacity and inventiveness to make existence bearable, and in some way even enjoyable. "In the first place I was removed from all the wickedness of the world here. I had neither the lust of the flesh and of the eye nor the pride of life."

The theme of second half of the book is to show how Crusoe learns successfully to cope withsociety and its ways. Life for Robinson Crusoe means no doubt adventure but now he has come to realize that it means something more than that. Like a great craftsman, Defoe introduces this theme in the following passage- "It happened one day, about noon, going
towards my hut. I was exceeding… surprised with the print of man's naked foot on the shore, which was every plain to be seen in the island. The discovery of the footprints comes as a great shock to him. In-fact, nothing is more powerfully conceived in the whole novel than Crusoe's yearning for human society on this occasion.

In the next stage, blessed by Friday's society, Crusoe acts virtuously in teaching him the principles of Christianity. In doing so, Crusoe strengthens his own religious faith also. Thus,Crusoe's meeting with Friday forms a very important part of the novel. He also records that "my island was now people, and I thought myself very much in subjects; and it was a mercy reflection which I frequently made, how like a king I looked."

Critical examination of the relationship between theme, image and the texture of the book clearly shows that this relationship contributes to the 'rhythm' of Robinson Crusoe. One mayfind it hard to disagree with critics that Robinson Crusoe, "emphasizes pattern because his narrative is retrospective. Looking back in his life as a penitent who now admits God's providence with the intention of edifying himself and others, he cannot but detract pattern and correspondence." This seems to be an overall design in Robinson Crusoe and the
structural devices employed by Defoe amply prove that it is a work mixing symmetry and asymmetry.

On the whole, we can say that Robinson Crusoe is a perfect example of Defoe's craftsmanship containing various features of a perfect plot structure such as unity of events,theme and pre-minded story etc.

4. Robinson Crusoe, like Moll and Roxana, is a very interesting character. He is among the immortal characters of English fiction. Defoe makes him a living embodiment of adventure and indomitable human will. S.T. Coleridge rightly observes that Crusoe is "the universal representative, the person for whom every reader could

substitute himself." According to one critic, Crusoe as portrayed by Dafoe in his novel, show himself to be a self- made man. The critic describes Crusoe as the sober, industrious, Englishman, hardened by difficulties but not overwhelmed by them, making mistake and then trying again, enjoying hisown ingenuity.

Crusoe is romantic by nature. Besides being a romantic character, he is shown as the embodiment of modern individualism. His travels are deeply rooted in the dynamics of economic individualism. Defoe makes us realise that Crusoe's problems are not real in their nature, but they are peculiar also. Crusoe shows an exceptional ingenuity and exceptional inventive skill in surmounting the difficulties with which he is faced on a desolate island. ButCrusoe's spirit proves to be invincible. Although initially he gives to his island the name of "the island of despair", he does not actually give way to despair.

There is certain restlessness in his nature which does not permit him to lead a stable life or toremain inactive for any length of time. We are told in the very beginning of the novel that Crusoe is the third son of the family. His father designs his son for the law, but Robinson Crusoe feels: "But I would be satisfied with nothing but going to sea and my inclination to this led me so strongly against the will of my father, and against all the entreaties and persuasions of my mother and other friends". His father asks him to think thrice before going to sea. He tells him that "the middle station of life was calculated for all kinds of virtues and enjoyments; that peace and plenty were the handmaids of a middle fortune." However, Crusoe disobeys his father, he triumphs over his environment. He is the ordinary man who becomes truly heroic when he has to face the difficulties and hardships which could extinguish the flame of his life.

Crusoe adjusts himself to the new circumstances in which God has put him. He overcomes allthe difficulties in a heroic way. First of all, he builds himself a habitation consisting of a hut on the ground and a cave in the nearby rock. The Hut will serve as his house, and the Cave asa cellar to it. In due course he is able to raise crops of barley and rice to supplement his diet of meat. He devises clever methods of out witting the birds which eat his corn, and of snaringand taming goats. Thus, he has now become the owner not only of an agriculture farm but also of an animal farm. So, Crusoe shows his great in genuine skill in overcoming the hostile force of nature.

We also notice a turning point in Crusoe's life that is religious transformation. Once when hefalls ill, he is so much overwhelmed by his sufferings that he recalls his father's

advice and shed tears. During this experience, he utters his first earnest prayer to God and derives comfort from it. He exclaims: O lord! What a miserable creature I am!" This is the first prayer ever addressed by him to God. Here we have a turning point in spiritual life of Crusoe. Now he begins to read the Bible regularly; and under the influence of Bible exhortation, he appeals to Jesus Christ to give him repentance. The very one or two sentences gives him inspiration regularly- "Call on me in the day of trouble and I will deliver and thou shalt glorify one." This situation marks the culminating-point in Crusoe's mental and spiritual development.

This shows that Crusoe is aware of moral problems that a man faces when he finds himself in critical situation. Freud has aptly remarked: "I believe greater number of human beings create fantasies as long as they live." Robinson Crusoe is fond of creating fantasies and his fantasies make him a lovable figure.

Crusoe does not play any heed to the captain's warning. He goes on with his adventurous plan till he is thrown on the island where he has to live for 28 years, two months and 19 days. It goes to the credit of Defoe that he, "puts the stress all the time not on the island, or on the dangerous surrounding of his hero but on Crusoe the man himself. It is Crusoe who fills the picture, and he does so as a truly heroic figure, a man dominating nature." The life of Crusoe on the island is described in such a graphic manner that the reader feels and things like Crusoe who is always keen to respond to the complexity and challenges of life itself.

The positive side of Crusoe's character is that he is a thorough practical man. He knows what to do or how to adjust himself according to the circumstances in which he finds himself placed. Ian Walt rightly remarks that Robinson Crusoe is not like Autolycus, a commercial

traveller rooted in an extended but still familiar locality; nor is he like Ulysses, an unwilling voyager trying to get back to his family and his native land, profit is Crusoe's only vocation, and the whole world is his territory." This proves his cheerfulness and his earnestness to utilise the situation to his own benefit.

When we find Crusoe all alone on an uninhabited island, we are remained of those famous lines in Coleridge's poem, 'The American Mariner', "Alone, alone all, all alone, alone on a wide, wide sea." In saying that Crusoe is everyman, we are really

echoing the opinion expressed by Coleridge who described Crusoe as the universal representative because in
making things which he makes on the island, Crusoe certainly does not achieve any degree ofexcellence.

Another aspect of Crusoe's character which is prominently highlighted in the novel is his capacity for self-reproach and his realization of the importance of the divine will. As Crusoe records: "Nothing occurred to my thoughts to contradict any of these conclusions; therefore, it rested upon me with the greater force that I was bought to these miserable circumstances byhis direction. He having the sole power, not of me only, but of everything that happened in the world. Immediately it followed, why has God done this to me. What have I done to be this used?"

Another way of looking at Crusoe is to regard him as the 'homo-economics' or the economicman. We find him giving us exact figures pertaining to the money which he gives to others, or which he receives from others, or which he obtains from the sale of his plantation in Brazil. He begins life as a merchant trader; and when the novel ends, we find transacting business on the island where he spent 28 years. Karl Marx said that Crusoe was a type of capitalist who seeks to mass wealth. While Ian Watt thinks him to be a representative of the bourgeois individualism which was a feature of the 18th century.

Although Crusoe is a loveable man, yet there is one aspect of his character which jar upon our minds. We feel very depressed when we find him selling Xury into money and slavery. Having himself escaped from his wretched plight as a slave to a Moorish sea captain and having been helped in his escape by Xury, he yet lightly sells the boy to the Portuguese captain. He had promised to make a great man of Xury, but his action in selling him shows much callousness in him. Crusoe's sale of Xury brings to our mind and pleasant memories ofslavery in the United States.

But Crusoe's relation with Friday throws a great deal of light on Robinson Crusoe's character. The affection and love that he showers on Friday determines the shape of the events to come. Crusoe is not only nice in his behaviour but he is also aware of the drawback of Friday's personality. Crusoe is very grateful to those who have done any kindness to him. Walter Allen has a point when he says that Crusoe is a "strikingly complete character; thoughthere are whole areas of human experience in which he has

nothing to say, this does not make his completeness or roundness the less, for those he does not report on are rendered so fully that we can work out for ourselves his attitude to the others."

5. Sometimes even a great critic may take a biased or distorted view of a literary work. Virginia Woolf's view that God does not exist in the novel Robinson Crusoe is a good illustration of distorted view. The truth is that God, divine providence and the human soul areamong the major concerns of the author and the protagonist in the novel. We can affirm that God is very much present in the world of this novel and so in the human soul. We cannot escape from the fact that God and human soul here form an unimportant focus of the author'sattention no less as we go through the story. As J. Paul Hunter says, "Crusoe views each subsequent tragic event as a punishment for his rebellion and at last concludes that real deliverance from his plight is only possible when he resigns himself completely to the will ofGod." Hence this novel may indeed be regarded as a book which depicts the Puritan drama ofhuman soul.

The wonderful thing about this novel is that God and the importance of human soul come intoprominence quite naturally as the story progresses. God first enters Crusoe's thought in a big way when he is swept ashore after his ship is wrecked. He thanks God for having saved his life when all his companions drowned in the sea. While thanking God he also tells that it is

impossible to express what the ecstasies and transport of the soul are when a man's life had been saved in such a difficult condition. As he says, "I was now landed and safe on shore andthank God that my life was saved…I believe it is impossible to express to the life what the ecstasies and transports of the soul are when it is so saved."

It is during his illness on the island that God comes into prominence, and that Crusoe becomes conscious of his soul. Crusoe's physical condition becomes so bad that he thinks hisend to be near. He simply prays to God: "Lord, look up on me, lord pity upon me, Lord, have mercy upon me." He falls asleep and in the dream he finds a man descending from a great black cloud and advancing towards him with a spear in his hand in order to kill him. In a

threatening voice that man says to Crusoe, "despite the misery, which you are going through, you have not repented of your sinfulness, and now you must die." Crusoe wakes up with a start. He now feels that he had been entirely heedless to God; and he

had been acting like a mere brute. Tears now burst out of his eyes and he cries out: "Lord be my help, for I am in great distress." This, says Crusoe, was his first real prayer of God. The next day, he picks up his Bible and when he opens it, the following words meet his eyes: "Call on me in the day of trouble and I will deliver, and thou shalt glorify me." This frame of mind continues till Crusoe cries aloud: "Jesus thou exalted Prince and saviour give me repentance." From this moment onwards, Crusoe begins to have a hope that God would listen to him. From now on, he begins to read the Bible and also to pray to God regularly.

This development makes a spiritual crisis and religious conversion in Crusoe's life on the island. The manner in which he celebrates the anniversaries of his landing on this island confirms us in the belief that Crusoe's faith in God is now strong enough. He observes every anniversary by keeping a fast, praying to God to have mercy on him through Jesus Christ and he writes: "I kept my anniversary with the same devotion and with as much comfort as ever before." A great spiritual change has now come over him. He has begun to realize that his life on the island has its bright side and he finds this island totally free from, "the lust of the flesh, from the lust of the eye, and from the pride of life. Some of Crusoe's reflections and meditation show a strong and continuing awareness of the existence of God around him. For instance, when one day he is reading the Bible, he comes across theses reassuring words from God, "I will never, never leave thee, nor for sake thee." Soon afterwards he realizes that on this land, even the most covetous miser in the world would be cured of the vice of covetousness. Reading the Bible, he comes across the following words, "Wait on the lord, and be of good cheer, and he shall strengthen thy heart." Indeed, the whole novel is simply permeated with religious feelings and religious feelings certainly imply a belief in God and in the soul.

Crusoe is a believer in what he calls secret things and notices which a man sometimes mysteriously receives from an unknown source. Crusoe himself treats such hints and notices with all seriousness, because he believes that these hints and notices are a sure sign of the capacity of the human soul to communicate with the divine spirit. Hence, Robinson Crusoe is not just an adventure story but an allegory of the quest of human soul after God. It is true that in the final phase of Crusoe's stay on the island, there are very few religious meditation and very few reference to God; but that is because this section is concerned with Crusoe's battle,

first with the cannibals and then with the mutinous crew of an English ship. In this part of thenovel, actions and adventures supersede the religious concerns. Whatever spiritual development is desirable in human being, who wants to spend his life in the midst of human society, has already taken place and religious side of the Crusoe therefore needs no further emphasis in the final section of the novel. A critic rightly says, "Crusoe's behaviour on the island re-enacts a drama of religious conversion and not an experiment in the effects of solitary confinement."

A critical reading of the novel clearly shows that God has been presented here as a prime agent. He controls and guides the destiny of Robinson Crusoe. Crusoe loses twenty-five years of a sinful life but he gains an eternity of bliss. Before Crusoe's conversion, the island is described by him as "the island of despair." But subsequently, when Crusoe experiences an ecstasy of joy, the same island becomes a kind of paradise. Whenever Crusoe is in deep trouble he thinks of God. The novelist also shows how his observation about God helps him to come out of misery. It is God, who saves Crusoe from slaughtering the cannibals and from being slaughtered by them. God also calls upon Crusoe to save the Spaniyard and Friday's father who are prisoners in the hands of cannibals.

On the basis of this we can conclude that the hand of God is working everywhere behind the scenes in the novel and not only behind the scene, God's hand is working almost visibly. To conclude one can say that through Robinson Crusoe the novelist has clearly emphasized the importance of God in our life. One should always thank God and there is no land where his voice is not heard.

2.9 SUGGESTED READING

Subject: English-Literature in English: Part-II	
Course Code: 202	Author: Dr. Punam Miglani
Lesson No.: 03	Editor: Dr. Punam Miglani
The Vicar of Wakefield: Oliver Goldsmith	

STRUCTURE

3.0 LEARNING OJECTIVES

- To understand the moral message being conveyed by the novel.
- To comprehend the moral and social themes presented in the novel.
- To understand the genre of the novel by going through various viewpoints offered bycritics.
- To comprehend the novel as an apologue.

3.1 INTRODUCTION

A BRIEF ABOUT THE AUTHOR

Oliver Goldsmith, (born on Nov. 10, 1730 in Kilkenny West, County Westmeath, Ire.; died on April 4, 1774, London), Anglo-Irish essayist, poet, novelist, dramatist, and eccentric, became famous with such works as the series of essays The Citizen of the World, or, Letters from a Chinese Philosopher (1762), the poem The Deserted Village (1770), the novel The Vicar of Wakefield (1766), and the play She Stoops to Conquer (1773).

Goldsmith was born to a family of an Anglo-Irish clergyman, the Rev. Charles Goldsmith, curate in-charge of Kilkenny West, County Westmeath. At the time of his birth, the family shifted into a large house near Lissoy, where Oliver spent his childhood. There has been so much in record regarding his youth, his unfortunate years as an undergraduate at Trinity College, Dublin, where he attained the B.A. degree in February 1749, and apart from this, his many mishaps before he left Ireland in the autumn season of 1752 to study further in the medical school at Edinburgh. His father was no more, but his numerous relations had assumed the responsibility to support him in his quest of a medical degree. After wards, in London, he came to be recognized as Dr.

Goldsmith despite the fact that he failed to get medical degree but in spite of his insufficient funds, which were ultimately exhausted, he someway succeeded to make his way through Europe. The first period of his life got over with his influx in London, unkempt and penniless,early in 1756.

He started working as an apothecary's associate, school attendant, physician, and as a hack writer; rereading, interpreting, and compiling considerable work was for Ralph Griffith's Monthly Review. It is amazing that this young Irish vagrant, unidentified, uncivilized, unlearned, and untrustworthy, was so far able to ascent from anonymity to blend with aristocrats and the intellectual elite of London within a few years owing to his one quality of an elegant, energetic, and legible style. His upsurge started with the Enquiry into the Present State of Polite Learning in Europe (1759), a trivial work. Shortly he arose as an essayist in The Bee and other periodicals,and most prominently in his Chinese Letters, followed by Life of Richard Nash, of Bath, Esq.

Now Goldsmith was gaining those eminent and often obliging friends whom he consecutively irritated and amused, stunned and enchanted; Samuel Johnson, Sir Joshua Reynolds, Thomas Percy, David Garrick, Edmund Burke, and James Boswell. The

Obscure Drudge of 1759 developed in1764 one of the nine founder members of the famous Club, a select body, together with Reynolds, Johnson, and Burke, which met weekly for dinner and conversation.

Goldsmith now had enough money to live more securely and comfortably, but his luxury constantly ran him into debt, resulting in forced him to accept additional hack work. He consequently shaped histories of England and of ancient Rome and Greece, biographies, poetry compilations, translations, and works of prevalent science. These were compiling of works by other authors, which Goldsmith then refined and brightened with his individual gift for fine writing. Some of these crude compilations went on actuality reprinted well into the 19th century,however.

By 1762 Goldsmith had recognized himself as an essayist with his Citizen of the World, in which he has successfully used the device of satirizing Western civilization through the eyes of an Oriental sightseer to London. By 1764 he had gained a status as a poet with The Traveler, the initial work to which he placed his name. It personified both his recollections of trudging throughEurope and his political thoughts. In 1770 he achieved repute with the more well-known Deserted Village, which comprises delightful articles of rural life while disapproving the

expulsions of the country poor at the hands of well-off landowners. In 1766 Goldsmith exposed himself as a novelist with The Vicar of Wakefield (written in 1762), a representation of village life who's nostalgia of the countryside, romantic urge, and overdramatic occurrences are motivated by a shrill but good-natured irony. In 1768 Goldsmith twisted to the theatre with The Good Natured Man, which was trailed in 1773 by the much more impressive She Stoops to Conquer, which was instantly effective. This play has endured almost all other English-language comedies from the initial 18th to the late 19th century by asset of its largely ludicrous exuberance and bright, hilarious characterizations. Throughout his last decade Goldsmith's informal meetings with Johnson and others, his irrationality, and his wittiness were well-preserved in Boswell's Life of Samuel Johnson. Goldsmith ultimately became intensely entangled in increasing debts in spite of his substantial earnings as an author, however, and aftera brief illness in the spring of 1774 he died.

3.2 MAIN BODY OF THE TEXT: THE

VICAR OFWAKEFIELD

3.2.1 PLOT IN THE NOVEL

The family of Vicar encounters uncertainty at the beginning of the novel. When the Vicar's son, George, is near to marry the well-off Arabella Wilmot, the Vicar loses his family's legacy to a merchant investor who departs from town along with the money. Consequently, Wilmot's father calls back the marriage, and George also leaves the community. After the marriage disaster and family economic failure, the rest of the Primrose family members shift to a modest parish, on land possessed by Squire Thornhill. Displacing to the parish appeared to offer the peace and serenity, the Primrose family wanted. However, this does not last for long.

Sophia, the daughter of Vicar, is infatuated with Mr. Burchell, a deprived man but Sophia's social ascending mother dampens efforts of her daughter from meeting him. Olivia, the Vicar's oldest daughter, vanishes and the Vicar firstly blames the penniless Mr. Burchell of kidnapping her. Instead, it was Mr. Thornhill, the landowner, who had taken Olivia for wedding in a fake ceremony with strategies to leave her afterwards.

The catastrophe does not come to an end with the kidnapping. The Primrose home entraps fire, extinguishing all of their possessions. And when the Vicar is not able to pay the rent to Mr.

Thornhill, he is hurled in prison. He is followed there by his son; both of them challenge Mr. Thornhill to a battle. Situation gets even weirder when the impoverished Mr. Burchell is in reality not downtrodden but he is Sir William Thornhill who is not to be jumbled with the wicked landlord but a rich nobleman and Squire Thornhill's uncle, who journeys the countrysideunder cover. This is where things start to improve for the Primrose family. Sir William weds Sophia, and George eventually gets married to Arabella. The Vicar also gets back his monetary sanctuary again as the merchant who triggered the family's bankruptcy is discovered and held responsible. As far as Olivia is concerned, her mock marriage in fact turns out to be legalized, and she is knotted to the awful Squire Thornhill.

3.2.2 BACKGROUND OF THE NOVEL: THE VICAR OF WAKEFIELD

The Vicar of Wakefield which was published between 1761 and 1762 is taken as Oliver Goldsmith's greatest celebrated work and one of the most adored and widely-read 18th century English novels. It is also regarded as a perfect specimen of the romantic novel, one of the age'smost prevalent literary genres.

Goldsmith penned the novel through a period of individual pressure, beneath an excessive amount of emotional stress due to his finances. He had by now achieved some fame as a "Grub street hack," a writer for hire whose toil aided fill the leaves of the flourishing newspapers, journals, and magazines, but could barely sustain himself. In the jealousy of Tristram Shandy (1759), Goldsmith chose to base a novel on that work, and thus wrote The Vicar of Wakefield.

The account of the story of the novel's publication has turned out to be famed in literary circles, though some features of it are disputed. The elementary evidences of the story are that Goldsmith, seriously in threat of being confined because of debt, prevailed on Samuel Johnson to discover something publishable from his work. That esteemed man then pulled this manuscript from a heap and sold it for 60 pounds. The publisher, Francis Newbery, apprehended on to it for two years, mistakenly dreading, it was also alike to the prevalent horror stories of the day.

The novel was sluggish to find the readers, however it passed through five official London editions by 1774. It was only in the periods succeeding Goldsmith's death, when authors like Sir Walter Scott, Byron, and Goethe acclaimed his work that it converted into a sensation. William Hazlitt remarked in 1851 that if Goldsmith had not ever written whatsoever but only the first two or three chapters of Vicar, then "they would have stamped him a genius." In the 19th century, two English versions were published each year, and French and German translations nearly associated them in number. The novel has never accepted out of print, and, remarkably enough, bits of the manuscript are used to demonstrate hundreds of words in the Oxford English Dictionary; examples comprise "blarney", "monogamist", "palpitate", and "over civility".

For several years, the novel appeared mostly impermeable to criticism. Most of the 19th century critics alleged the novel as modest and pleasant. Henry James said the best when he inscribed that The Vicar of Wakefield was "the spoiled child of our literature,"

and noticed that "it remains, by a strange little law of its own, quite undamaged – simply stands there smiling with impunity." For him, the novel's attraction dismissed critics from dismembering it.

Nevertheless, later critics grow into more straightforward in their responses. They both comprehended that the description was more complicated than formerly understood, and that it contained distinctly idealistic air in the obstinate way it links together all the disasters that happen to the Primrose family. The characters can be perceived as one-dimensional, and numerous of the plot rudiments were elevated from the work of contemporary writers such as Samuel Richardson and Henry Fielding. Further, critics noticed outstanding parallels between the novel's proceedings and those of Goldsmith's life. The novel has therefore stirred a great amount of modern criticism. Together for its continuing appeal and for its modest profundity, the novel has surely stood the test of time.

3.2.3 THE VICAR OF WAKEFIELD: A DOMESTIC NOVEL

A domestic novel is the novel which deals primarily with the domestic life and ambitions of the individuals of a family and a few individuals who somehow come in connection with that small cluster of the family. The abuse in a domestic novel moves on at a common everyday level.

Social calls are swapped, dinners are arranged and seldom there is a ball also. The regenerations of these homely people are correspondingly homely.

Their actions are also modest. Ladies like to play cards with men. They spend their time in chat and gossips, cheery jokes and talking cheerfully. There is nothing that is distant from a usual everyday life. The ambitions of these humble people do not ascend high. There are no debates on religion, international substances or revolutions. The only dramatic happening that usually occurs is elopement. Taking into account all these factors, The Vicar of Wakefield of Oliver Goldsmith seems to be a specimen of domestic novel. It stretches the picture of the domestic life of the family of Dr. Primrose, the Vicar of Wakefield. The story is narrated by Dr. Primrose, the vicar, benevolent but lacking worldly wisdom. His wife feels gratified of her house-keeping.

They are a family bearing six children- two girls Olivia and Sophia and four male

children. Initially he had been rich and affluent but later on he falls into misfortune. He becomes bankrupt. His oldest daughter is seduced by a wicked character. The youngest daughter is abducted by force. He agonizes all these goings-on silently. Finally, after going through so many ups and downs, his affluence is reinstated to him. George Primrose, the son of the vicar, weds a woman of his choice with whom as a result of the hard luck of his father; his engagement had been called off.

Usually novelists till now had presented London life as the setting, Goldsmith for the first time attempts to depict the village lifestyle. We get pleasant and flawless pictures of English village life. He presented the self-portrait of domestic middle-class life into English fiction.

3.2.4 CHARACTRS CHARLES PRIMROSE

He is the vicar as well as the narrator of the story in the novel. He offers one of the most innocently modest and unsophisticated so far also paradoxically complex characters in English fiction. He has a slight, naïve, pardoning temper, as observed when he pardons his daughter Olivia with open arms. He is a devoted husband and a father of six vigorous, flourishing children. Though, he generally has a sweet, compassionate temperament, he can occasionally be

a bit trivial, persistent, or hopeless. For example, he is preoccupied with a predominantly ambiguous and not very significant substance of church doctrine. One of his "favourite topics", he announces, is marriage, and elucidates that he is gratified of being "a strict monogamist", in other words that he is against remarriage of any kind and have faith in scripture that permits only single marriage partner for an individual's lifetime. He insensitively sticks to his "principles" in the course of a fierce difference with the neighbor who was shortly to become his son's father-in-law, who is actually about to be married for fourth time. However, he furiously cries that he will not "relinquish the cause of truth," and fiercely says, "You might as well advise me to give up my fortune as my argument." This is sardonic in the sense as he straight away discovers that his wealth has been unpredictably reduced to almost nothing. This forces Mr. Wilmot to break off the proposed marriage with Mr. Primrose's son George and Miss Arabella Wilmot, and consequently his son's joy is almost devastated. He is from time to time gratified of what he visions is his skill at arguing, and frequently

miscalculates his family's supposed friends and neighbours Though he possesses great pride in his family, he lacks much worldly knowledge. He is repeatedly cheated by the appearances and conduct of those around him. He has a tough time with the numerous calamities which his family undergoes, but acquires the value of strength by the novel's end. He is now and then mentioned as Dr. Primrose. Nevertheless, in spite of all his faults, he is loving, faithful, affectionate, enduring, and basically good-natured.

DEBORAH PRIMROSE

She is wife of Dr. Charles Primrose. She has been portrayed as a faithful but still rather self- governing minded. She bears some pride of her own, though: she possesses a "passion" for clothes, and has been observed making a "wash" (a sort of lotion) for her girls. She is too keen to get her daughters superbly married, and this drive sometimes blinds her. Dr. Charles Primrose mentions her wife as "a good-natured notable woman; and as for breeding, there were few country ladies who could shew (show) more." She was capable of reading any English book short of much spelling, but for pickling, preserving, and cookery there was none who could outshine her. She is even gratified of her children than her husband, particularly her beautiful girls, like the Vicar, Mrs. Primrose is frequently a typecast. The close onlooker discovers that shegrows to a certain degree inside the novel and must be classified as a round character. Mrs.
Primrose validates that she eventually has attained humility as an outcome of calamity in at least
two concluding episodes of the novel. While enjoying breakfast on the honeysuckle bank one morning, instantly after Olivia's return, the Vicar's wife, overlooking her injured pride, breaksinto tears and expresses love of "her daughter as before."

OLIVIA AND SOPHIA PRIMROSE

They both are identical to their father reflecting his temperament of being good-hearted, however susceptible to sporadic fault; Olivia escapes with Mr. Thornhill in a hurry of impulsive passion, and even the more practical Sophia joins in preparing "a wash" for herself and dressing up in extravagant clothes.

OLIVIA

She undertakes the bigger transformation in character. At Wakefield the Vicar defines her as "open, sprightly, and commanding." In the family portrayal she is "an Amazon, sitting upon a bank of flowers, dressed in a green, Joseph luxuriantly laced in gold, and a whip in her hand. “Though Olivia pompously is certain that she can control the young landlord with her loveliness and liveliness, she learns that these assets will not protect the love of so acquisitive a man as he. When the Vicar discovers her at the inn, he observes a humbled Olivia, whose prompt worry is her father's paleness. Throughout the days of her notoriety, Olivia's liveliness vanishes, and her prettiness appears "impaired. “Feelings of remorse for her family's anxiety substitute with the feelings of jealousy and envy.” Words of hopefulness from the Vicar incite her desolation: "Happiness, I fear, is no longer reserved for me here; and I long to be rid of a place where I haveonly found distress." The blush of cheerfulness drawn to her face with the news that she is an "honest woman" basis the Vicar to supposition that she will once more, be vibrant, but likewise binding is the statement that she remains the "fair penitent" who has attained a message from heradventure and evaded the penalty of death forced on the "lovely woman" who "stoops to folly

SOPHIA

She is younger daughter of Vicar, who is very closely a flat character as compared to her sister, as her character, solely commendable, is constant. Initially in the novel her father remarks that, unlike Olivia, she "repressed excellence, from her fears to offend" and that she "entertained" him

with her "sense" when he was thoughtful. Sophia’s initial scorn for the Squire and her capabilityto realize the superior potentials of Burchell’s character keenly validate that she has "almost thewisdom of an angel." Her anxiety of Burchell's being a rogue, which she experienced after her father orates Burchell's letter to Miss Skeggs and Lady Blarney, is obviously only transitory, for in looking for a defender from :Baxter, her abductor, she instantly calls on Burchell. Her skill toobserve what institutes goodness bears a resemblance to her father, and for this reason he calls her "the child that was next my heart.”

GEORGE

He is the eldest son of Vicar and is a main specimen of a young man who moves out of his home to earn his living, "sows his wild oats," and arises as a wiser man. Johnson says of Goldsmith: "He has been loose in his principles, but he is coming right." This declaration might appear likewise to George Primrose. The version of George's vagabondage is alike in various respects to Goldsmith's initial wanderings. Both of them attained little accomplishment in their young voyages, but both of them acquire a great amount of knowledge about human temperament and also learn to support "the childhood world of the family."

While unfolding the character behaviours of his family, the Vicar utters that his sons are "hardy and active." With his own statement, George invalidates in part the Vicars sweeping statement: "I was unqualified for a profession where mere industry along was to ensure success." George's dislike for labour, though, is not so robust that he sinks down to make his living by flattery of the wealthy people. In place of linking with the "writers" who depend on the contributions of
a benefactor yet never write, George tries to become an author but flops because he imagines the admiration of the world without extended periods of labor. In the home of Squire Thornhill, George declines again to make use of flattery as a method of gaining favor. George is admirably vigorous, in at least, one zone of his life; he is an obedient son. His hard work to dismiss the family's suffering at a time when he is about to attain worldly triumph exhibits that he has learned to give value to his home and senses the need of protecting its honour. By evolving a praiseworthy value system, he arises from the novel as a round character.

MOSES PRIMROSE

He is the Vicar's second son and is depicted as a youth of sixteen who is "proud of his new- acquired book learned skill, and utterly ignorant of the world." During first meeting with Squire Thornhill, Moses attempts to influence him by "a question or two from the ancients." On another instance the young son approves to debate the value of church taxes against Squire Thornhill. In both examples Moses' demonstration of learning is rewarded with laughter. It is exciting to observe that the following passage from the primary edition was omitted afterwards because it described Goldsmith himself

too meticulously: “. . . for Moses always ascribed to his wit that laughter which was lavished at his simplicity." The incapability of Moses either to perceive Jenkinson as a deceiver or to argue effectively against knowledgeable men of the world, shows that he is basically "ignorant of the world." Because Moses appears to display little, if any, growth during the story, he may arguably be classified as a flat character.

MR. BURCHELL

He is primarily presented as a good-looking and intellectual, though impoverished young man, Mr. Burchell is ultimately exposed to be a masquerade behind which Sir William Thornhill hides. Under this disguise, he and Sophia get in love, and get married after he discloses his exactidentity. Sir William Thornhill's reputation lies on his having led an extravagant youth but having transformed. Definitely, Burchell's virtue as well as wisdom - which is suspected by the Primrose family after they become suspicious of him of damaging their plans to send the girls to town – show some logic when he eventually discloses his true identity.

SQUIRE THORNHILL

He is the Primrose family's young, attractive, and deceitful landlord, who deceits his means into the family's confidence and then seduces Olivia. Later on, it is revealed that he has swindled numerous women in this way, leaving them to work as prostitutes after taking his way with them. Ultimately, his plan to entangle the Wilmot wealth through marriage to Arabella is thwarted. He is Nephew to Sir William Thornhill.

EPHRAIM JENKINSON

He is actually a rogue and a swindler, Jenkinson cheats the Vicar and Moses out of their horsesbut later on he is reformed to act as the vicar's intimate and subordinate in prison. At this juncture, he reveals how much work he does for Squire Thornhill, and is depicted to be young and nice-looking when not restricted by disguise.

SOLOMON FLAMBOROUGH

He is one of the Primrose's neighbours and Solomon is a welcoming and decent man.

MISS FLAMBOROUGHS

They are Solomon Flamborough's two daughters, and neighbours to the Primrose family. They are hurt by the Primrose girls for being too low-class, in spite of their sweetness.

ARABELLA

She is George's fiancée at the opening of the novel; Arabella Wilmot is sophisticated and shy. Even after, she is tricked into accepting Squire Thornhill's marriage proposal after wards in the novel, she remains dedicated to George. She is a heiress to a huge wealth.

MR. WILMOT

He is Arabella's father, who firstly stops the marriage between Arabella and George after being disrespected by the vicar's views of marriage, and discovering about the vicar's loss of wealth. Gratified of his wealth and loudmouth, he afterwards agrees to accept George as a suitable son-in-law.

MR. ARNOLD

He is the wealthy master of the household where the vicar has lunch after acknowledging the invitation of Mr. Arnold's butler, who is actually playing to be the master. Mr. Arnold is also Arabella Wilmot's uncle.

MRS. ARNOLD

She is Mr. Arnold's wife and Arabella's aunt.

LADY BLARNEY

Lady Blarney is one of the stylish ladies whom the Squire fetches to the Primrose family to influence them. She later on turns out to be a notorious and uninhibited lady of the town.

MISS CAROLINA WILELMINA AMELIA SKEGGS

Miss Carolina Wilelmina Amelia Skeggs is also one of the fashionable ladies brought by Squire to the Primrose family to impress them but later on she is also proved to be infamous and unrestrained lady of the town.

FARMER WILLIAMS

Farmer Williams is a nice and friendly neighbor of the Primrose family. When Deborah comes to know his soft feelings for Olivia, Deborah uses him as power to thrust the Squire into proposing to her. After this arrangement fails, Farmer Williams and Olivia are engaged until she runs away.

THE BUTLER

He is the Arnold family domestic help who plays to be Mr. Arnold himself, and calls the vicar for lunch at the house, where he discloses fundamental political views. When the Vicar begs forMr. Arnold, not to fire him, the butler acts as a friend to the vicar.

SIR WILLIAM THORNHILL

Sir William Thornhill is uncle to Squire Thornhill. He exists in most of the novel masked as Mr.Burchell.

THE CHAPLAIN

He is a friend of Squire Thornhill, the Chaplain makes ambiguous proposals to Sophia that alarmthe Vicar, but Sophia fights in favour of Mr. Burchell.

THE FEEDER

The Feeder is one of Squire Thornhill's degenerated friends.

THE HERMIT

The Hermit is a character in the song that Mr. Burchell sings. In the song, the hermit is a loverwho finds again the woman he left.

THE GYPSY

The gypsy crosses the Primrose family one day, and states the future of Sophia and Olivia, convincing them that they will both marry about their position.

THE COMPANY MANAGER

The Company Manager of the acting company hires George as an actor, who helps him reunifywith the vicar.

MR. CRIPSE

Mr. Cripse is an absolute slave-driver, hiring deprived English men to work as indenturedservants overseas. George almost works for him, but thinks better of it.

TIMOTHY BAXTER

Timothy Baxter is one of Squire Thornhill's degenerated followers, and the man whom EphraimJenkinson brings to affirm to the squire's deceitful ways.

3.3 FURTHER MAIN BODY OF THE TEXT: THE VICAR OFWAKEFIELD

3.3.1 THEMES IN THE

NOVELPRUDENCE

Particularly in the initial half of the novel, the vicar is demarcated with his sense of far-sightedness. For him, prudence includes existing life of ethical uprightness, believing in mankind’s implied goodness. Though, the subsequent half of the novel exposes the restrictions of such prudence. Through the vicar’s numerous calamities and several of which he could have prohibited had he implied a more doubtful view of people. Goldsmith advises that man requires more than prudence to steer the world’s ills. Instead, the man also requires courage and a readiness to doubt and interrogate the causes of others. Undoubtedly, the novel does not overlookimmoral behavior, but it does propose that a delusional statement of insight can often cause
grave problems.

FORTITUDE

The theme of fortitude aids as the controlling power of the novel's second half. The Vicar of Wakefield has frequently been linked to the Bible's Book of Job, and with moral motive. The characters, predominantly the vicar, have been exposed to numerous trials and troubles during the whole story, and they must eventually depend on forceful fortitude in order to erode these trials. When confronted with true catastrophe, the vicar must free himself of arrogance, and identify the bounds of his prudence, so that he can develop into the real man of God which he constantly believed himself to be. By the time he presents his sermon on fortitude to George and the convicts, he actually embodies a man exalted to eliminate problems through individual strength. The reader is therefore urged to perfect his own behaviour on the conduct of Vicar.

RELIGION

Religion is apparently a significant theme in the novel, in view of the protagonist's job. However, the book does contain an ethical message; it replicates an undecided association with God. In spite of his faults, the vicar makes efforts to perfect a respectable, honourable life for hisfamily and aliens alike. And a number of Goldsmith's contemporary critics were overwhelmed by his final message, that man must bear adversity on Earth in expectation of a better life in heaven. Though, the vicar has an apparent lack of closeness with God; he surely attempts to live a pious life but does not essentially involve in any profound prayer or unity. Instead, he uses his sanctimony to support behaviour and to confirm his more egotistical longings for his family. The general proposal is that a sense of God pervades the Vicar's life, but that it might frequently onlyfunction on an apparent level.

DISGUISE AND DECEPTION

The novel is prevalent with disguise and deception. Characters are actually never who they appear to be, and acclimate diverse guises, personalities, and facades both to puzzle the reader and each other. In various ways, this recurrent feature discloses some of Goldsmith's opinion of humanity. The vicar and his family take on Squire Thornhill as a respectable person and whereas Mr. Burchell according to them is not. Moses and the

Vicar both are deceived by Ephraim Jenkinson, and the Vicar is tricked by Mr. Arnold's butler. The two wealthy, stylish ladies turn out to be deceptions. All this dishonesty strengthens Goldsmith's opinion that prudence has limits as the family ultimately comprehends that virtue unaided cannot guarantee success, pleasure, or protection in a world of deception. The Primrose family lacks factual wisdom because they assume that their godly perception aids them well, and they as a consequence are nearly destroyed.

FAMILY

Family is tremendously vital to the Vicar; he obtains a great amount of pride and gratification inhis wife and children. Nevertheless, this love of family also supports to blind him to realism. He acclaims their outstanding dispositions and oversees their faults and weaknesses. Further, he

interrupts into mild pretense because of his pride in them. However, he frequently externally claims that people should acknowledge their position in life, the expectations of his daughters taint him, leaving him blind to the conspiracies of Squire Thornhill. The family therefore functions as a protected creature in the novel, and one that does not essentially display the most fruitful means of steering the world. This is not to be said that Goldsmith does not discover worth in the family; relatively, he appears to advice the reader that one must sustain one's individuality and discernment, and not fall victim to the secluded unawareness that often comes from remaining too near to one's family.

SOCIAL CLASS

In numerous ways, social class is one of the utmost malicious forces in the novel. In spite of the vicar's external sustenance of poverty, the Primrose family cannot admit having lost its upper- middle-class position. As they persist on seeing the world in terms of social class, they become blind to Squire Thornhill's maneuverings and interrogate good people like Mr. Burchell and theFlamborough girls. Even their efforts, to perform above their position humiliate them; the Primrose family constantly keeps on pushing for an assured level of appearance.

Goldsmith is obviously scornful of their pretensions, and yet his views on the class are a little restrained than instantly perceptible. While the Squire is the uncivilized appearance

of the upperclass, Sir William displays himself as a compassionate and aristocrat. The logic is this that money and name can corrupt, but also that they can be directed in honorable and humane ways. The Primrose family ultimately does achieve their anticipated social position after the vicar's wealth is reinstated and Sophia marries Sir William, but this achievement only comes after numerous prosecutions that effectively restrain the family's pride and explain them the mistake of their pretensions.

GENDER

Gender demonstrates an exciting theme because of how meticulously the novel perceives the traditional gender standards of 18th-century British society. The men take the decisions and holdthe authority; the vicar is the unmistakable patriarch who regulates the demeanor of his family

members. His daughters are hopeless and appear to be preoccupied with romance and are eminent only for their desirable and, marriageable position. Arabella is observed in the similar way, in spite of being more refined and sophisticated. Only the vicar and his sons are permitted to go in the public domain and involve in commercial dealings. In contrast, when Olivia parts from the family and home, to abscond with the squire, she is regarded completely ruined and beyond reclamation. Her virtue is her greatest noticeable characteristic, as it was similar with allyoung women through that time. The novel is a flawless encapsulation of the way gender was seen in Goldsmith's era, which is thought-provoking, seeing how brilliantly he challenges narrative conventions throughout the story.

3.3.2 THE VICAR OF WAKEFIELD: A SENTIMENTAL NOVEL

The phrase "sentimental fiction" generally mentions the novels published in Europe over the 18th century. These works were usually noticeable with their use of conservative circumstances, typical characters, and linguistic devices to stimulate a feeling of bleakness in the reader. Since The Vicar of Wakefield both occupies and demoralizes the conventions of the genre, it is constructive to understand it when reading the novel.

In a sentimental fiction, sentiment is flaunted as greater than reason. All the novels acknowledged as popular 18th century belief that asserted human emotions as

unadulterated and virtuous, resulting from a natural state. As a consequence, its novels bear an inclination towards being emotionally distraught and here what most instantly differentiates Vicar from its probable aristocrats is its substantial use of wit and irony.

The characters portrayed in these novels are usually tremendously, if not cloying, virtuous. Moreover, they are postured against an antagonistic world for which they are formerly incompetent. Though, their sentiments and higher verdict leads them to remain along the path of virtuous demeanor until they ultimately conquest over their challengers. In this way, sentimental fiction inclines to be tremendously ethical and moral, even when the author does not attempt to emphasize those lessons.

Sentimental fiction fell out of favour in the 1800s, as the reading community also started connecting sentimental novel with "sex tales," as several of them presented young women being

seduced by voracious men. Young girls were stimulated to evade such cheap stories, ironic regarding that the novels primarily intended to sell the same virtues they were now suspected of demeaning.

Eventually, The Vicar of Wakefield exploits the sentimental conventions in a way that helps him to create a blustery, delightful story, while also upsetting those conventions to make much more thoughtful observations about human nature.

3.3.3 THE VICAR OF WAKEFIELD: AS AN APOLOGUE

When the norms for judging a successful novel are omitted from an examination of The Vicar of Wakefield, new promises arise from a work long regarded by critics to be second rate at best.

The repeatedly episodic scenes and action, as well as the insertion of poems, ballads, and apparently unconnected events which have for so long annoyed scholars, take on novel responsibilities, and characters who have formerly appeared stiff and incredible as human beings serve a dynamic and authentic function. The implausibility of the vicar's compensation to health, wealth, and family pleasure no longer becomes a discomfiture to be elucidated away as best as conceivable but in reality, serves to highlight a theme or moral of chief importance. Everything appears to fall into its suitable place with one exception; the precise identification of that formulable declaration or theme which is

unconditionally important to any form of apologue.
The Vicar of Wakefield is an example, if faulty, of an apologue.

The Vicar is controlled by two different formulable declarations or themes; "prudence" in the first part and "fortitude" in the second. The Vicar's themes may initially seem to be harmonious; the part of main importance in the first theme, prudence, is after all combined into the second and thus suggests an associational harmony between the two. Using this impression, it would be convenient to form an apologue around a character who passionately trusts that prudence will bring pleasure but who realizes through a sequence of calamities that prudence often fallouts in desolation and thus the only true survival is a life strengthened by fortitude on earth and an optimism in eternal reward.

The controlling theme of the second half of The Vicar, however, adopts the premise of that gradual reversal of belief discussed above; this becomes its area of major emphasis, and every

episode following the change in theme transmits to the vicar's gradual approval of life's miseries, his ultimate dependence on strength and hope, and his bountiful reward for so doing.

The fact, though, that the two qualities of prudence and fortitude are united in the second half has no monitoring force on the first. In other words, the reader would have to be repeatedly reminded of the vicar's requisite for strength, an approach which does not exist in the first half of The Vicar.

The Vicar owns two opposite themes rather than one, as is normal in most apologues; the degreeto which all fictional devices in an apologue are subsidiary to theme becomes much more deceptive since a shift in the formulable account will require a modification in the fictional devices irrespective of steadiness, possibility, or consistency with the rest of the work.

As a character's personality is so carefully governed by the apologue's main theme (usually stated in terms of a moral) and since the author of that apologue must regulate his reader's reaction both to the characters and the formulable statement, most authors make use of their apologues of the oratorical device recognized by Ian Watt as "type names" or expressive words used as designations. A character's main trait (the one he

most frequently displays) is thus rapidly recognized for the reader who becomes promptly conscious of the role each character so named will perform in the apologue; therefore, the reader's curiosity in the character as a truthful human being is diminished since the character is "typed", though, at the similar time, his curiosity in the governing theme is heightened since that "type" is used entirely to present a theme. Though, the type-named character sometimes fails to display his allocated characteristic, this device still remains a perfect hint not only for the nearly prompt identification of allotted roles but for the exemplification of theme as well. The characters that are depicted in Goldsmith's apologue carefully follow the all-purpose explanation given above. With only one exclusion— that of the vicar who attains a kind of "roundness" through his twin role as both narrator and protagonist—they are all flat; each character displays only one characteristic at a time, and that characteristic is simply defined by the controlling theme at any given point.

Also, Goldsmith makes outstanding though restricted use of the type name to imply character, role, and theme. Primrose, a springtime flower signifying pleasure and joy, consequently becomes the name of the protagonist and his family and indicates their ultimate rewards in spite of their existing difficulties, while the villain of the apologue attains the name of Thornhill, a designation which proposes trials and annoyance for whoever might cross his purposes.

Moreover, the only child of the vicar who identifies the factual value of Burchell is named Sophia or "wisdom," and Moses, suggestive of the Jewish patriarch for whom he is named, guides his father out of the complexity of desolation with his advice on fortitude. And lastly, Olivia, who is so named because her mother "during her pregnancy had been reading romances," counterparts the overwhelmed but eventually honourable heroine so common to contemporary sentimental fiction.

The noticeable character with whom to start an examination of The Vicar of Wakefield as apologue is the vicar himself, only because of his leading position inside the work--he is actually both narrator and protagonist--but since it is his character that most obviously exemplifies the working of Goldsmith's apologue and that regulates the concluding assessment which every reader allocates to the work, whether positive or negative.

At the center of even temperately effective apologues lies a structure comprising of frequent and often autonomous rudiments tailored together into a unified whole by the author 's formulable statement. Any component, thus, comprised within the work that escapes the control of the central theme becomes a departure which not only leads the reader's attention to itself by its veryalteration from all subordinated parts but frequently leads to a decrease in the apologue's efficiency to persuade since the formulable statement is provisionally forced out of the area of importance and is itself subordinated to some other illusory device. At such times, the work usually undertakes features more carefully similar to those of the novel than the firmly controlledstructure of an apologue, and a reader once attracted with such characteristics generally assumes to find more liberty and exploration rather than less. This risky disposition is best demonstrated by the argument given above regarding Goldsmith's all-too-human depiction of Dr. Primrose whose several abilities offered in the first half of The Vicar of Wakefield frequently lead the reader to assume more of the same in the closing half. Once that fails to happen and the vicar is compelled to alter personalities to illustrate a new governing theme, as this feature of an apologue needs, the reader risks gaining misperception and more significantly misunderstanding, rather than the lucidity and encouragement which are the aims of all apologues.

Possibly the most operative oratorical plea started in support of the apologue's theme is a universality of situation and structure. If the reader is able to be persuaded that what he reads moves not only the characters involved but the viewers as well and if the theme is presented in a thorough review of probable applications and replacements (a universal structure), the rationality of the apologue in question obtains strong support both externally as well as internally.

By constructing the protagonist of his work, thus, a middle-class priest, Goldsmith produces a character whose resemblances to a accessible middle-class audience would mechanically guarantee a detailed identification between protagonist and reader and a subsequent reception oftheme.

To compound the common potentials within his apologue, Goldsmith consequently fills the first half of The Vicar with an abundance of common structures. Primarily of all, each associate of thePrimrose family, with the exemption of the two youngest boys who

perform merely as supplementary characters, is verified in scene after scene to be equally foolish; George in his London survival and European voyages; the vicar's wife and two daughters in their relations with Squire Thornhill, Lady Blarney, and Miss Carolina Wilelmina Amelia Skeggs; Moses in his misfortunes at the fair; and the vicar in nearly all scenes throughout chapters 1-17.

Moreover, the naïve family is cheated by people who inhabit all levels of society: Jenkinson and the two town ladies, who pretend to be from higher classes than their own, from the lower class, Mr. Wilmot and the probable horse buyers from the middle class, and Squire Thornhill from theupper class. Goldsmith's universal structure is even stretched to the situations in which the family is duped by those folks who hold the worldly acquaintance which they themselves lack; therefore Olivia is established to be innocent in love by the Squire, Moses is revealed to be ignorant in business at the fair, the vicar is exposed to be naïve in wisdom by a masked Jenkinson, and the whole family is demonstrated to be foolish in relationship and in perception by their denial of Burchell and Flamborough for Squire Thornhill and his immoral circle.

As an outcome of this cautious structuring, Goldsmith is therefore able to depict a theme which, if taken as envisioned, covers all rudiments of society, all ages, all sexes, and all areas. Periods through usage of universal structure, the discrete reader is accordingly compelled to identify his

own imprudence, admit Goldsmith's theme, and expectantly change for the better. An effort at universal structure is shown in the preparation of the vicar's final trials from bad to more severe as devastation impends Primrose's material properties and ultimately his children, and the eventual congregation of friends, family, and enemies within the vicar's prison cell is organizedto comprise members of all classes and people of all ages, sex, and motivation.

3.3.4 THE VICAR OF WAKEFIELD: AS A SATIRE

The Vicar of Wakefield is expected to be a satire, and always soft one in which the holiness andastonished faith of the good preacher bestow him at the pity of larcenous rogues, till they have deprived him clean of everything, he embraces cherished, not only his modest prosperity and wealth but his home and family and even his liberty. He isn't mocked for his creeds as much as he is indulged in them by the reader who loves

him nevertheless. And in the end, everything turns out well. The rogues are exposed, and the vicar is reinstated to monetary health and familypleasure.

The unassuming fact that Primrose is not actually who this individual ponders he can also be obvious from the opening. This character though echoes of himself as manly and good, as well as he is also provided with two recognized titles – Reverend and Doctor; and a majestic Christian name, Charles. His tag Primrose, yet, is not so manly. Prim is actually a term that is a lot similar to prudish; which means tremendously appropriate – and is characteristically associated with a female, as in a "prim and proper girl." Flower is a blossom and comprises of a womanly association. So, being head of church and family, the Vicar can be a masculine type of man. But his name entirely expresses us that he can be fussy and full of pretention. The later top quality is the one which guides to individual deception, and therefore the reader should be on protection against continuing cheated by just Primrose's very personal valuation of himself as an "honest man" who ponders himself well-educated. Meanwhile, Prof. Ahmad claims in his lecture, Dr.

Primrose is an inadvertently ironic character, who can suitably cheat you about what is happening in the history as he is very benevolent. Though, the shrewd reader that has goodwisdom will discover wit inside the ironies that Dr. Primrose inadvertently displays

Dr. Primrose displays just how unaware he can be to thorough decision, when the good comments read by just "a happy few" when the areas that he publishes articles flop to provide well. He then goes on to discuss combining an epitaph relating to his partner even though she is still very much alive and in it he speaks about how she is "obedient unto loss of life, " though this probably have not been proved true, since she retains having much lifestyle to live. It can be as though Primrose is intimidating his wife, though he possibly will not comprehend this since with this great epitaph he is in reality singing his own moral comments. He is asserting, "Look by what a amazing woman. We married; I am so clever to have hitched such an excellent one, and I also will never get married to another one even if she dead because I actually am a strict monogamist." The joke is superficial: this character does not seem to be acquainted with meaning of monogamy at all. He similarly does not admire how a husband should retort, or what St. Paul says about actually being a spouse. St. Paul states, "Husbands, love your wives" (Eph 5: 25). Hanging a pointer over a fireplace prompting their wife to become moral

cannot be a sign oftrue love but somewhat of a superiority complex.

Part of the reason for Primrose's self-deception originates from the fact that his county life isthus peaceful and tranquil pertaining to so long regarding twenty years he and his family be seated by the fire-side and have their "adventures" but they never actually have.

3.3.5 GENERAL ANALYSIS OF THE NOVEL

In spite of an identifiable dependence on formerly published material, The Vicar of Wakefield isan exclusive literary creation covering a number of inventions for its time. Its setting, for example, is the humble home of a country parson; its major characters, the Parson and his family and friends. Though, as Sven Backman observes, this basic idea had been formerly used as individual scenes in larger works (the Wilson incident in Joseph Andrews, for example), it had never before served as the main setting of a work of prose fiction. Likewise, Goldsmith's choice to combine leading role and narrator into one character, though not the first case of first-person narration, still permitted Goldsmith a broader choice of flexibility than the third person narration more prevalent at the time. Because of his exclusive position as both narrator and protagonist Dr. Primrose could therefore be used as ironic reporter on the weaknesses of other characters as well

as his personal, as thoughtful narrator for Goldsmith's principles and opinions, and as witty thingof satire to highlight those faults which Goldsmith desired to condemn.

But the uniqueness of the work does not rest here. Very few works have gained the prevalent success and critical disrepute in the same amount as has The Vicar of Wakefield. Its widespread welcome from contemporary and following generations has in the majority of examples been optimistic, but the critical response to the work; when the critics riposte at all; is harder to describe depending on which, critic is taken into consideration. Goldsmith's work has been consecutively "proven" to be both an achievement and a disappointment, satiric and sentimental, comprehensible and disunified. It has been simultaneously labelled as "one of the worst [stories] that ever were constructed," and as "one of the first of our English classics."

The critical reactions which have encountered The Vicar of Wakefield in the beginning

with its publication in 1766 and ongoing to the present day have constantly been both diverse and debatable. Categorized consecutively as a novel, a satire, a fable, an allegory, and even an "informal essay," The Vicar of Wakefield has been the topic of an extensive range of studies dedicated to showing it either a fictional success or failure, and the several contrasting tags by which it has been recognized demonstrate the degree of the critical problem surrounding Goldsmith's work. The problem here does not lie with the minor differences, separating one reader from the other but with the reader's ability or inability despite those differences to respond accurately to The Vicar of Wakefield as Goldsmith intended. Consequently, a critic who interprets Goldsmith's objectives in one way will draw conclusions dramatically different from the critic who views them in another light; in other words, what succeeds in one form will fail in another. Although these interpretations are quite disparate, they roughly fall into classifiable groups and are influenced by the dominant critical theory or theories under which a particular critic works. Thus, the more thematic and moralistic focuses of the eighteenth- and nineteenth century reviews of The Vicar were gradually replaced by the structural emphasis of the twentieth century. Within each group, however, the debate concerning Goldsmith's success or failure continued to grow; no one distrusted the popular success which The Vicar enjoyed, but the creative reliability praised by one critic just could not be endorsed by another.

It is significant to observe that though both contemporary critics of Goldsmith's Vicar acclaim the moral quality of the work which can only be offered eventually through structure, they still identify the presence of some components within that structure which disturb the whole effect. Several literary critics of the early nineteenth century, however, either fail to observe such a fault or decide to overlook it. While still praising the immensity of Goldsmith's ethical teaching in The Vicar of Wakefield, these critics can discover nothing incorrect in his structure.

The modern tendency in Goldsmith criticism, nevertheless, is the critics' pursuit for a prescribed unity within The Vicar of Wakefield founded on Goldsmith's use of either dependable theme or structure. Critics who support the first case reliable theme have faith in that because The Vicar pressures one moral or idea throughout the book. The creative attainment of the work is an earnest of success as that asserted by the primary reviewers for the work's morality. This attention on the moral suggestions of The Vicar has shaped a perplexing wealth of themes—eachof which is regarded as vital to the book

by its supporter. So many themes have at one time been stated as the main theme of The Vicar of Wakefield but efforts have been made to unify them as a whole. The fact that several probable main themes have been articulated refutes the presence of one intervening, governing moral idea or else probably proposes the existence of a structural fault, a discrepancy capable of producing confusion over thematic drives. Separating theme fromstructure, as done by the early reviewers, is an outstanding way to highpoint those zones which succeed while endeavoring to disguise those portions which do not. Merely overlooking upsetting features of any work, though, is not an explanation to its problems. Likewise, efforts toverify the presence of a unified structure within The Vicar of Wakefield on the basis of a sole governing theme deteriorates when one views the profusion and diversity of existing themes

3.4 CHECK YOUR PROGRESS

1. Describe the changes that take place in vicar throughout the novel?
2. Discuss in brief the novel's tone, style, and genre of the novel. How is each of these intricated through the work?
3. The Primrose family has been duped frequently throughout the novel. Why do theybecome so vulnerable to being fooled?
4. Describe in what ways the novel can be considered a satire?
5. How do you find the actions of the novel alike to those of Goldsmith's personal life?

3.5 SUMMARY

The honourable, wise, and intellectual vicar of Wakefield lives happily with his family, whichcomprises of his wife Deborah, his sons George, Moses, Bill, and Dick, and his two daughtersOlivia and Sophia. They enjoy a secluded and refined life, and are making preparation for marriage of the eldest son George with a beautiful neighbourhood girl, Miss Arabella Wilmot.

Regrettably, Mr. Wilmot withdraws the engagement of his daughter with his son after the vicarupsets him in a philosophical argument about matrimonial, and also after the vicar loses his wealth to a shady merchant who exhibited to be a thief. Now impoverished, the family is compelled to shift to a humbler place to live.

In their present neighborhood, the vicar works as a curate and farmer. The family makes arrangements to send George, who had been educated at Oxford, to London in expectation that he can get a living there to increase the family's income. The new expanse is calm and pastoral, but the women of the family in specific get it tough to adapt to a lesser level of fashion to whichthey are not adapted to.

The vicar makes friends with an attractive, learned, and poor young man named Mr. Burchell. After Burchell protects Sophia from drowning, it appears sure to him that she is fascinated towards him. In the meantime, the family also overhears conversation of their new landlord, Squire Thornhill, alleged to be a ruined brat who lives off the bigheartedness of his uncle, SirWilliam Thornhill, while living a debased lifestyle.

Ultimately, the family encounters the much talked about Squire, who proves delightful, gorgeous, and friendly. The vicar immediately overlooks his doubts and worries as he observers the squire's curiosity in Olivia, and the family starts to foresee that their fortunes might change. In the meantime, as he hopes for a new social position, the vicar is not happy with Mr. Burchell'sattention towards Sophia. He does not want her to get married to a man with no fortune.

They start losing their modest conducts and grow more flattering and vainer as their expectations for Olivia and the Squire upsurge. However, the more they try to exhibit themselves as above their position, the more humiliations they face. For example, both the Vicar and Moses are deceived when bidding to sell the family's horses in replacement for more fashionable ones. The squire familiarizes the vicar's daughters to two fashionable ladies, who recommend they might find positions for the girls in the city. The family is delighted, but enraged when they learn that Mr. Burchell has written a letter obscurely intimidating the girls' reputations. Due to this letter, the idea to move the girls to town is thwarted. Mr. Burchell is expatriated from the house.

Deborah attempts to stimulate the Squire into proposing to Olivia, by ambiguously threatening to wed the girl to a neighbour, Father Williams. However, the Squire is obviously distressed and envious by the latter's presence, he makes no attempt to propose, and the family starts making preparations to marry Olivia to the farmer.

Though, precisely before the marriage, Olivia escapes with Squire Thornhill. This is an

upsettingsetback to the family, as it means that Olivia has forfeited her reputation, which was the biggest virtue in that time period. The vicar sets out after her, hopeful to protect her and pardon her. He discovers Squire Thornhill at home, and then doubts Mr. Burchell responsible for the crime.The vicar's expedition and apprehensions are strenuous, and he falls sick while far away from home. He takes rests for three weeks at an inn, and then starts back to home, coming across a Travelling Acting Company along the way.

When they reach at the next town, he sees an intelligent man who calls him to his home for a dinner party. The vicar approves, and is astounded by the man's superb mansion. To his surprise, however, he learns that this man is in fact the home's butler when the factual master, Mr. Arnold, reaches. It also turns out that Mr. Arnold is uncle to Miss Arabella Wilmot, who is delighted to reunify with the vicar. Her love for George has evidently not decreased, though there are gossips that she is making preparations to marry Squire Thornhill.

The vicar lives with the family for a few days. In an astonishing shot of actions, they join the acting company's show to learn that George himself is acting with it. Later, George unites with his father and Arabella, and shares many of his misfortunes subsequently parting from his

family. His numerous mistakes finished with him endeavoring to act, and nothing of them produced much wealth. Along the way, he had united with an old college friend - who turned outto be Squire Thornhill - but was tumble-down when he brawled a battle for the squire and was then disclaimed by Sir William for that dishonorable behaviour.

The squire shortly reaches at the Arnold house, and is astonished to notice the vicar and his sonthere. After some time, observing the transformed spirits between Arabella and George, the squire obtains a job for George in the West Indies. As he has no money and no one distrusts theSquire of concealed reasons, George joyfully proceeds.

The vicar gets ready to return home. Along the way, he halts for one night in an inn, and accidentally notices that Olivia is there as well. They unite in a commotion of sentiment, and Olivia clarifies how the squire seduced her and wedded her in a forged ritual, and then left her ina de facto house of prostitution. She ultimately fled his clutches, and has subsequently lived at the pity of the innkeeper.

The Vicar fetches Olivia home, but keeps her at a close inn so that he can fervently make the family ready for her homecoming. Regrettably, he discovers his home immersed in flames, with two youngest sons stuck inside. He rushes in and protects them, but awfully hurts his arm in the course. This validates a dreadful setback to the family, and in light of it, they all simply excuse Olivia, who however remains broken-hearted.

The family attempts to come back to steady way of life, even after they overhear the engagement between Arabella and Squire Thornhill. One day, the squire discovers them outdoor, and the vicar abuses him. The squire threatens to avenge himself on the vicar, and the very next day sends two officers to collect rent, the Vicar indebted on the house. The vicar fails to pay, and is detained.

They move together to the jail. The ladies go in for residence in a neighboring inn, whereas thesons live with him in his prison cell. In jail, the vicar makes a friend called Ephraim Jenkinson, who actually turns out to be the guy who cheated the Vicar and Moses of their horses. He has subsequently regretted for his evil life, and the vicar pardons him. In prison, the vicar takes an endeavor to improve the other convicts, ultimately endearing them over with sermons and

compassion. He tells Jenkinson about what has occurred to him, and the man offers to support however he can. They direct a letter to Sir William describing how the man's nephew had persecuted the family. Though health of both Olivia and the vicar is declining, he rubbishes tomake concord with Squire Thornhill until Jenkinson fetches word that Olivia has died.

Tormented, the Vicar writes a letter of peace to Squire Thornhill, who declines to negotiate dueto the letter the Vicar sent to Sir William.

The Vicar then comes to know that Sophia has been kidnapped. Nearly instantly afterwards, George is fetched to the jail as a convict, after having overheard of Olivia's disgrace and then challenging the squire to a fight. The squire's servants thrash him in its place. Dismayed by this series of calamities, the vicar strengthens himself and delivers a sermon on courage to the wholeprison.

After the sermon, Moses carries the news that Mr. Burchell had saved Sophia. They

reach, and the vicar makes an apology to Burchell for his preceding angers, and proposes his daughter's hand to the man in spite of the latter's poverty. Burchell gives no answer, but commands a big feast which the family relishes until message reaches that Squire Thornhill has reached and desires to meet Mr. Burchell. The latter then discloses that he is in fact Sir William Thornhill.

Sophia defines the man who abducted her, and Jenkinson understands who the rogue is. With Sir William's benediction, the jailer gives Jenkinson two men with him to catch this criminal. In the meantime, Sir William comprehends who George is, and sermons him about fighting. He comes to realize the conduct, if not excuse it, when he learns what George supposed about his nephew. When Squire Thornhill reaches, he refutes everything. The vicar has no solid proofs to aid his claims until Jenkinson victoriously returns with the criminal who abducted Sophia at the squire's command. The idea was for the squire to mock-rescue her so that he could then seduce her.

Arabella and Mr. Wilmot abruptly come to the jail, having come to know from one of the young lads that the vicar had been detained. The new findings quickly persuade Arabella to put an end the engagement, but the squire is unperturbed; as he had by now signed the agreement guaranteeing him Arabella's dowry, he has no necessity of the real marriage. However, everyone is disheartened, Arabella and George are ecstatic to be united, and plan to get married anyhow.

Though, various great findings save the family. First, it is revealed that Olivia is not dead; Jenkinson told a lie in order to persuade the vicar to make harmony with the squire. Secondly, Jenkinson, who represented as the priest, in what the Squire supposed was a false wedding to Olivia, really and lawfully married them. It is exposed, then, that Olivia and the Squire are legally married, and so the Squire is not allowed to Arabella's wealth.

Squire Thornhill, now almost entirely tumbled-down, pleads pity of his uncle and is approved a small allowance. Once he departs, Sir William offers marriage proposal to Sophia, who agrees. In the end, George weds Arabella and Sir William gets married to Sophia. The squire survives with a melancholy relative far away. The Vicar's wealth is reinstated when the merchant who stole it, is trapped. No doubt, Pleasure and Happiness rule, and the vicar hopes that he will be as grateful to God during the good

times as he was during the times of difficulty.

In nutshell, The Vicar of Wakefield, Oliver Goldsmith's most well-known work, is frequently classified as a sentimental novel, and various elements of that genre are already visible in the early chapters. These rudiments comprise of main characters who are epitomes of virtue; an idyllic rustic setting; and most significantly, a variation in fortune that tests their morals and fragility. Calamities continue to affect the family as the novel progresses and it becomes already obvious that the main conflict lie in how they acclimate their virtue in the fact of these dilemmas. Actually, critics generally divide the novel into two simply familiar parts: the first section (chapters 1-16) comprises a much shallower version of country life and romance, while the second segment (chapters 17-32) provides a clumsy critique of pride and a message on how righteous people ought to negotiate life's complications. Robert L. Mack, in his overview to the Oxford World's Classic edition of the novel, defines how "the vicar's story is perfectly divided into two halves – the first half being essentially a comedy, its episodes (apart from the initial expulsion from Wakefield) relatively minor and even comfortably domestic in nature." The second half, however, "is a quasi-tragedy rich in the pathos of multiple misfortunes and catastrophes"

One of the novel's greatest distinguished qualities is its first-person discourse. The vicar oftenchallenges himself without understanding it, particularly in terms of his virtues and values.

Though he expresses his faith in God as ultimate, it is often obvious that he is as affected by sordid wishes and pride as his family is. Eventually, his pride in his family surpasses his unadulterated virtue, specified by the austerity with which he judges men like Burchell, who are otherwise great friends will never appear. Maximum characters are established in these chapters who do not modify suggestively throughout. As the novel progresses, the reader is challenged bythe restrictions of narrative itself, the way that great work does not fit into relaxed categories. In spite of the likelihood of understanding the novel in a forthright manner, it also confronts categorization. Critic Richard Passon carved that Goldsmith's works are "easy to read and enjoy, but they have been difficult to analyze, interpret, and evaluate." Dr. Primrose attempts to be forthright, but his story is unpredictable, irrational, and sometimes deceitful. It seems little bit difficult for readers to trust this man's story when it is such a spoof of genres and literary forms. Though this

could be read as a catastrophe on Goldsmith's part, the self-confidence of the writing and the firm structure of his other work in reality indicate that he was endeavoring to explore a bigger question, about how people cannot be simply defined, and are in fact more often well-defined by their inconsistencies than by their straightforwardness.

Goldsmith's novel can be read, then, as a satire of, and not just a sample of, sentiment. The infidelities and inconsistencies of the vicar's narrative specify that Goldsmith is undertaking something more than just describing a family's upsurge and descent. Mack verifies the persistence of anticlimax in the novel, "moments when an attempt at the sublime is suddenly undercut by the revelation of the questionable perceptions and judgments of deeply flawed humanity." In other words, a discriminating reader is never given a humble key as to how to feel. In the better-off first half, we are able to distrust the Primrose family because of their pride, and here, we are undefined whether to hold them accountable for their own fall or not.

On one hand, many perceive it as a modest rustic, idyllic novel. On the other hand, many realizethe faults in that portrayal and undertake Goldsmith was creating a satire. In other words, the complication is not that both options exist; the problem is a reader's supposition that the novel must way in only one way.

3.6 KEY WORDS

- **Acrimony**-sharpness and bitterness of words or behaviour.
- **Acquainted-**familiar.
- **Acquiesced-** agreed.
- **Admonished-** rebuked.
- **Alacrity-**cheerful promptness and eagerness.
- **Approbation-** approval.
- **Asperse-** to spread cruel rumours.
- **Assenting-** affirmative.
- **Benevolence-** kindness.
- **Bulwark**-strong support or protection.
- **Burlesqued**- mocked.
- **Concatenation-** a linking together of separate things.
- **Conflagration-** blaze.

- **Conjectured-** estimated.
- **Consolation-** relief.
- **Consummate**-skilled and accomplished; perfect.
- **Contemptible**- disgraceful.
- **Contented-** satisfied.
- **Countenance**- expression.
- **Contrition**-remorse.
- **Curate**-a member of the clergy engaged as assistant to a vicar, rector, or parish priest.
- **Daunted-** frightened.
- **Debauchery**- sinful or sensuous behaviour.
- **Deluded**-deceived.
- **Dexterity**-mental skill and swiftness.
- **Dignitary-** personage.
- **Disparagement**-the act of degrading or lowering someone in esteem.
- **Dissembling-** misleading.
- **Dross-**waste; useless things.
- **Eloquence-** expressiveness.
- **Emoluments**-returns from employment, such as compensation.
- **Encomiums-**lavish praise.
- **Enhance-** improve.
- **Erroneous-** mistaken.
- **Epithets-** descriptions.
- **Entreated-** pleaded.
- **Execrations-** insults, curses.
- **Extricate**-to remove.
- **Fidelity**- loyalty.
- **Improvident**-not looking ahead to the future.
- **Incumbent**- obligatory.
- **Insolent**- impertinent.
- **Interposed-** interrupted.
- **Lewdness-** vulgarity.
- **Malicious-** hateful.

- **Mutilated-** injured.
- **Obviate**-to prevent or make unnecessary.
- **Odious-**distasteful; deserving of hatred.
- **Penury-** poverty.
- **Perseverance**- determination.
- **Plundering-** preying.
- **Prepossess-** attractive or appealing in appearance.
- **Prevailed-** overcame.
- **Profess**- admit.
- **Prolocuter**-a spokesman.
- **Raillery**-good-natured jesting or badinage.
- **Refractory-**stubborn; not easily managed.
- **Remonstrance**- argument.
- **Render-** purify.
- **Ruminating**-thinking deeply.
- **Sagacity-**keenness; possession of good judgment.
- **Scourge**-curse.
- **Solemnized-** celebrated.
- **Tarnishing**- ruining.
- **Vanquished-** defeated.
- **Veracity**- accuracy.
- **Vicar-**a representative or deputy of a bishop; a local priest.
- **Vindicate**- justify.
- **Vivacity-** liveliness.
- **Whimsical-** fanciful.
- **Wretchedness-** unhappiness.

3.7 SELF ASSESSMENT TEST

1. Explain in brief the main characters in The Vicar of Wakefield.
2. How has the theme of deception been explored in the novel?
3. Describe the status of women as depicted in the novel.
4. Which are the two main themes depicted in the novel?

5. Which kind of life is being enjoyed by Primrose family in the first half of the novel?
6. Why character of Dr. Primrose has been referred to as an ironic? Explain.
7. Justify the title of the novel.
8. Why do you feel that daughters of Dr. Primrose resemble him to some extent?
9. Describe the relationship between George and Arabella.
10. What is your opinion about Mr. Burchell? Explain.

3.8 ANSWERS TO CHECK YOUR PROGRESS

1. As it has been observed that in the first part of the novel, the vicar is self-confident and prideful, worried mainly with the well-being of his family and social status. However, he does reprimand his family for their sins, as expected from a religious person but he does

   so in a very tender way, disclosing that his sense of virtue is not as air-tight as even he himself thinks. As the novel proceeds into its second half, though, the vicar stops preaching as he grows more concerned and muddled. Comprehending that virtue is not sufficient to stem life's wave of distress, he comes to recognize that fortitude in the face of life's disastrous forces is more prevailing than a steadfast sense of virtue and prudence. However, one could claim that he does not entirely adopt these lessons by novel's end, he indisputably does grow to accept a dissimilar worldview through his predicaments.

2. It has been noticed that most remarkably, The Vicar of Wakefield uses a light and delightful tone that makes it a cool read. Though, this tone is tinted with a little bit of irony from the very opening, signifying that more is going on under the surface than one might originally believe. Likewise, the style is adorably undemanding in the novel's first half, expressing the vicar's humble life and preferences. As the world becomes more complex for him, nevertheless, the style becomes more intricate, using more digressions and curvatures than used in the first half. These supple rudiments are paralleled by the novel's genre, which has confirmed problematic for scholars to identify. Though it is usually classified as a sentimental novel, there are many characteristics and ironies that make it easy to read it as a satire.

3. All the members of Primrose family members find themselves the victims of at least one or other character's disguises or intrigues. Again, and again, they discover it hard to distinguish who is good and who is bad. This common deficiency shoots from two places. First is the tremendously secluded and protected way in which they live their lives. Second is their patriarch's stress on virtue and prudence at the cost of worldly wisdom and understanding. Because the vicar retains them detached from the world, they are suggestively confused when people from the external world come to them. This gullibility is compounded by the family's pride, which makes them even more vulnerable to manipulation. Eventually, their scuffles serve as something of an advisory story, since the family so effortlessly enables the tricks that cause them trouble.
4. Usually the critics disagree as to whether to regard this novel a satire or not. Although some identify it as a thoughtful expression of sentimentality, others submit Goldsmith's usage of irony to defend it as a satire. There are numerous means to claim this later viewpoint. First, the vicar's narrative cannot be reliable. There are regular junctures of melodramatic irony, when the vicar is obviously less dedicated to virtue than he himself trusts. Secondly, masquerade and dishonesty run widespread, signifying that Goldsmith's intent was to discover man's fondness for lying. Overall, Goldsmith displays to be interested in a much shrewder work than one merely obligated to the prospects of sentimental fiction. It actually seems to be a question which cannot be replied whether Goldsmith set out to write a satire, or the novel unintentionally turned towards satire as the author lost control of his work

5. Many readers and critics have observed the resemblances between the actions of the novel and those of Goldsmith's life. For example, the rural setting of Wakefield and the subsequent town are created on the author's own experience in Ireland, mainly in Lissoy.The character of the vicar is usually presumed to be modeled on Goldsmith's own clergyman father. Moreover, the ventures of the vicar and his son George in the novel's second half are surely comparable to what Goldsmith experienced. Like George, Goldsmith passed a great period of his life wandering and experiencing a cord of calamities. It is tough to distinct

what is factual from what is fictitious, as they are so simply merged.

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Vanity Fair: W.M.Thackeray	

STRUCTURE

4.0 LEARNING OBJECTIVES

- To understand the plot and structure of Vanity Fair.
- To undergo the background of the novel.
- To study the mass of characters in the novel.
- To peep into the foibles in human nature.
- To comprehend the common theme of establishing oneself in the society.

4.1 INTRODUCTION

A BRIEF ABOUT THE AUTHOR

Thackery was born in Calcutta in 1811. He was the lone son of Richmond Thackeray, who wasan administrator with the East India Company. His grandfather, who was also called William, was the first collector of Sylhet and both the novelist's parents as well as grandparents got married at St John's Church of Kolkata. His father breathed his last in 1815, and in 1816 Thackeray was sent back home to England. Though he never came back to the country, yet his works depict many professionals who had served in Kolkata. His mother, Anne Becher also joined him in 1820 after getting married (1817) to an engineering officer with whom she had been in love before she encountered Richmond Thackeray.

As characteristic of the upper classes, he received a good private education in the UK, together with the prestigious Charterhouse; which he mentioned as 'Slaughterhouse', where he led a somewhat isolated and despondent life. He attempted to adjust himself while getting education atTrinity College, but in 1830 he left Cambridge without getting a degree. Later on, he studied law at the Middle Temple, London. Afterwards, he experimented in a numeral of trades such as painting, investment and managing a newspaper, but luck appeared to evade him. In the meantime, he happened to meet the German writer and statesman Johann Wolfgang Von Goethe.

Thackeray had left colonial Calcutta in his childhood, but the city never left him and his feelings. His personal life was unrestrained; he got married to Isabella Shawe, an impoverished Irish girl and the daughter of a British army Colonel who was posted in India. The young couple lost one of their three daughters in her childhood, and his wife's psychological condition gradually worsened over the years to the condition where Thackeray had to get her admitted at many mental asylums. His wife's insanity compelled him to take up writing profusely. Thackeray was very lonely and craved for emotional support. At this juncture, he discovered comfort in the company of Jane Brookfield, who was wife of his friend Henry. Nevertheless, Henry learned about their clandestine relationship and directed them both to finish the affair instantly thereby breaking Thackeray's heart.

He attempted to sink his personal mayhem with his pen. Satire as well as parody was his specialty. He was a profuse writer and in his own time Thackeray was viewed as the only probable rival to Charles Dickens. Nevertheless Dickens was far ahead of Thackeray in the field of Victorian literature, but the latter's novel, Pendennis (1850) got published at the same time as the former's David Copperfield and ultimately earned Thackeray a contrast to, and afterwards put him on equivalent foothold with the soaring Dickens. Originally Thackeray published his works either unnamed or under pennames. He imitated the Dickens model of publication, monthly sequential novels, with a product that would ultimately earn him reputation; Vanity Fair(1847).

Vanity Fair was primarily the first work which he published under his personal name. The title of the novel was stirred by John Bunya's 17th-century allegory, Pilgrim's Progress, where Vanity Fair is the place chosen as the center of human exploitation. Thackeray's book is a thickly inhabited multi-layered view of demeanors and human fragilities; subtitled A Novel Without A Hero, Vanity Fair figuratively epitomizes the human condition. It is supposed that much of this sophisticated society is one that British Kolkata had and Thackeray had overheard of it from his friends who lived in India then. The rich drive and colour of this view of early 19th-century society makes Vanity Fair Thackeray's extreme accomplishment; the narrative ability, elusive characterization, and evocative power make it one of the exceptional novels of its period.

Thackeray expired at the age of 52 in 1863 and was buried at Kensal Green Cemetery in London. Although his sojourn in Calcutta was brief, Thackeray's father left his spot on the map of Calcutta. Thackeray Road runs next to the high walls of Presidency jail in Alipore adjoining to Tolly's Nullah. A splendid bungalow bounded by high walls and a huge garden on this road that houses the District Magistrate of South 24-Parganas has a tablet on it that says, 'William Makepeace Thackeray, the novelist, also existed here through his infancy, from 1812 to 1815.' Astonishingly, his writings even influenced Indians at large and are supposed that it was the work of William Makepeace Thackeray, which stirred an upper-caste Hindu activist from Maharashtra, Keshav Thakre, to alter the spelling of his son, Balasaheb Keshav's surname to Thackeray while admitting him to school.

4.2 MAIN BODY OF THE TEXT: VANITY FAIR

4.2.1 PLOT IN THE NOVEL

Vanity Fair, a satirical novel of behaviours, was published (1847-48) in serial form short of ample time for reviews by Thackeray. Intermittently, time managements are not strong. Names are not constantly steady; for instance, Mrs. Bute Crawley is occasionally Martha, now and then Barbara. Glorvina, sister of Peggy O'Dowd, is too named as Glorvina O'Dowd, as if she were Major O'Dowd's sister. Elevation in military position may alter titles, and progression in society may modify rank and title. Despite the misperception, Vanity Fair captivates the vigilant reader.

About a hundred years before when this book was inscribed, readers had time to smell Thackeray's numerous departures into moralities, psychology, and human shortcomings. The modern reader may be little bit confused by the rambling, and by the huge number of characters, some of whom appear in the story only as names. Though, he will have no problem in following the six key characters through variations of fortune and, in some cases, of viewpoint. Any inquisitiveness stimulated regarding a character will be gratified by the time one has completed the story.

For the motive of this study, the book has been parted into the original episodes as printed. This collection of notes does not try to take the place of reading the book. It would not be possible to clasp the crafty irony, the tongue-in-cheek comedy of Thackeray's comments on the human race without understanding and reading Vanity Fair at adequate relaxation to comprehend its elusive meanings. Of inevitability, for the length of the book, this concentration essentially leaves out several events and observations by the author.

The plot seems intricate because of the host of characters and since the specified reasons are rarely the exact ones. Besides, the author deviates so frequently in essays on associated themes that the casual reader may drop the thread of the story.

The story, though, is as contemporary as tomorrow; the scuffle to launch oneself in society. While the story appears rambling and varied, it is seized together by substance how minor a character, Thackeray identifies that person; possibly by the implication of his name only — as

existing or not existing in Vanity Fair. This unceasing emphasis on human temperament in all features from maternity to death, from poverty to affluence, makes

the plot both probable andunited.

The struggle is always man against man for the pleasures and compensations of Vanity Fair. There is slight introspection. The reader does not frequently go in the thoughts of the characters. He only notices what they do, he perceives what the author says about them, and then with somestraight instigation from the author, tries to judge them. Any skirmish with nature is actually conflict with human nature.

Thackeray desires to excite on the reader the uselessness of Vanity Fair but he does not undervalue its values either. He aims at the deceit, the fraudulence, the double crossing of human beings all below the appearance of undertaking virtuous, being friendly, or redeeming souls; but in reality, the drive is to get money or position or advantage.

Maximum of the characters bend down to wealth and position irrespective of the folks who have them. This adoration of untrue ethics makes it likely for Rebecca to ascent to the top, and if she had owned enough money, she would not have dropped on explanation of the unearthing of her affair with Lord Steyne. Though, inhabitants of Vanity Fair may have a low-slung view of the ethics of their important personages, this qualm will not discourage them from appearing in balls,dinners, or any matter where one may get a free meal or sit beside dignity.

4.2.2 SETTING OF THE NOVEL

The setting of novel as far as physical place is concerned, transfers from London to Brighton, tothe Continent including Paris, Rome, Brussels, and "Pumpernickel," a small German territory. The reader travels from city house to country estate, from private academy to the sponging house, or debtors' jail.

But there it also comprises of a social setting. The story reveals against the backdrop of the estates and arrogances of the propertied nobility such as the Lord Steynes and the Crawleys; the houses of the city merchants such as the Sedleys, the Osbornes, and the Dobbins the colonial command and money of Miss Swartz and Joseph Sedley, the amasser of Boggley Wollab; the

armed decorum in Brussels before Waterloo and in India; the Anglo-Irish in the people and biases of the O'Dowd and the lesser fringes of Vanity Fair embodied in the

Clapps, Raggles,Briggs, and others.

The book, therefore, has setting not only as to place but also, and more significant, as to positionand power. It appears as a social paper, precise in relation to history, sociology, and psychology.

The uppermost point in the social layers is the Court, where Becky lastly is presented. The lowermost is the Fleet prison, where fate guides poor Raggles. The two characters more botheredabout human relations than with position or dominance are Amelia and Dobbin. Vanity Fair, at that point, is not so much a story expressed against a setting, as a state of mind, a state of mind still predominant in the twentieth century.

4.2.3 BACKGROUND OF THE NOVEL: VANITY FAIR

The proceedings of Vanity Fair are played out in a rich historical context. Before Thackeray starting writing novels, he was a journalist and amateur historian who used to write and gave lectures on recent English history. He stirred among England's cultural and political locations making use of brief pieces to observe and comment on extremes he observed. Thus, Thackeray placed Vanity Fair against a background of the early-19th-century Napoleonic struggle in Europeto give account of human shortcomings. The conflict moves the young characters who serve in the military, and it directs ultimately, to George Osborne's death.

As Thackeray had knowledge of history, and since he was experienced in cultural and political proceedings, he sprinkles Vanity Fair with numerous up-to-date references. A topical reference is a reference; in passing; of a real-world detail which the novel’s innovative reader expected to know. For modern readers, these references can be exasperating and mysterious. Thackeray's method is not different from late-night comedians: both drop in references to existing events as a kind of shorthand, believing the audience will comprehend and draw sense from the references. Some versions of Vanity Fair offer footnotes to assist today's readers comprehend meaning of many references, some of which comprise pointed assessments. Though, readers don't require comprehending every reference to clasp Thackeray's satirical remarks on human temperament,

which, unlike superstars and politicians who arise and fall in each period, remains

much thesimilar across time.

Vanity Fair has been set in the current past for its mid-19th century Victorian audience. The social constructions, conducts, and prospects, William Makepeace Thackeray perceives and ridicules in the novel shaped the material of his readers' lives. Though a middle class started to arise through the Victorian period but class structure was still honestly stiff. In spite of the growing steadiness and radical clout of the middle class by midcentury at the time when Vanity Fair was published, flexibility among classes was restricted. Power as well as wealth was still under the control of the gentry and nobility. It was conventionally acknowledged that higher- class persons were not only wealthier or more educated; they were also better and worthier.

Though, this viewpoint was gradually coming under criticism, as showed in Thackeray's frequently unappealing accounts of rich people. Furthermore, as class structure was getting more weakened, bright young men from the middle and even inferior classes might grow through education or military service if they were privileged enough to have benefactors endorsing their interests. But for young women, getting married into a higher class was the only way to upsurge socially.

To mingle with the people in the upper classes it was essential to have acquaintance with decent behaviour and elite etiquette that is why the Sedleys are ready to pay for years of education for their daughter, Amelia. They are not looking for an old-style academic schooling, but an education in social elegances. Miss Pinkertonian enlists them in her letter to the Sedleys. She pens that Amelia shines "in music, in dancing ... in every variety of embroidery," and in spelling—essential for writing good letters. (No one seems concerned that Amelia's grasp of geography leaves "much to be desired.") Furthermore, Amelia has learned obedience and morality which was expected of women in a "polished and refined circle." Becky Sharp, is also, benefitted from this drill, and then weaponizes herself in her attack on the upper classes. A callous, fascinating opportunist, Becky makes use of her loveliness and attraction to socialize with the elite as she quests for benefaction and a rich husband. What readers notice of her unethical and selfish conduct leads their comprehension of the novel's themes.

Vanity Fair was initially printed serially in Punch, a widespread British magazine recognized during Thackeray's life for its comedy, satire, and topical cartoons. Monthly episodes of the novel ran from January 1847 to July 1848. The sequence protected

Thackeray’s much-required monetary steadiness, and assisted him stand out from the multitude of Victorian writers who wrote humorous articles. Thackeray was part of staff of Punch for a while and sketched the illustrations for Vanity Fair himself. He took help of the well-known journal to dole out his satirical comment on 19th-century English society three or four chapters at a stretch. But the novel as an unabridged version encountered diverse assessments when it debuted later in 1848. Some critics welcomed Thackeray's extensive satire. Charlotte Bronte; writing under the penname Currer Bell—devoted the second version of Jane Eyre (1847) to Thackeray. She considered him as a writer whose satire made him "the first social regenerator of the day." Brontë admits, Thackeray's words can cut profoundly and "are not framed to tickle delicate ears."

4.2.4 CHARA

CTERS

REBECCA

SHARP

She was a kid of a poor artist and a French opera girl. Becky Sharp learns to move for herself very early. Her mother is dead and her father with "a great propensity for running into debt, and a partiality for the tavern" brings her up. She has attained knowledge of French from her motherand from her father the skill to ward off creditors. With the help of this inheritance of Bohemian blood, and a shrewd mind, Becky survives by her wits.

After her father's death, Becky is acknowledged at Miss Pinkerton's to impart French in exchange for education, free boarding and room, and petite money. Resourceful Rebecca assembles a praiseworthy lineage for herself, and though she is at heart self-centered and aggressive, she can act the part of humility, simplicity, tenderness, and tireless good humor. When she pays attention to the rich Miss Crawley, her “little nerves seemed to be of iron and shewas quite unshaken by the duty and tedium of the sick chamber."

Besides her mental inheritance, Rebecca has corporeal attraction, described by Dr.

Squills as "Green eyes, fair skin, pretty figure, famous frontal development." Mrs. Bute Crawley cries

Rebecca's physical magnetism when she looks at her own squat, distorted, blue-bloodeddaughters.

Becky has single resolution: to establish a place for herself in Vanity Fair. Though she has neverblushed obviously since she was eight years old, she can blush at her will. She takes advantage of her loneliness and lack of fortification. She can weep when she desires to, but the most honest tears she sheds are those when she has to say no to marriage to the rich Sir Pitt Crawley, becauseshe has already wedded his son, Rawdon.

When she and Rawdon are existing on nothing a year, Rebecca is clever enough to deal with the creditors. It is she who makes the first move to the chitchat that Rawdon has become heir to his well-off aunt, and consequently shifts out of Paris without paying any debts, as she has well- ordered a newly adorned apartment against her return. It is she who settles down a percentage ofRawdon's debts in England, so that he may return to London for a new start.

Among Rebecca's flairs are music, both piano and voice. She is good at sketch, can speak French like an inborn, dance, act, mimic. Not only has her physical charisma fascinated Lord Steyne, buther wittiness and mimicry and her skill to get money out of him, even when he understands she is outsmarting him. The more money she coaxes out of him, the more pleased he is, until the deadly day when Rawdon treads in on the two of them.

Rebecca's ambition is her unresolved characteristic for which she sacrifices her husband, child, friends to it; but she relishes the battle. Though Rebecca is a hard-hearted social hiker, has deserted her child, whom she dislikes, has ruined Rawdon and will ruin Joseph, yet it is she who fetches Amelia to her sanities, and who comprehends that the one exact gentleman in the entire Vanity Fair is Dobbin Rebecca resolves to help William's cause with Amelia. On one occasion she acts selflessly. When she has smashed the memory of George for Amelia, she pacifies and caresses her, a "rare mark of sympathy with Mrs. Becky." Rebecca also defends Amelia from the two gangster friends who trail Rebecca and are determined on exploiting Amelia.

Thackeray makes clear why Becky does what she does: "She was of a wild, roving nature, inherited from father and mother, who were both Bohemians, by taste and circumstance . . . "

Becky thrives in establishing herself in Vanity Fair, at the price of the lives of two men and the estrangement of all her friends and family. She is presented as a straight contrast to Amelia.

AMELIA

She is precisely contradictory to Rebecca and for this she has many advantages of it. Miss Pinkerton defines her as hardworking, obedient, sweet, and adored. She has become skilled at these activities: music, dancing, orthography, embroidery, and needlework. However, Miss Pinkerton advises that she use a backboard for four hours each day for the subsequent three years to improve her posture, "so requisite for every young lady of fashion." The author specifies her need of "backbone" by signifying the use of the backboard. While Rebecca's main quality is callous ambition, Amelia displays feeble modesty and blind devotion. Only in defense and upkeep of Georgy does she surge above her usual submission to protect her own ideas. Once she stops her mother from giving Georgy medicine, instigating a split between herself and her mother. She opposes when old Osborne wants Georgy. In both cases, she proceeds to a sweet and rational attitude when she has persuaded herself of her own self-centeredness.

Protected by loving parents, Amelia lives a protected existence distressed by George's negligence and his seeming readiness to overlook her when her fortune has disappeared. Sweet, adorable, stimulating, she has neither the vivacity nor the attitude of Becky. She has the lifetime commitment of William Dobbin, who distinguishes that George weds her; and takes care of her when George dies. Amelia's devotion and long, blind faithfulness to George reaches almost to foolishness. Any flaw in George she interprets as a flaw in herself and blames herself of remorseful love to account for his having been slayed. The destiny of Europe is the destiny of herlover to Amelia.

Amelia's virtue and complete confidence in other people make her extraordinarily good in contrast to Becky's implausible deception. Both fascinate young men, but for diverse reasons. Becky's wittiness and physical attraction win a following, while Amelia's

goodness and sweetness appeal to all who encounter her. Becky can cry whenever she wants to; Amelia cries over a dead canary, a mouse, the conclusion of an imprudent novel, or the least unfriendly wordto her.

She continues to remain blind to Dobbin's goodness through much of the book and though her eyes have been opened to some degree concerning Becky, yet when she contemplates Becky requires a friend, she returns to comfort and aid her.

Amelia rests on others for her views and this is why it takes a shrill friend like Becky to set her straight; to make her see truths. One adverse response was suspicion of George, and she had sufficient reason for that emotion, but it did not diminish her love for him. Towards the end of the book Thackeray calls her a "tender little parasite." She has transformed little from the opening of the book. Protected as she has been, she has had slight chance for evolution.

GEORGE SEDLEY OSBORNE

He is John Sedley's godson who has been close to the Sedley family throughout his life. He andJoseph have been to school together. Old Osborne has instructed him to marry Amelia, and thisstrategy has been apprehended for years.

George Osborne has its place in Vanity Fair. As a boy he has been embarrassed of William Dobbin, his guardian at school, because he senses Dobbin of an inferior social position. His sisters persuade him that he is one of the most commendable characters in the British Army, and "he gave himself up to be loved with a great deal of easy resignation."

George loves Amelia after his style, but he loves himself more; and frequently when his sisters contemplate, he is with Amelia; he is gaming, drinking or going to the theater. He was popular with the men in the regiment for his exceptional sportsmanship, he likewise charms the ladies.

He appeared like a man who had desires, enigmas, and private disturbing griefs and ventures. Hisvoice was amusing and profound. He compressed over all the young bucks of his father's sphere,and was the hero among those third-rate men.

Despite having a true and substantial friend in William Dobbin, George does not escalate him. George speedily ignores his anger with Dobbin, for telling the regiment about Amelia, borrows money from Dobbin to purchase a gift for Amelia but buys a pin for himself.

George judges the acquaintance of the nobility, as all realistic inhabitants of Vanity Fair, but he does not tell stories on ladies. Selfish and self-centered, he takes Amelia's love and devotion as his due and under the pressure of Dobbin's pressure marries her. When disowned, he accuses Dobbin and states that he has lost his money over senseless sentiment. But when his sisters speakagainst Amelia, he comes to her protection in spite of their stares and his father's annoyance.

Obsessed with Becky, George proposes her to run away with him, but the Battle of Waterloo interferes. When George comprehends that he is going into combat and possibly will never see Amelia again, he is overwhelmed with regret and custodies William Dobbin to take care of her. As a justification for George's recklessness Thackeray points out that old Osborne's attitude hasbeen compassionate toward all kinds of the roughness that George shows. Old Osborne objects only to betting, and George lays a cunning bet.

While Amelia regards George's death the highest tragedy that could happen to her, the reader comprehends that, had he survived, her life would have been more miserable. At times George upsurges to daring extents, as when he takes stand for Amelia against his family. His contradiction of character, the readiness to resist others in his beloved's behalf and also his inclination to deceive her, mark his citizenship in Vanity Fair.

JOSEPH SEDLEY

He is Amelia's brother, a bachelor who is working as the collector of Boggley Wollah in India. He is twelve years elder to her. For him Amelia speaks, "he is very kind and good, but he scarcely ever speaks to me." A "swell," Joseph adores fine attires and loves the nobility. He gets his nickname "Waterloo Sedley" from his constant tales of his association with the Duke of Wellington, while he shivered at the sheer sound of the cannon. Joseph respects Lord Tapeworm,a low-class person, because of his decency.

Joseph is scared of his father's rough humour; shy around the ladies, he does not stay at home when he is in London. He is too fat and seldom has he tried to decrease, but he dears eating, drinking, and slumbering too much to change.

When his father's business flops, he sends money, but else never bothered. His affection does not go profound. Rebecca ultimately entangles him with flattery, gains control of his money, and hastens his death. Joseph's fathers exemplify him: "… if you, and I, and his sister were to die tomorrow he would say 'Good Gad!' and eat his dinner just as well as usual."

WILLIAM DOBBIN

Thackeray has named this book A Novel Without a Hero. In fact, the only gentleman in the book is William Dobbin, but as Thackeray makes efforts to point out, his feet are too large for him to be eligible in Vanity Fair. His name specifies an idler—a workhorse—a canine, even; his dedication to Amelia is dog-like. But, in the end, even Becky, the greatest passionate fan of Vanity Fair, desires she might have had a man like Dobbin, in spite of his big feet.

Dobbin first seems in protection of little George Osborne, while George is humiliated that his protector is not of a higher social position. Dobbin seems afterward as the protector of George's and Amelia's interests. It is he who perceives that they marry, that George is more or less caring to Amelia; and after George's demise, it is Dobbin who reunites old Osborne to Amelia, whereby both Amelia and Georgy have position and prosperity.

This is George's view of Dobbin: "There's not a finer fellow in the service, nor a better officer, though he is not an Adonis." Yet again he is described as "a lanky-gawky fellow … tumbles overeverybody."

Dobbin applies a good impact over little George in that he gives him some morals in place of those of Vanity Fair. When Georgy ponders it is rude to sit in the pit at the theater, Dobbin permits him to sit wherever he likes but goes to the pit himself. Georgy shortly follows. Dobbinis not only a beloved of Georgy but with all who know him and Thackery presents him as a thorough gentleman

Dobbin's evolution in character starts when he steps out of his characteristic humility and proclaims himself. At the opening when he is in school, avoided and despised by others because of his clumsiness and for his father’s having equipped food to the establishment, he upsurges out

of himself to protect George. He conquests the foe, and thus gains the admiration of hisassociated students and starts to show better scholarship.

The same type of evolution begins when he lastly tells Amelia that she is not worthy of the typeof love he bears her. She starts to wake up, respect him, and has even sent for him before Beckydisenchants her about George. Controlled, diffident, trustworthy, and good, Dobbin merits the love of all.

RAWDON CRAWLEY

Rawdon Crawley, younger son of Sir Pitt, has a commission in the Life Guards Green, accepted for him by his permissive aunt, Miss Crawley, when he has been asked to leave Cambridge. He is six feet tall, adores sports, gambling, and women. He hates his devout brother and his degenerated father but gets along fine with young men. Thackeray defines him as a "heavy dragoon with strong desires and small brains, who had never controlled a passion in his life." Buthe is not so senseless to doubt that Mrs. Bute desires Rebecca crumbled so that she cannot become Sir Pitt's third spouse and succeed to the Crawley money.

Rawdon's nuptial and his feelings for Rebecca and tiny Rawdy, tame him. Rebecca's faithful slave, he fails to get through her actions and clarifies to himself that she is made to gloss in society. He gambles to earn a living but repents what he and Becky are doing to Raggles. He upsurges to brilliance when he makes himself Becky's watchdog and later when he meets Lord Steyne and Rebecca. Although Rebecca has thought of Rawdon in disdain, she respects his authority in that problematic condition, and after she is alone, she desires she had Rawdon again

: "She thought about 'him' with excessive grief, and maybe yearning — about his truthful, senseless, relentless kindness and loyalty: his never-ceasing obedience; his good humour; hisbravery and courage."

Rawdon's wedding is one of the greatest closely authentic actions in his life. When he takes little Rawdy to school, he comes away "with a sadder, purer feeling in his heart than perhaps that poor battered fellow had ever known since he himself came out of the nursery." After being restrained by his love for Rebecca and his confusion over her conduct of him, he would sit for hours in his

brother's house. Parted from wife and son, though sending money for both, Rawdon expires of yellow fever in Coventry Island.

OLD JOHN OSBORNE

George Osborne's father is a dictator who rules his domestic life with dread, but he does not frighten George, nor in turn little Georgy. Mr. Osborne's notion of a clue that he doesn't want a footman around anymore is to kick the fellow downstairs.

Old Osborne fits in Vanity Fair. When John Sedley flops in business, Osborne, whom Sedley has aided, is the first to go against Sedley. Osborne prohibits George to wed Amelia unless she has ten thousand pounds. A name-dropper, Osborne wishes his son to get associated with nobility, but he opposes to gambling. He instructs his son to get married to the rich mulatto heiress, Miss Swarts, but George weds Amelia and his father disclaims him. It is only long after George's demise, and by the offices of William Dobbin, does old Osborne becomes soft and start to compensate his wrongs to his son's wife. In his old age he gets very loving towards his grandson, though he worries for him, and resolves to make him a scholar. Faintly, he comprehends some of the errors he made with the first George; he is worried about the similarity of the second to the first George.

MARIE OSBORNE

Maria Osborne, who is betrothed to wed Frederick Bullock, expects to get more money because of George's defection. When she marries Frederick, she senses gratefulness to contempt her own family, ruining her likelihood of getting more money out of them. When Amelia is reinstated to family favor, Maria supports her, and strategies that one of her daughters should get married to Georgy to get back the family money. Maria would have married anyone for wealth and position.

FREDERICK BULLOCK

Frederick Bullock postpones marrying Maria Osborne in expectation of getting more money from her father. Pleased over George's disinheritance, Frederick is optimistic that his Maria willbe worth more now.

JANE OSBORNE

She once had a promising romance with an artist, but it was smashed by her father, putting an end to Jane’s only chance for life, though she anticipates Dobbin may be getting romantic when he attempts to tell her of George's marriage. Old Osborne makes her a slave, but it is through herthat Georgy comes to live in Russell Square. Georgy makes her old stage pleased. None of the Osborne sisters has ever assumed Amelia worthy of their brother George.

JOHN SEDLEY

Father of Joseph and Amelia, John Sedley is a British merchant who is fond of practical jokes. He gets Rebecca to eat curry, and whereas her mouth is aflame, Joseph gives her a chili, which she ponders must be cold, but, of course, isn't. Sedley mocks her about loving things from India, mentioning her play for Joseph. He favors Becky as a daughter-in-law to some innate girl Jos might bring home. John Sedley has petite endurance with Joseph's prides, but in his old age, he wishes Joseph nearby. After his monetary collapse, Mr. Sedley levies on Amelia. Joseph, too uncaring for imposition, provides money but won't entangle himself in his father's doubtful wineendeavor.

The single argument that makes Sedley consensus to Amelia's marriage is that old Osborne willbe angry. Before his demise, he says sorry to Amelia for his and his wife's injustice to her. Old Sedley dies in dearth.

MRS. JOHN SEDLEY

At the beginning a nice, pleasant woman keen to retain her place in Vanity Fair, she drops hergood disposition with the inception of poverty. Critical of Amelia's love for Georgy, she squabbles with her daughter. However, in her ultimate sickness she loves Amelia's continuousdedication and care.

GEORGEY OSBORNE

He is son of George Osborne and Amelia Sedley Osborne who is bereaved before he is born. Brought up with the belief that he is the most significant being on earth, he sinks in to the morals of Vanity Fair. But for William Dobbin, he might have continued completely selfish. Popular, intellectual, endearing, Georgy succeeds to half the Osborne fortune and, towards the end of the book, seems to be a improved man than either his father or grandfather.

RAWDY CRAWLEY

He is son of Rawdon Crawley and Rebecca Sharp Crawley who is like his father's gem, the nuisance for his mother, who dislikes him. He goes away to school as the pupil of his mother's "protector," Lord Steyne. After the parting of his parents, he devotes his relaxation time with hisaunt, Lady Jane. After the death of his cousin and his uncle, he receives Queen's Crawley.

Though he does not see his mother, he provides for her. The reader is compelled to believe thatRawdon, like George, is a better man than his father or grandfather.

MRS. BLENKINSOP

Two characters existing in the novel have this name. One is the Sedley's housekeeper and intimate of Amelia. After having lived so long with the Sedleys, she lives with them in their paucity also, tends them, and complaints about them. The other Mrs. Blenkinsopp is a banker'swife who cuts Rebecca.

MR. CLAPP

Mr. Clapp has been clerk of Sedley for years. He takes the Sedleys into his home after their fiscalcatastrophe.

MRS. CLAPP

Mrs. Clapp (of Vanity Fair) gives Amelia a tough time over rents; but after Amelia has money,Mrs. Clapp flatters on her.

MARY CLAPP

Sometimes she is called as Polly, Miss Clapp dears Amelia and "Major Sugar-plums," as shecalls Dobbin.

JOHN

John is the Sedleys' mentor, who is impolite to Becky when he drives her to Sir Pitt's house.Amelia has given Becky some clothes, John has sought for his girlfriend.

MR. SAMBO

Mr. Sambo is the good-natured, bow-legged servant of the Sedleys, who pairs as coachman,butler, or waiter.

SIR PITT CRAWLEY

He is a son of Walpole Crawley, first baronet, of the Tape and Sealing Wax office, who has a distinguished descent. His first wife, who was sixth daughter of Lord Binkie, gave birth to two sons, Pitt and Rawdon. His second wife, Rose who was daughter of an ironmonger, has two daughters. The reader initially encounters him when he carries in Rebecca's trunks and does not provide her any food. Becky typifies him as ". . . old, stumpy, short, vulgar, and very dirty man, in old clothes and shabby old gaiters, who smokes a horrid pipe, cooks his own horrid supper in a saucepan. He speaks with a country accent, and swore a great deal . . ." He speaks of himself all the time, occasionally in rough and bad-mannered accents, sometimes touching the tone of a man of the world. He has been on parliamentary lists for years. Miserly, murky, notorious, and uncouth, "whatever Sir Pitt Crawley's qualities might be, good or bad, he did not make the least disguise of them." His compassion for Vanity Fair is confirmed by the fact that he eats boiled mutton; he has three footmen to serve it.

Sir Pitt develops fondness for Becky and after death of Rose; he comes to Miss Crawley's, where Rebecca is taking care of her, and requests Becky to wed him. In this amusing scene Rebecca hasto decline the proposal. Sir Pitt, in a rage, goes home and rips up Rebecca's possessions. After

Becky is gone from him, he takes up with Miss Horrocks, the butler's daughter, and

shocks all his relations by taking her around the country and drinking with her. He might have wedded her,but his sickness and death avert marriage. He dies unmourn.

PITT CRAWLEY

Pitt, the older son of Sir Pitt, arrogant and virtuous as a mortician, is always reading discoursesand saying prayers. He swears on manners. His father doesn't swear at Lady Crawley when hisson is in the room. At Eton he has been called "Miss Crawley" At college his career was of course extremely admirable. He never advanced any sentimentality or view which was not flawlessly commonplace and decayed, and reinforced by a Latin quotation; yet he was unsuccessful somehow, despite a mediocrity which ought to have assured any man an achievement

Pitt gets married to Lady Jane Sheepshanks, Lord Southdown's third daughter, and because of Rawdon's ill-fated marriage and Mrs. Bute's overbearing; Pitt succeeds to Miss Matilda Crawley. After his father's death, he receives a seat in Parliament and Queen's Crawley. He rises up to his position, though too miserly to give away any money. He is generous to Rawdon and Rebecca.
When they separate he takes over little Rawdon. Even though he is a miserly charlatan, Pitt hassome commendable qualities also

BUTE CRAWLEY

He is Rector of Crawley-cum-Snailby, brother to the baronet, Sir Pitt Crawley, Bute admires all sports, drinking, eating, and gambling. In debt, he hopes to get something from Aunt Matilda. Hehas one son, James, and four dreadful daughters.

MRS. BUTE CRAWLEY

Occasionally Barbara, now and then Martha, Mrs. Bute won't invite Sir Pitt's second wife because she is the daughter of an ironmonger. Mrs. Bute manages her husband and the lodge, and allows Bute dine out to save money. She spies on the relations, anticipates weakening Becky.

When she fosters Aunt Matilda, she inspires all likely preconceptions against Rawdon and Becky. But she intimidates and bores Aunt Matilda nearly to death. The doctors

have to interfereand get Aunt Matilda out of the house. Then Bute breaks his collar-bone and Mrs. Bute has to gohome, and not once gets added chance at the wealth.

She moves in on Sir Pitt as soon as he is comatose, retreats the optimistic Miss Horrocks. After the new Sir Pitt takes over, the Bute Crawleys come to Queen's Crawley for revelries.

JAMES CRAWLEY

He is son the of Bute Crawleys, he is thrown out of Aunt Matilda's through Pitt's duplicity, but later Pitt persuades him to pay court to one of Pitt's half-sisters, and arranges for him to be rectorfollowing Bute.

MISS MATILDA CRAWLEY

Sir Pitt's single half-sister has received her mother's big fortune. She sends Rawdon, her beloved, to Cambridge, purchases him a commission, and strategies to make him her successor. She hates Pitt, the milksop virtuous brother. An old troublemaker, Aunt Matilda eats and drinks too much. Her prosperity and her wellbeing are of great importance to her keen relatives, who act affectionate to her and to each other also when she visits. Thackeray describes her, "no lady of fashion in London who would desert her friends more complacently as soon as she was tired of their society, and though few tired of them sooner, yet as long as her engagement lasted her attachment was prodigious . . .”

Rawdon swags his chances of inheritance by wedding Rebecca. Mrs. Bute intimidates and wearies the old lady. Ultimately, through the sugariness of Lady Jane, Pitt's envision and thediplomacy of Pitt himself, he succeeds to the bulk of Miss Crawley's wealth.

MISS ROSALIND AND MISS VIOLET CRAWLEY

They are half-sisters to Pitt and Rawdon. These girls like Rebecca as governess, endure her assister-in-law.

FIRKIN AND BRIGGS

Two of Miss Crawley's maids, Firkin on no occasion adore Rebecca, but Briggs is engaged in, lends Becky her money, is lastly provided by Lord Steyne. Briggs is one of the few commendable persons in the book.

THE COUNTESS MATILDA SOUTHDOWN

This "tall and awful missionary of the truth," is mother to Lady Jane Sheepshanks, who gets married to Pitt, and to Lady Emily Homblower, author of the Washerwoman of Finchley Common, a province the countess compels everyone.

CHARLES RAGGLES

He is Butler for Miss Crawley and is obliged for his start in life to the Crawleys. Rawdon andRebecca deceive and disintegrate him, and he ends in debtors' jail.

LORD OF STEYNE

Lord Steyne, unpleasant and debauched, has earned his wife at a gaming table. He takes Rebeccaas apprentice until Rawdon clasps them. Through him she is presented at Court. He provides her money, position. Normally his highest fun is to torment his wife and family, but he escalates his wife's protection of Rebecca.

One of his sons is senseless; the other has no children. The danger of insanity dangling over the house may explain for Steyne's extremes. Never pardoning an insult, he will not be reconciled toBecky. Of Vanity Fair, he symbolizes the landed aristocracy of his time.

THE MARCHIONESS OF STEYNE

Wife of Lord Steyne belongs to an excellent family, she becomes silent, superstitious, religious.She displays her inborn compassion to Rebecca.

YOUNG LORD GAUNT

He is son of Lord Steyne, he gets married to Lady Blanche Thistlewood of the House ofBareacres. They have no children.

GEORGE GAUNT

He marries the Honourable Joan of John Johnes, first Baron of Helvellyn. They have children,but George is insane, gets the order of the "Strait Waistcoat!"

WENHAM

Wenham is Lord Steyne's man who averts a duel with Rawdon and wrecks Becky's reputationwith Sir Pitt.

COLONEL MICHAEL O'DOWD

He is a brave soldier who achieves the rank of major-general after Tipoff's death. He has servedin all parts of the world and is Dobbin's commanding officer. He pursues his wife.

PEGGY O'DOWD

She is wife of Colonel Michael O'Dowd, "she was the best of comforters, in good fortune the most troublesome of friends; having a flawlessly good view of herself always, and an indomitable resolution to have her own way." Peggy, who loves everything Irish, is determinedto marry off her sister, Glorvina.

HORROCKS

Horrocks is Sir Pitt's butler and a drinking partner. His daughter, Miss Horrocks or "Ribbons,"expects to be the third Lady Crawley.

MISS BARBARA PINKERTON

Manager and proprietor of the academy on Chiswick Mall, she and her sister, Miss Jemima, educate young ladies. Miss Pinkerton dislikes Rebecca, always talks of her idol, Dr. Johnson.

4.3 FURTHER MAIN BODY OF THE TEXT: VANITY FAIR

4.3.1 NARRATIVE TECHNIQUE AND STYLE

Thackeray's social group related Thackeray with the narrator, whom they visualize as

omniscient; as a result, they often lost the irony, read Thackeray's satire as his real outlook, and disapproved him of skepticism and worse. A more cautious understanding of the novel specifiesthat the narrator is not constantly or even chiefly omniscient. His character endlessly swings from omniscience to imperfection, to ignorance, and even to incredulousness. His individuality changes too. He is the manager of the stage, presented in "Before the Curtain"; even in this appearance, his part moves from leading the presentation, to monitoring the activities of the characters or puppets, as he calls them, to powerlessly viewing them do as they desire. So, sometimes even when Thackeray assumes the appearance of the stage manager, questions comeup; is he the originator of the story, the narrator, or an unfortunate spectator? He transforms into criticizer, comedian, satirist, commentator, preacher, journalist, and participant. His circumstances change, for instance, from being wedded to being solo, from bearing no children to bearing children. His association with the characters transfers from being a friend to being a daunting judge. His attitude also endures spectacular alterations, being by turns wise, sentimental, worldly, cynical, pleased, sad, inane, self-satisfied, and pleased at showing the characters up.

This ever shifting in the narrator has directed some readers to blame Thackeray of being unpredictable. This is a grave charge and would be a main fault in any novel. The charge suggests that Thackeray required the ability to produce a steady narrator and that actually he was too uncaring to create a consistent storyteller and that he was too intellectually deficient to be conscious of the inconsistency of the narrator. The accusation of inconsistency is especially grave because of the universal existence of the narrator; he is universally present everywhere with his commentaries and his responses and even seems as a character who has actually met

Amelia and Dobbin. We perceive the characters through his eyes and recognize them through his words, though Thackeray also offers countless other voices and opinions. Because of these explanations, the narrator is a main cause of the ambiguity; or trouble in defining Thackeray's purpose and connotation throughout the novel.

Not everybody acknowledges that Thackeray is inadvertently inconsistent. If the narrator is perceived as a fictional personality, then he does not essentially express for or as Thackeray. Heturns out to be one more character, diverse in type and in purpose from the other characters, surely, but a character nevertheless. Thus, Thackeray is

unrestricted to deploy him to attain specific effects at diverse points in the novel. Observing the narrator as a facade increases another set of thoughts and valuations. Are the narrator's swings defensible by attaining distinct effects, or are they perplexing? Do they, in other words, enhance to or reduce from the novel?

The opinions of critics vary suggestively on these subjects, as the following specimen ofopinions proposes:

The story has been presented by condensed narrative, moments of drama, interjected essays, denied of much option to the minds of the characters. If there is any reservation as to how the reader should review an individual, the author steps in and makes use of suitable comment. For instance, when the Sedleys lose their money, the chief contender and critic is old Osborne, whom Sedley has established in business. Thackeray remarks on the mindset of old Osborne's attitude:

" When one man has been under very remarkable obligations to another, with whom he subsequently quarrels, a common sense of decency, as it were, makes of the former a much severer enemy than a mere stranger would be . . . a persecutor is bound to show that the fallen man is a villain - otherwise he, the persecutor, is a wretch himself."

Here is a specimen of melodramatic demonstration. Amelia visits Becky to see if she can supporther. Becky has concealed her brandy bottle in the bed, and is putting forward every attempt to encompass Amelia's sympathy by way of little Rawdon:

"My agonies," Becky continued, "were terrible (I hope she won't sit down on the bottle) whenthey took him away from me, I thought I should die; but I fortunately had a brain fever, during

which my doctor gave me up, and — and I recovered, and — and — here I am, poor andfriendless."

"How old is he?"

Emmy asked.

"Eleven," said Becky.

"Eleven!" cried the other. "Why, he was born the same year with George who is — "

"I know, I know," Becky cried out, who had in fact quite forgotten all about little Rawdon's age. "Grief has made me forget so many things, dearest Amelia. I am very much changed: half wild some times. He was eleven when they took him away from me. Bless his sweet face; I have never seen it again."

"Was he fair or dark?" went on that absurd little Emmy. "Show me his

hair."Becky almost laughed at her simplicity . . .

Generally, Thackeray just defines what occurs. George and Becky are speaking about in what way Becky can get next to Briggs, Miss Crawley's maid, and thus see Miss Crawley and recoverher favor for Rawdon. Becky utters she will discover when Briggs goes to bathe; she will dump in under Briggs' canopy and "insist on a reconciliation".

The idea pleases George, who gusts out laughing, whereas Rawdon shouts at them to enquire what the joke is. Thackeray does not say that Amelia is envious, he displays the reader what shedoes: "Amelia was making a fool of her in an absurd hysterical manner, and retired to her own room to whimper in private."

In place of displaying, from time to time the author expresses what the state is. Of Sir Pitt's second wife, he speaks, "Her heart was dead long before her body. She had sold it to become SirPitt Crawley's wife. Mothers and daughters are making the same bargain every day in Vanity Fair."

Though Thackeray emphasizes to write about real people, at the conclusion of the book, he utters, "Come, children, let us shut up the box and the puppets, for our play is played out." Thackeray no doubt writes about actual people; Amelia is sketched from Mrs. Thackeray. Though, in the scripting of a story, there is an alteration and variation which validates also thefigure of the manipulation of puppets.

The author identifies his characters as ironic or with demeaning names such as "Our poor Emmy," or "Our darling Rebecca." The contemporary reader may ponder his writings full ofclichés. One must recollect, though, that Thackeray makes fun of just such patronizing terminologies, and one cannot be certain that he practices such terminologies seriously.

Thackeray takes delight in particular words such as "killing." intermittently his punctuation looks old-fashioned, like his handling of the colon in place of a period in sentences like: "William knew her feelings: had he not passed his whole life in divining them."

Sentence building ranges from a rare word to a complete paragraph. The diversity inclines tomake the story legible, reduces the pace or hastens it; disparity may come in the form of a question or straight address. Essay or narration substitute with discourse and dramatic act.

Since the story was inscribed as a serial, Thackeray didn't have the entire document in hand for completion and improvement. As a consequence, the story rambles; essays have been implanted as stuffing; there is a certain volume of muddle in respect of names, places, and time. For instance, Mrs. Bute Crawley is sometimes Martha, sometimes Barbara. Georgy glimpses Dobbinin London at a time when he is in Madras.

The reader has a whole depiction of Joseph's visit with his father and Amelia, his assurance as totheir wellbeing. Then Amelia receives a letter from Jos saying he will be late; he hasn't yet left Southampton.

Whatsoever his flaw in creating an extensive, sometimes erroneous manuscript, Thackeray hasnever lost any chance to point out the uselessness, the arrogance of Vanity Fair.

4.3.2 STRUCTURE OF THE NOVEL Loose Structure of the novel

Vanity Fair is not just lengthy, it is twisting. Thackeray recognizes where he is carrying his readers, but he does not seem to be in haste to get them to their end point. Any small advancingmovement of the plot may create the reason for the author to stop, reproduce, preach, and deviate. There are numerous lengthy essays on everything from how to live with no evident means to how womenfolk treat one another. Other subjects comprise

how people conduct themselves at estate auctions, what the relations between servants and employers are like, and what sorts of marriage and funeral ceremonies are practiced. Thackeray discourses readers straight, occasionally telling them what they can assume in the coming pages, from time to timetelling them what to think of a character, and every now and then sharing his own reveries and wishes.

Many characters, as well as minor ones, also are provided space to express their viewpoints on other characters, story proceedings, settings, and life in overall. The story is expressed mainly from the point of view of a solitary narrator, but this narrator is frequently intermittent by storycharacters and by the author himself.

Thackeray's wanderings refuge more than just logical territory. Readers trail several characters all over England and to Brussels, Paris, Rome, the comically named, fictional German principality of Pumpernickel, and India, as well as to the British royal court and to a notoriousdebtors' jail.

4.3.3 THEMES IN THE NOVEL SOCIETY AND CLASS

Vanity Fair offers a world in which folks are approximately completely defined by the socio- economic position in which they discover themselves. Some effort to hook their way up and finish up deafening down; some are sustained up and down by destiny; and some just persist inplace but feel the ups and downs of others around them. But nobody can deny the fact that all

human connections are established on a thorough, latest calculation of precisely how and wherethose involved are positioned in relation to each other.

There is so much of stress on recognizing whether the abilities that type a gentleman or a lady are carnal (beauty), inborn (blue blood), or cultured (good character). In other words, Dobbin hasbeen depicted as a gentleman not for his father bears a title, but since he is a good man. Lady Jane is a lady since she is an upright mother and not because she has taken birth into aristocracy. Nevertheless, by not presenting any specimen of a

gentleman who is in fact untitled, the novel attempts to have it both ways. We conclude by approving that anybody whose character is virtuous should be considered factual nobility, but covertly we are pleased to see only high- ranking characters are regarded noble.

Social ascending in the novel is depicted something as non-gendered – a movement that both men and women can equally do, contrasting for instance, taking care of babies, which is simplyfor women, or fighting in the combat, which is meant only for men. Therefore, though the activities of the characters are pretty dreadful, the fact that equally men and women have the similar goals and make use of the similar plans to attain them makes this an astonishingly leading-edge work.

AMBITION

The wish to continuously upsurge higher in the social domain is the only inspiration for action or movement in Vanity Fair. No character applies exertion except it's in the service of getting a better-placed benefactor, campaigning for a novel position, or obtaining a novel status representation. Those who walk in their expedition upward or who never actually have the wish to raise themselves become stationary, dreary, domestic people whose exists are inferior to the exciting ventures of the strivers.

The world of the novel depicts all ambition, even apparently harmless ambition like the longingto marry or have a family, as essentially having a menacing and self-centered side.
Simultaneously, there is no substitute accessible for how to be contented with one's position.This generates a very dark image of humanity certainly.

The strongest minded character in the novel is Dobbin, who tries to love and court Amelia without upsetting or troubling her in a move that would be against gentlemanly behavior. Hiseventual obligation to his own honesty in a world of people who don't even recognize the meaning of the word is intensely positive and amazingly ambitious.

MEN AND MASCULINITY

Despite the fact that the two protagonists of Vanity Fair are women, the question of what

does it mean to be a man; chiefly the masculine model of a gentleman, is vital to the novel. Each male character epitomizes a distinct and separate form of how this trait of gentlemanliness could be attained: through prosperity and exterior appearance, intellectual and political influence, blue blood, or the cultivation of disposition and character with the suggestion that this last should aid as a model for readers. At the similar time, there are minor manly characters that suggest a vision of manliness run amok, whether through exciting and unjustifiable vanity or through the exploitation of the power that high social rank fetches.

Women are in fact entirely subordinate to the novel, which is in fact about the way men wish to be near to each other, or even be each other. For instance, Jos is never more contented than when moving out with only George and Rawdon in Bath. When women are intricate, it is as an intermediary for the men; for example, Amelia is merely a means for Dobbin to be as near as likely to his childhood ideal George and ultimately even convert into him by substituting him as her husband.

Instead of defining in more acquainted ways of outlining manhood as achievement in public lifeor through the exhibition of masculinity, the novel claims that real masculine attainment is exposed through a man's association with children. Those who establish long-lasting and evocative connections with children like Rawdon with his son, Dobbin with his daughter and George Jr. are pardoned previous intrudes. Those who cannot like Lord Steyne with Rawdon Jr., Pitt Crawley and his own children, are viewed as failures at being men.

WOMEN AND FEMINITY

Much within the comparatively narrow limits of the roles accessible to middle- and upper-class women near the starting of the 19th century, Vanity Fair offers an extensive diversity of ways tobe a woman. As with the men, these are generally taken to excesses: an excess of womanly elegance and inactiveness, an excess of maneuvering opportunism, or an excess of emotionless callousness. At the same time, there are a rare replicas of model behaviour as well. For younger women, the novel suggests an importance of cultivating motherhood, while older ones ensure best when happily serving domestic household tasks.

SEX

Vanity Fair takes a significant and matured expression at adult sexuality. Thackeray does not get shy from unfolding the sexual charm of his characters and the mode they carry out their warm relationships, and he makes a swing of double-entendre jokes. No doubt in maintaining the values and practices of the time, there is any obvious account of the physical. Still, with its curiosity in the whims of sexual cravings, from the immoral to the extramarital inquisitive to the monogamously gratified, the novel isn't scared to look at the sordid and muggier features of adultlife.

In spite of the usually narrow-minded attitudes of the Victorians, and notwithstanding the ethically dubious sexual mischiefs of such characters as Becky and Lord Steyne, the novel is astonishingly sex-positive. It advocates that Rawdon and Becky are enjoying married life and the overall sense that desire and its satisfaction are a normal part of adulthood.

Though she is tempting to others, Becky does not appear to have any sexual longing herself. Thatis why she is able to entice so many men; she has the skill to seduce without the interference of wanting someone herself.

MORALITY AND ETHICS

As Vanity Fair is a satire so it is by description an examination of the ethical and moral queries of its time. At the same time, satire is regarded as conventional genre, in the most elementary

sense of that word: it pursues to preserve and reserve the cultural traditions of the past in the appearance of modern destruction. Thackeray's withering eye ranges over widespread acquisitiveness, arrogance, and the ruthless inner sense of the social hierarchy. The firm socialdifferences of a past period are being muddied by the effect of prosperity and the wish of the anew wealthy for skyward social agility.

Becky's action of liberating Amelia from George's reminiscence and letting her marry Dobbin is entirely pleasant and selfless. That Becky is proficient of such things means that she is truthful about just requiring an income to be a "good woman."

In the novel, almost nobody who act gravely or do erroneous are chastised or get any kind ofpunishment. This brands the novel a very shady satire certainly, as it gives us an image of a world with no ethics, either private or public.

CUNNINGNESS AND CLEVERNESS

Vanity Fair does not possess much to say about intelligent accomplishment. In its place its chief demonstration of intellect lies in its characters' skill to plot, outline, and maneuver intentionally around others as they compete for the best social and monetary position probable. In keeping with the cultural typecasts of his time, Thackeray gives women the advantage over men here.

Though we often see male characters involved in entertaining games of chance, it's the female characters who gamble for the high dangers, positioning an innate, almost animalistic skill.

There is a mode in which Becky and the narrator contest with each other. The narrator jokes, makes puns, and speaks clever and hurtful things about the characters and deeds he defines. The lone character who is capable to do all those things is Becky, and this brands the novel a kind ofcombat of wits.

Some maneuvers and plotters in the novel are compared to gamblers like Mrs. Bute, for example whereas others are like military commanders-in-chief, for instance, Glorvina O'Dowd. But both categories incline to flop and thrive at random. The novel is therefore signifying that even the best-planned military operations are like tossing a die and hopeful of a good result.

PHILOSOPHICAL VIEWPOINTS: LIFE AS A THEATER

If the world is taken as a fair where vanities are traded, and if exterior appearance and demeanors are given more values and importance more than respectable character and moral behavior, then it makes some logic that those who are capable of putting on the greatest display in public finish up as winners. Vanity Fair is obsessed with presentation and the way in which we all perform roles for the advantage of those around us. The only variation is that most of Thackeray's characters do this kind of acting subconsciously while his main character, Becky, is a self-aware master of the stage.

Characters in this novel can be divided into three categories: those who are virtuously reliable, both in public and private; those who have a reliable expression or disposition that only displays in private; and those who are so intensely wedged up in acting their socially suitable roles that they no longer have a reliable personality at all. The novel displays us difficulties with each typeof survival.

Movement and presentation go together in Vanity Fair. On or after the narrator, anyone involvedin putting on some type of display for an audience is by description working at creating something happen. By the similar token, characters who abstain from any type of acting are inactive and passive, waiting for life to occur to them. Though on its face the novel appears to approve this type of idleness, in reality it is the; perhaps spitefully; vigorous life that it values.

JEALOUSY

It makes absolute sense that if everybody is competing for topmost position, the accomplishments of neighbours, relations, friends and even family members will cause jealousy. No embraces are forbidden in Vanity Fair and no relations are too holy to be out of danger of viciously honest behaviour. Sons are sexually envious of fathers, sisters and brothers are monetarily envious of each other, and folks form profound bonds only to instantly melt them when their relative positions shift slightly.

In the world of novel, jealousy is the greatest usual feeling one human being can have toward another, because deprived of it the complicated social network would breakdown. Even other

emotions are generally disturbed or somehow jolting against jealousy. Those who lack thevolume for jealousy are not complete participants in life.

4.3.4 USE OF SYMBOLS IN THE NOVEL MIRRORS AND PORTRAITS

It is a worldwide fact that usually young people believe in competing for position in the

world, and for older people believe in making investment in upholding their reputation and for them appearance is of great matter. Mirrors, reflective surfaces, and portraits occur again and again in the novel, and suggest characters' concern about their appearance to others. For some characters, consideration for appearance is a pragmatic matter. Becky cautiously curates her appearance to realize her goals; she is particularly cautious to use her glance for good result. For other characters, consideration to appearance is a usual matter, as it is with George Osborne, who is bound to check his reflection at every occasion. Satire itself is like a mirror; the novel clutches the replication of readers' conduct and calls them to take an extended, firm look at how they lookto others.

MYTHICAL WOMEN

Greek statistics of mythology come up together in sophisticated and obvious ways in Vanity Fair. To be precise, references to mythological women attract attention to the function of women in 19th-century England, and to the roles of feminine characters in the novel. Clytemnestra and Iphigenia, a mother and daughter from the Agamemnon cycle of myths, epitomize women's comparative weakness and the bloodshed that results from it. To clasp this figurative connotation, readers must remember that King Agamemnon accepted to sacrifice his daughter, Iphigenia, so the goddess Artemis would let the winds to blow the Greek fleet to Troy. Queen Clytemnestra, betrayed into thinking that she is about to see her darling daughter married to the hero Achilles, pledges revenge. The analogy implies that a woman who has no legitimate authority can be simply sacrificed; to defend herself and her interest, she may have to resort to deceit, even violence.

ENTERTAINMENTS

During the whole course of the novel, readers perceive characters involve in entertainments; music, drama, games, and so on. Some entertainments are nourishing, whereas others place characters at some kind of peril. Entertainments may tempt and calm characters, who appear reluctant or incapable to resist. Predominantly in the perspective of Vanity Fai; that dwelling of pleasant enticements; entertainments symbolize humans' inability to attend to what matters, even in an instant of mishap. George, for instance, is rapidly abstracted by attractive baubles and becomes a laid-back

mark for expert card players like Rawdon. Becky's skill to amuse a crowd with her music and dancing is a means for taking advantage of the elites. Though some entertainments are inoffensive like Amelia's piano which comes to mind; entertainments in the novel are frequently an evil that lead to hopeless behaviours.

4.3.5 LANGUAGE AND COMMUNICATION IN THE NOVEL

In Vanity Fair, there are specialists of one language, experts of various languages, and those alsowhose dearth of education places them precariously near to illiteracy. Persons who are talented to find various diverse methods and styles of communicating, and can make themselves comprehended by as extensive diversity of social, political, and economic ranks as conceivable will have an advantage. Again, Thackeray's main protagonist gleams in her skill to express herself in an almost limitless number of ways.

It is significant for a character not just to be clever to communicate in different styles, but to be clever to understand the expressions, gestures, references, and anecdotes of others in the right manner. By emphasizing this skill, the novel associates itself with its readers, who are its interpreters.

The novel attempts different manners to use letters. There are letters of exposure like Miss Pinkerton's bio of Becky for Mrs. Bute, letters of description for instance, Sir Pitt's note to Beckyabout meeting him, letters used to con their receivers, such as the letters from "Rawdon" that Becky sends to Miss Crawley) and letters used as description for the novel for example Becky's long letter to Amelia about Queen's Crawley. So vital is written communication that the firmness

of the plot centers on a note from George to Becky. Eventually the novel favours writing overperformance in its position of creative or artistic hunts.

4.3.6 VANITY FAIR: AS A SATIRE

Above all else, Vanity Fair has been regarded a satire. The Penguin Dictionary of Literary Terms and Literary Theory quotes Thackeray among the chief satirists of the nineteenth century and Vanity Fair as a main work. It describes satire by defining its author:

“The satirist is … a kind of self-appointed guardian of standards, ideals, and truth; of moral as well as aesthetic values. He is a man (women satirists are very rare) who takes it upon himself to correct, censure, and ridicule the follies and vices of society and thus to bring contempt and derision upon aberrations from a desirable and civilized norm. Thus satire is a kind of protest, a sublimation and refinement of anger and indignation.”

As much as Vanity Fair roams in terms of matter, it remains steadily on fact when it comes to tone; it is satirical from opening to end, and all characters, even the rare good ones, take their part of shafts. The sharpest arrows, though, are pointed at the nastiest of the lot. When the unaware, uncouth tightwad Sir Pitt proposes to Becky, he makes a big account of a speech that types him out as a generous nobleman whose only flaw might be his progressive age.

The humour is compounded when Becky answers with equivalent dishonesty. Though she is distressed only because she is already married to Sir Pitt's much less rich son, she does a decent job of acting as if she has faith in Sir Pitt to be the prize of men folk and explaining that that is why she is crying at having to turn him down.

Almost every character in the novel, opening with Becky Sharp, is satirized each time his or her connotation loaded name is acknowledged. But the most noticeable and disgraceful names are kept for minor characters: the auctioneer is Mr. Hammerdown; the surgeon, Dr. Lance; the hanging judge, Sir Thomas Coffin; the gambler, Deuceace, to recommend a very few samples. Also, on Becky's rain-soaked trip to Queen's Crawley, she surpasses the towns of Leakington, Mudbury, and Squashmore.

Thackeray's satire frequently takes the shape of irony. People who detest each other address each other as "my love." The debased Lord Steyne calls his house a "temple of virtue" and defines his tolerant and devout wife as being as gay as Lady MacBeth. Of the war beleaguered Belgians, the author writes, "For a long period of history they have let other people fight there."

4.4 CHECK YOUR PROGRESS

1. How does Thackery portray revealing of truth in his novel?
2. Explain in brief the critical analysis of the plot of the novel.

3. How the theme of death has been dealt in the novel?
4. Which is the main theme of the novel? Explain.
5. How is the aspect of heroism presented in the novel?

4.5 SUMMARY

Vanity Fair is a frame story in which the frame presents a narrator who states himself as thedirector of a puppet show and his characters as puppets. At the end of the novel, the narratorcomes back to make concluding comments on the show.

As the novel unlocks, two young women are taking leave from school to start their adult lives. Amelia Sedle is lovely but slightly innocent. For her, adult life means getting married to her familiar fiancé, George Osborne, whom she instinctively admires, and existing a steady, contented life like the children of well-off merchants. Becky Sharp, in comparison, had to efforther means through school, and is to turn out to be governess in the upper-class Crawley family. Astute and unfettered by ethics, Becky has strategies to hook her way up in the world. Before taking her place, she pays visit to Amelia's family and encounters her much older brother, Jos. Jos is at home on sick leave from his job with the East India Company. Becky attempts to clasp Jos as a husband, but his clumsiness around women makes him feel shy away from her. Before Becky departs to start her job as governess, she, Amelia, Jos, and George come into view in a concert where they come to meet William Dobbin, George's army friend. Two significant plot proceedings happen at the concert. First, Dobbin gets in love with Amelia. Second, George, a

hopeless young man, perceives Becky for the social climber she is and ridicules Jos for being fascinated towards her. Her prospects with Jos ruined, Becky leaves for the Crawley estate.

Sir Pitt Crawley is a rich baronet, but his noble upbringing has not shaped good manners. Becky simply employs her dissolute employer with her charisma. In the course, she frequently overlooks his young daughters, whom she is supposed to be coaching. She manages to get her hands on the estate's books underneath the appearance of serving Sir Pitt to manage the estate. Becky acclimates her attractions to other members of the family, as well. She pretends virtuous conduct around the older son, Pitt,

a prudish young man, and performs at a distant around the younger son, Rawdon Crawley, to aggravate his appreciation. In the Crawley household there are also Bute Crawley, Sir Pitt's younger brother, and half-sister Miss Matilda Crawley, a rich single woman. Both of them become marks of Becky's intrigues. Miss Crawley is overwhelmed by Becky and takes her to London, where Becky takes care of her during sickness. Becky is caught off guard when Sir Pitt comes to visit London and proposes to her. Prosperity is within her grasp;but she is by now married, clandestinely, to Rawdon. Miss Crawley gets furious when she comesto know that her preferred nephew has got married without family consent. She had already planned to give away her fortune to Rawdon, but now she alters her will to favor his older brother, Pitt, in its place.

In the meantime, the Sedley household meets its personal problems. As Napoleon, having fled exile, reconstructs his armies for another attack on the continent, the stock market turns out to be frazzled, triggering Mr. Sedley's investments to flop. The family suffers bankruptcy and collapse,and George's well-off father asserts that his son breaks off his engagement to Amelia, though George regards such a deed disgraceful. From their small new home in a shoddier part of the city, Mr. Sedley retorts to Mr. John Osborne's insult by compelling Amelia to return George's letters. William Dobbin perceives the family's slide into despairing straits and, worried for Amelia's health, informs George that she is dying. George, being more in love with his personal integrity than with Amelia, clandestinely marries her, against wishes of both the families.

The young couples' pathways cross again at Bath, where George and Amelia, with Jos in draw, go to honeymoon. Becky and Rawdon are there, also. They expect to get Miss Crawley to pardonthem, and restore Rawdon in her will. The four young folks visit and attempt to relish their

sojourn in Bath. Though, only Rawdon, a relaxed man with an attraction for cards and billiards,is satisfied. Becky discovers her reach to Miss Crawley jammed by Mrs. Bute Crawley, George loses money he doesn't have to Rawdon, and unfortunate Amelia is ignored by her husband.

Inferior is yet to come: back in London, Dobbin updates the Osbornes about the wedding, andGeorge is instantly disowned.

These miserable plot lines are intermittent when George, Rawdon, and Dobbin are

positioned toBrussels, Belgium, to prepare to face Napoleon's forces. Mrs. O'Dowd, the protective, rational wife of George and Dobbin's commanding officer, Major O'Dowd, takes care of Amelia. Becky, as wife to a general's aide-de-camp (military aide), enjoys having an entree to Brussels's elite rings. There, George comes under her attractions and deceives his wife, proposing to run away with Becky instead. But when trooping orders reach, George reinstates his love with Amelia, leaving her expectant and poor. He expires in battle, and Amelia comes back to her parents' home to bring up her son, named after his father. Dobbin, who has long been in love with Amelia, helps her monetarily and turns out to be the child's godfather. However, he can't make a dent in her dedicated sorrow, and departs to work overseas.

In the meantime, Becky and Rawdon too have a son. Rawdon is infatuated by the boy, while Becky displays the child slight fondness. They spend their time in Paris and then come back to London. Throughout, Becky makes use of her loveliness and attraction to get access to people ofprosperity. She is able to get the care and support of the Marquis of Steyne (also known as Lord Steyne), and is presented at court. She also introduces an attack on Rawdon's older brother; now Sir Pitt—who has actually inherited the estate, and his generous wife, Jane. Her operations work on Sir Pitt, but Lady Jane perceives how emotionless she is toward her son and is fend off.

The Sedleys, in the meantime, linger on to scuffle financially, in spite of a small allowance sentby Jos. Amelia, simple as common, overspends on attractive clothes for her revered, gradually ruined son. Soon, the family is not able to have enough money to eat. But around this time, George's sister happens to meet Amelia and the baby, who resembles his father. Out of love for his grandson, Mr. Osborne proposes to bring up the child in prosperity, and also to help the Sedleys. Amelia hands over the child with remorse. After some time, Amelia's parents die, and

subsequently with the death of Mr. Osborne, Amelia receives sufficient money to raise her sonsecurely.

Back in London, Lord Steyne, an immoral old man, makes use of his apprentice, Becky, to exciteand influence other powerful men. She, in turn, conspiracies to exploit him for money and a better job for Rawdon, who favors to take care of his lad and relish time at cards with modest soldiers. But Becky shoves her decent fortune too far-off. Instead of

consuming the money Lord Steyne gives her for sustenance her family, she lets Rawdon to go into debt; a crime for which persons could be confined at the time. When Rawdon finally ends up in prison, his brother and sister-in-law must bail him out, and when he discovers Becky robed extravagantly, singing for Lord Steyne, he assaults the old man, assuming that the two are developing an affair. Steyne, comparatively than challenging Rawdon to a fight that might not end fine for him, organizes for Rawdon to be governor of an island under British government. Rawdon wants to leave his son at the estate and move.

Gossips about Becky and Lord Steyne are spread, forcing her to leave London. In the years to come, she transfers from city to city, reiterating the pattern of getting a rich benefactor, growing in social circles, and then suffering misery when her London repute clasps up with her, probably due to Steyne's malice. Becky reaches in a German town where, though poor again, she relishes the liberty of a Bohemian existence. Accidentally, Jos, Amelia, and William Dobbin (who has returned to London) choose to travel through Europe. They by chance happen to meet Becky, who grabs the chance to take benefit of Jos and Amelia, in spite of Dobbin's cautions. Dobbin, unsatisfied that after over a time Amelia still hasn't let go of her love for George, announces his individual love outright. When she rubbishes him, he comprehends that she is undeserving of his love, and leaves. Becky then does an unusually generous act: she displays Amelia the message, George directed her in Brussels, proposing to run away with her. Eventually, conscious that George is not worth of her heart's dedication, Amelia decides to marry Dobbin. Later, they bear a daughter, and however the disenchanted Dobbin is never able to again love Amelia as strongly as she did, before their marriage undergoes.

Time moves on. Rawdon, still trapped on the island, expires of yellow fever. After his older brother, Sir Pitt, passes away soon after, Rawdon and Becky's son Rawdy succeeds to the

Crawley estate. Becky, still in Europe with Jos, fails to get advantage from her son's prosperity at all. Jos expires under apprehensive situations, and Becky hires lawyer to amass his life insurance money. She settles down securely in Bath and tries to do works of piousness and charity, but she fails to win back her respectable reputation, or the fondness of those who once termed her "friend." The narrator ends the novel's frame by placing his puppets back in their box, their story told.

In nutshell, almost 200 years before this novel was written, a man called John Bunyan wrote themega hit allegory Pilgrim's Progress. It's not a very elusive allegory; the chief character is calledChristian who undertakes a long expedition to discover the Celestial City. To reach there, he and his associate Faithful have to go through all kinds of enticements and ten-commandment- breaking dismays. One of these is the fair organized in the city of Vanity. This is a perpetual fair where all types of worldly and self-centered things are for auction. Christian and Faithful are taking none of it, and Faithful finishes up as martyr for his faithfulness.

To be precise, for his own novel Thackeray knaves this idea of a world in which all different types of vanity are on exhibition, and no one sees too intensely underneath the surface. Anybodywho selected his novel in the 1800s would have instantly gotten the title reference.

To add further we can say that there are certain things that make this novel sort of hard. The firstpoint to be noted is that, it is very long. Further Thackeray writes in complex, curving sentencesthat require to be read prudently to reach to the heart of their sarcasm. And he adores those big SAT words, to understand which reader is in need of good dictionary.

It has been observed to be funny but mostly its humour inclines to be historical and contextual. What people took as funny in the 19th century is possibly not precisely what we'd laugh at nowadays. The hardest to digest instance of this in the novel is the character of Miss Swartz, a wealthy, orphaned, Jewish-Jamaican heiress who gets into the commands of the Osborne family.Fundamentally, there are a number of chauvinistic and anti-Semitic jokes at her cost.

Moreover, there are various historical details that the reader has to either figure out before starting reading novel or one has to be sure enough to pay attention to annotated form of the novel. For example, we require to have a slight comprehension of some of the financial dealings

that transpire: how money as well as property was inherited some lands could only be passed down to eldest sons and could not be divided, how investments worked, how credit was set , andwhat happened when credit wasn't repaid .

Similarly, some logic of the history of the time is supportive. Though Thackeray was writing in the 1840s, he places the novel in the 1820s, which was the time of an enormous financial collapse, Napoleon Bonaparte's escape from Elba, and another effort to overcome Europe. This is noteworthy not only for comprehending why Dobbin, George, and Rawdon are called to bout in Belgium, but similarly to get logic of why Becky is incessantly being equated to Napoleon. It's also vital because though Thackeray is writing from the point of view of squeamish and narrow- minded Victorians, he is writing about a time nearer to the much more carefree and sexually open-minded 18th century.

4.6 KEY WORDS

- **Abashed-** embarrassed.
- **Abdicate-** abandon.
- **Abduct –** kidnap.
- **Abet –**assist.
- **Abhor-** detest.
- **Abject-** hopeless.
- **Abolish-** eliminate.
- **Abominable**-repulsive.
- **Abound-** prosper.
- **Amour-propre-** love of the self that is specifically informed by one's perception of theopinions of others.
- **Bandy-**in reference to legs, exhibiting a curve outwards at the knee area.
- **Barter**-exchange.
- **Baronet-**a British ranking directly below that of baron.
- **Beckon**-signal.
- **Bedlam**-chaos.
- **Beguile**-charm.
- **Belabor-** beat.
- **Benediction**-approval.
- **Benevolent**-kind.
- **Bereaved**-grieving.

- **Beseech**-request.
- **Capricious**-variable.
- **Captivate**-fascinate.
- **Caricature**-distortion.
- **Carouse**-party.
- **Cataract**-waterfall.
- **Cease**-stop.
- **Cede-** yield.
- **Claret-** a red wine from the French region Bordeaux.
- **Dawdle-** to fool around and waste time.
- **Devout**-sincere.
- **Dexterity**-skill.
- **Diffident**- lacking self-esteem; shy.
- **Digress**-deviate.
- **Dilapidated-**ramshackle.
- **Dragoon-** European term for a cavalryman of a heavily armed troop.
- **Ebullition-**an overflowing of emotion.
- **Egad-**an interjection; used as an oath.
- **Empower-**authorize.
- **Emulate**-rival.
- **Encore-**repeat.
- **Encumber-**burden.
- **Endearing**-attractive.
- **Flagrant**-obvious.
- **Flaunt**-exhibit.
- **Flippant**-frivolous.
- **Florid**-flowery.
- **Flounder**-splash.
- **Genteel-**having an aristocratic air; related to the nobility; refined, stylish.
- **Gimcrack-**a flashy, useless trinket
- **Gratuity**-perk.
- **Grovel-**plead.

- **Heathen-**someone who is irreverent, uncouth and inappropriate.
- **Humiliate**-embarrass.
- **Hypocrisy-**duplicity.
- **Idolatry-**worship.
- **Ignoble**-shameful.
- **Immaculate-**spotless.
- **Immerse**-submerge.
- **Incumbent**-mandatory.
- **Indefatigable**-untiring.
- **Ingénue**-French for "ingenuous"; specifically refers to the role of an inexperienced andartless young woman.
- **Jargon-** nonsense.
- **Jaunty-** cheerful.
- **Jeopardy**- danger.
- **Jointure-**a piece of property given to a women in anticipation of marriage that she willown after her husband's death.
- **Jocular-**funny.
- **Jovial-** cheerful.
- **Kindred-**associated.
- **Knell** -sound.
- **Laborious-** painstaking.
- **Lament-** crying.
- **Languid-** unenergetic.
- **Lapse-** interval.
- **Lattice-** framework.
- **Laud-** praise.
- **Lexicographer-**someone who writes, edits or compiles dictionaries.
- **Liabilities-** responsibilities.
- **Machinations-** intrigues.
- **Magnanimous-** generous.
- **Malediction**-spell.
- **Marchioness-**the wife or widow of a marquis; the feminine equivalent of marquis.
- **Mulatto-**an outdated word for someone who is mixed race.

- **Nabob-**a wealthy, influential or powerful person.
- **Niche-** place.
- **Notorious**-infamous.
- **Nuptial-** marriage.
- **Obdurate-** obstinate.
- **Obligation-**responsibility.
- **Obliterate**-destroy.
- **Obsequious**-flattering.
- **Obstinate**-stubborn.
- **Otiosity**-laziness, slothfulness; futility.
- **Pacify-**calm.
- **Palatable-**edible.
- **Pallid-**pale.
- **Pantomime-** farce.
- **Paragon-** model.
- **Paramount-**supreme.
- **Paraphernalia-** things.
- **Plenipotentiary-**a person who is authorizes to engage in business dealings on behalf ofanother person.
- **Quaint-**pretty.
- **Quarantine**-isolation.
- **Reprove**-accuse.
- **Repudiate**-reject.
- **Repugnant-** offensive.
- **Sagacious-**wise.
- **Salvo**-round.
- **Sate-**fill; archaic past tense and past participle form of the verb "to sit".
- **Scanty**-light.
- **Scarcity-**shortage.
- **Scoundrel-** rogue.
- **Scruples-**ethics.
- **Semblance-** appearance.

- **Tarnish**-smear.
- **Tawdry**- cheap.
- **Tedious**- boring.
- **Tedium**- boredom.
- **Tempest**- storm.
- **Temporal**- time-based.
- **Testament**-evidence.
- **Toxophilite**-a person who loves archery.
- **Uncouth**-rude.
- **Undulate**- ripple.
- **Unwieldy**-awkward.
- **Valor**-bravery.
- **Vanquish**-conquer.
- **Variegated**- multicoloured.
- **Venerable**- esteemed.
- **Venerate**- revere.
- **Writhe**- twist.
- **Wrought**- bent.
- **Yield**-produce.
- **Zest**-enthusiasm.

4.7 SELF ASSESSMENT TEST

1. Discuss Thackeray's use of symbolism in the novel.
2. Do you agree that structure of the novel is loose? Explain.
3. Do you think that despite flaws this novel has a universal theme? Discuss.
4. What are the flaws that make this novel difficult to read?
5. Compare and contrast the two main female characters in the novel.
6. Vanity Fair has been described as a satire. Explain.
7. What do think is Becky's greatest asset and her greatest fault?
8. What changes takes place in Rawdon during ten years of his marriage?
9. Under which situations Miss Matilda leave her money to Pitt? Which unselfish action onthe part of Pitt indirectly leads to his inheritance?

10. What do you think is more important to the citizens of Vanity Fair?

4.8 ANSWERS TO CHECK YOUR PROGRESS

1. Thackeray decisively declares numerous times in his work that he is dedicated to exposing of the truth, even though a factual portrayal of middleclass society is not a tempting one. All of Thackeray's characters scuffle as they evade truth. Becky cheats everyone but her schemes ultimately turn on her. Amelia declines to see the reality about George's playboy temperament and his unfaithfulness. Dobbin refuses to admit that Amelia does not love him, and he tolerates years of suffering at her side. Rawdon declines to recognize Becky's manipulations. But it is Thackeray's expectation also to make a difference between the things in life that are worth existing for and the things thatare transient and do not signify. For this purpose, he is continuously criticizing his characters, generally amusingly, because they do not live up to his potentials. Here seemsto be a bit of thematic battle, because the author obviously preaches but does not offer a conclusion or solution that replies to his ethical verdicts.

2. The plot seems multifaceted because of the crowd of characters and because the specifiedmotives are rarely the true ones. Moreover, the author deviates so often in essays on associated themes that the casual reader may lose the thread of the story. The story, however, is as contemporary as tomorrow which is the scuffle to launch oneself in society. While the story appears rambling and diverse, it is detained together by the single theme: the weaknesses and dishonesties of the inhabitants of Vanity Fair. It hardly matters how minor a character, Thackeray recognizes that individual possibly by the implication of his name only as living or not living in Vanity Fair. This incessant emphasis on human nature in all features from motherhood to death, from poverty to affluence, makes the plot both feasible and united. Maximum characters bend down to wealth and status irrespective of the persons who have them. This reverence of false values makes it conceivable for Rebecca to reach at the top. Though inhabitants of Vanity Fair possess a low view of the moralities of their important dignitaries, this qualm will not discourage them from attending balls, dinners, or any affair where one

may get a free meal or sit beside nobility.

3. Because of the nature of the novel, it is quite easy to overlook how much death there really is in Vanity Fair. Vanity Fair is an enormously morose place, but since so many people in the book expire so naturally, the reader does not stay on each passage. The readers pay attention in its place on Thackeray's amusing shots at society. Death is stillone of the author's tools for emphasizing his ethical assumptions. Thackeray writes the book to suggest middleclass "snobbery," and by allowing the load of death infuse his work he makes his point that much more operative. Death is perceived in combination with greediness and wealth, particularly in the case of Aunt Matilda. The author is contrasting Matilda's possessions with the shroud of her sickness, telling us that while belongings are momentary, death is persistent.

4. Vanity is the foremost theme of Thackeray's novel, as represented in the title of the novel, surrounding the society, Thackeray ridicules. Vanity is the inspiration of most characters, driving the whole middle-class reality. Vanity assumes many shapes in the novel, from

   Becky's entanglement with rich, noble men, to Jos' dress, to John Osborne's refusal of Amelia. Vanity emerges most frequently in the novel in the form of extreme love of one's self, or vanity. For instance, Amelia, however frequently depicted as an unselfish victim, is guilty of this characteristic when she dreadfully takes whatsoever; she can from her rich and immoral father-in-law. Vanity is a fascination with transient, inevitably insignificant things. This is best exhibited in Dobbin's obsession with Amelia, because he is the only character, Thackeray does not regard as "odious," Dobbin can only have one thing he has always desired, besides asserting that it is not worthy of his devotion.

5. The author flatly expresses to his readers that this is going to be a novel without a hero. This is actually an underestimation, since most of his key characters act far less than heroically. There is slight unselfishness, sacrifice, and courage in Vanity Fair. An instance of this can be found in the combat, where George's enthusiasm is outlined as thoughtless desertion rather than heroism. At the same time, Jos, in a tremendously anti- heroic style, runs as soon as the violence starts.

Sir Pitt, who appears to have heroic potential in his compassion towards Lady Crawley, changes his colours as soon as he comes into his legacy. Furthermore, Dobbin, the character who might be measured as the most heroic, declares himself only at the very end of the novel, only to come running backward to what he considered useless as soon as she calls on him. Strangely, on the original cover of the book there was a character robed in contrasting. In spite of his funny looks, he gazed with great strength into a mirror. He seized this mirror as if he merely chosen it up for an instant but then could not place it down. This image expresses us that the characters in this novel are not heroes, but they are also not comics; there is a component of grave tragedy that infuses the work and cannot be found hilarious. So, Thackeray's characters are, in a way, deferred between the comic and the heroic.

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Subject: English-Literature in English: Part-II	
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Study of Whole Content with More Ease	

STRUCTURE

5.0 LEARNING OBJECTIVES

- To provide the students with the synopsis of the books prescribed.

- To help them to recollect study material of the concerned books.
- To enable them to practice writing of answers by themselves by going through the studymaterial.
- To assist them in learning how to answer the questions in precise manner.

5.1 INTRODUCTION

As all the efforts have been made in the preceding four units to provide a comprehensive study of the books prescribed for the students to comprehend all the features and characteristics of the novels clearly, this chapter has been shaped for recollection of what has already been elucidated in earlier chapters so as to prepare students for their written exams as well as good command ofthe subject.

For the purpose of recapitulation, information of the concerned books has been provided in theform of synopsis of the novels followed by specimen answers and also some practice questions to be answered by students. After detailed reading of the books prescribed and proper understanding of the study material given in the previous chapters, students will be able to findthe answers of questions based on the novels.

5.2 MAIN BODY OF THE TEXTS

5.2.1 SYNOPSIS OF THE ESSAYS OF JOSEPH ADDISON ANDRICHARD STEELE

Addison and Steele had strong ethical intents behind the writing of the essays for the Spectator. They intended at social improvement, an enhancement in the behaviours and conduct of the people of their age and the elimination of the widespread ignorance.

The Spectator perhaps has been considered as one of the most significant periodicals ever published. It had two series run from March 1, 1711, through December 6, 1712, for a total of 635 issues. It was edited (written) by two masters of the essay, Richard Steele and Joseph Addison. For the greatest part, Richard Steele inscribed the first series of 555 issues, and Joseph

Addison the second series of 79 issues. Portrayed as a periodical, it looked like most eighteenth-century London newspapers in magnitude and design. Though the editorship

had been unidentified, many readers believed the writer was Richard Steele, who had just been involved with additional periodical, also well recognized, The Tatler. Steele and Addison encompassed the two main writers/editors, but numerous issues were written by others, all of them were related with the coffee-house culture of the eighteenth-century London intellectuals.

In the essay **The Aim of the Spectator**, Addison sets the objectives of the Spectator papers evidently. These were, firstly, to offer the readers with as much of reading content as conceivable which would aid to dispel the widespread ignorance and endorse acceptance, restraint and self- control, harmony and better comprehension of their situation. Secondly, the aim of the Spectator was to give instruction in a pleasing manner. It was proposed to keep up this instruction continuously so that the mind was not permitted to remain unused. Continuous moral instruction would dispel folly and avert ignorance from taking origins in the mind. The aim was noticeably moral; it was the intent of the writer to disapprove the idiocies and evils of the age so as to improve the mind and conducts of the contemporary society.

In this essay we realize the aims of the Spectator being comprehended. Addison assaults the 'blanks of society'; those persons who are blank headed and narrow minded and who have to lookto others for a subject of conversation; and says them to read his paper so that they are able to get some information which would assist them to converse perceptively. There is a strong wit in the point 'blanks of society' but the irony and ridicule are intended at a class of men as a whole. No one specific is stated or offended in the procedure. At the same time the opinion could not be missed by the readers. Further, the account of the 'important' activities of the females is both witty and ironical. But the satire is focused at the class in general and at the same time it is striking out at the immorality without offending the person.

Female Orators is another instance of the ultimate and scrumptious combination of humour and preaching that Addison is proficient of. The irony is commendable; the essay is a cord of ironicalcomments. The purpose of the essay is to explain women not to be talkative and avoid malevolent gossips. He desires that women should rest this frivolous and empty-headed talk and grow more intellectual attitudes. There is wit and an excessive fun in the explanation of Mrs.

Fiddle-Faddle's capabilities to define all types of functions and happenings. It is humorous to read of the coquette who adores and detests in the same breath and laughs when not happy and moans when not unhappy. Addison displays the same piercing and strong wit in scrutinizing the feasible causes of this female garrulousness. The wittiness and comedy of the essay is strong andundisputable. But both wit and humor have been used in the reason of social reform. There is an ethical and educational drive behind the essay which comes to be slated in the closing lines of the essay, the purpose of mocking the female 'orators' was to persuade the female sex to preservetheir tongues "tuned by good nature, truth, discretion, and sincerity", and to abandon spiteful gossip and blank talk. Here too, there is no individual satire envisioned to offend. The class and vice have been attacked in general.

Sir Roger at Church is no exemption to the decree of this assortment of wit and morality. There is a pleasant irony at the cost of the country squire as embodied in Sir Roger. The straight- forwardness of mind, however, is provoked by an inborn longing to do well. If he does stand up, whereas all the others are kneeling in church, it is just only to count the worshippers and make certain that all his tenants are there. The moral teaching is there when Addison urges all country squires to compete with Sir Roger in their association with their parsons. Once again folly and vice are confronted without offending individuals. Sir Roger is an instance of Addison's skill to combine admiration and ridicule.

In **The Coverley Household,** we have an opportunity to witness the compassion and kindness of Sir Roger towards his servants. His household is in fact comprised of his servants who are like a family to him. He receives the complete reverence and fondness of these servants as he treats them well. They ponder it a pleasure to work beneath him and are always keen and enthusiastic to follow his orders; indeed they contemplate it a pleasure to be called before him to get commands for something to be done. He is a compassionate man who attempts to do his finest for those persons who assist him. He frequently positioned his old servants in businesses of their own so that they could flourish self-reliantly. He also displays attention towards the children of servants. He never felt annoyed or irritated with the servants and did not use offensive language.He is constantly thoughtful about their wellbeing. They all had a contented expression on their faces; they adored and esteemed Sir Roger.

‘The Spectator Club’ is possibly Steele’s best achievement. This essay was published in The Spectator. The first essay in The Spectator was underwritten by Addison. The second essay: The Spectator Club was Steele’s contribution. In this essay Steele has specified an explanation of themembers of the Club. These members embody important sections of society. Steele defines six of the members of the Club, they are: Sir Roger de Coverley, Captain Sentry, Sir Andrew Freeport, Will Honeycomb, the Clergyman and the Student of Law.

The first member of the club whom Steele presents is Sir Roger de Coverley. He is "a gentleman of Worcestershire," and it is thought that he has virtuous sense and no adversaries. In a way, he epitomizes the flawless "gentleman" of upper-class English society at this time.

Steele then inscribes about "another bachelor," a member of the Inner Temple who is a gentleman of inordinate standards and wit who studies the stage and conventional philosophers. He embodies those in the upper class who do not comprehend matters of law or economics but are still educated intellectuals.

The subsequent member is Sir Andrew Freeport, a successful businessman from London. He is knowledgeable in financial matters and made his wealth himself. Because of his self-made accomplishment, he trusts that "England may be richer than other kingdoms by as plain methodsas he himself is richer than other men." He signifies those in the upper class who felt that England's supremacy should come through industry and not weapons.

Then the reader comes to know about Captain Sentry, a courageous military captain. Captain Sentry is somebody who does not hold back at stating his opinions about what makes a militaryman. He strongly trusts that men can only be in the military if they "get over all false modesty," because holding back out of humility is cowardice. He epitomizes the flawless, upper-class military man whose valour and obligation to his duty has made him successful and robust.

After Captain Sentry, Steele pens about Will Honeycomb. He is an old socialite who has at all times had easy reach to money. He passes greatest of his time with women or involved in what were thought to be women’s interests, like style and chatter. In spite of

his age, he always appears to be the life of the party who can boost up any discussion. "Where women are not concerned, he is an honest worthy man," Steel writes. Honeycomb epitomizes those in the upper

class who were not worried about grave business matters like Freeport but rather concentrated ontheir social lives.

Lastly, Steele pens that there is another person who rarely visits because of his poor well-being; but when he does, he is a pleasurable company. This is the clergyman; a "philosophic" man of "good breeding" who at all times speaks on heavenly subjects with authority. He holds a lot of followers and an optimistic attitude, in spite of his poor health. This representation depicts English clergymen as intelligent, gentle people.

5.2.2 SYNOPSIS OF ROBINSON CRUSOE

Robinson Crusoe is a young man of about eighteen years who lives in Hull, England. Though his father desires him to become a lawyer yet Crusoe visions of going on sea journeys. He disdains the fact that his two older brothers are gone because of their desire for adventure. His father warns that a middle-class survival is the most constant. Robinson overlooks him. When his parents declined to let him take at least one voyage, he runs away with a friend and ensures free passage to London. Calamity commences instantly in the shape of coarse weather. The ship is compelled to land at Yarmouth. When Crusoe's friend comes to know the conditions under which he left his family, he gets annoyed and says that he should not have come to the sea. They part from each other, and Crusoe attempts to make his way to London through land. He contemplates briefly about going back home, but does not have the courage to bear humiliation. He is able to find another voyage headed to Guiana. Once there, he desires to become a trader. On the way, the ship is stabbed by Turkish pirates, who fetch the crew and travelers into the Moorish port of Sallee. Robinson ends up as a slave. For two years he makes plans to escape. An occasion is accessible when he is sent out with two Moorish youths to go fishing. Crusoe tosses one overboard, and states the other one, called Xury, that he may stay if he is trustworthy. They anchor on what seems to be unoccupied land. Shortly they realize that black people live there.

These citizens are very welcoming to Crusoe and Xury. At one point, the two view a Portuguese ship at a distance. They are able to paddle after it and get the attention of

those on board. The captain is generous and says that he will take them on-board for free and carry them to Brazil.

Robinson drives to Brazil and leaves Xury with the captain. The captain and a widow in Englandare Crusoe's monetary caretakers. In the new country, Robinson perceives that much prosperity comes from plantations. He decides to purchase one for himself. Subsequently a few years later he has some associates, and they are all doing very well monetarily. Crusoe is offered with a new proposal: to start a trading business. These folks want to trade slaves, and they wish Robinson to be the master of the trade post. Though he is aware that he has sufficient money, Crusoe resolves to undertake the voyage. A dreadful shipwreck happens and Robinson is the only fighter who survived. He succeeds to make it to the shore of an island.

Robinson stays on the island for twenty-seven years. He is able to take many supplies from the ship. In that time, he reconstructs his English life, constructing homes, requirements, learning how to cook, raise goats and crops. He is at first very despondent, but holds religion as a balm for his sadness. He is able to persuade himself that he survives a much better life here than he didin Europe; much humbler, much less evil. He comes to admire his authority over the whole island. Once he attempts to use a boat to discover the rest of the island, but he is nearly brushed away, and does not make the effort again. He has pets whom he takes care as subjects. There is no arrival of man until about 15 years during his stay. He views a footprint, and later detects cannibalistic barbarians eating convicts. They don't stay on the island; they arrive in canoes from a mainland not too far away. Robinson is occupied with wrath, and decides to save the prisoners the subsequent time these savages are seen. After some years they come back. By means of his guns, Crusoe frights them away and protects a young savage whom he names Friday.

Friday is tremendously thankful and becomes Robinson's dedicated servant. He studies some English and adopts the Christian religion. For some years both of them live happily. Then, another ship of savages reaches with three prisoners. Together Crusoe and Friday succeed in saving two of them. One is a Spaniard; the other is Friday's father. Their reunification is very blissful. Both have come from the mainland nearby. After a few months, they depart to fetch back the rest of the Spaniard's men. Crusoe is pleased that his island is being occupied. Before the Spaniard and Friday's father can

return, a boat of European men arrives ashore. There are three prisoners. While maximum of the men are discovering the island, Crusoe comes to knowfrom one that he is the captain of a ship whose crew rioted. Robinson declares he will support them as long as they grant the authority of the island in his hands, and as long as they pledge to take Friday and himself to England for free. The contract is completed. All together this petite army succeeds to arrest the rest of the crew and recapture the captain's ship. Friday and Robinson are taken to England. Even though Crusoe has been absent for thirty-five years, he discovers that his plantations have done fine and he is very rich. He offers money to the Portuguese captain and the widow who has been so generous to him. He comes back to the English countryside and settles down there, wedding and bearing three children. When his wife expires, he once again drives to the sea.

5.2.3 SYNOPSIS OF THE NOVEL: THE VICAR OF THE WAKEFIELD

The Vicar of Wakefield, written by Oliver Goldsmith, was initially published in 1766. Goldsmith was actually an Irish author and this novel, engraved from the viewpoint of the vicar, was broadly well-known among Victorians in the late nineteenth century. Goldsmith was a good friend of Dr. Samuel Johnson, a renowned literary critic and writer. Johnson apparently assisted Goldsmith in publishing of the novel in order to recompense rent. However, the novel comprises numerous genres; the lot from poetry to sermons to prose; most critics regard The Vicar of Wakefield to be an illusory depiction told in the first person.

The novel unlocks with the vicar and his family. Dr. Charles Primrose lives in his country locality with his wife, Deborah, and their offspring, among whom are George, Olivia, and Sophia. They are able to manage to pay for their contented and comfortable existence because Charles prudently invested inheritance he obtained from a relation, who expired before the story opens. Of his capital, he bestows thirty-five pounds to orphans and veterans alike. That wealth comes from his earnings. Charles' son George is ready to get married to Arabella Wilmot the following day.

Arabella originates from a well-off family, so the match is regarded as advantageous to both families until the vicar's stakeholder gets bankrupt and loses all of the vicar's money before departing from town in haste. As a consequence, Arabella's father calls

off the marriage and George is sent to town. With his Oxford schooling, the Primrose family anticipates that he will be able to make his individual way there. The other family members all transfer to another parish, modest in condition than where they existed at the beginning of the book. It is on land

possessed by Squire Thornhill. On their way there, they come to know about Thornhill's womanizing repute. They overhear about his uncle's repute which is one of kindness and value.The name of his uncle is Sir William Thornhill.

In the meantime, Sophia almost drowns but is saved by a man named Mr. Burchell. The family encountered him at an inn on their way to their new parish. Though, Deborah, who is striving forher children and wishes them to make beneficial matches, dejects any emotional state of attachment Sophia might have for Mr. Burchell. Life settles down into pleasure and orderliness. Both Mr. Burchell and Squire Thornhill visit the family often. Olivia is persuaded by Squire Thornhill's magnetism and good appearance, but she's not the only one. Both Deborah and Sophia also turn out to be persuaded that their ambitions will be responded should he get marriedto one of them. After Olivia allegedly escapes the parish, Charles originally trusts Mr. Burchell to be the motivating power behind her desertion. But, when he discovers Olivia, he realizes that it was Squire Thornhill who convinced her to leave. He had persuaded her they would get married say "I do", though he planned only to undertake a fake wedding, and intended to leave her later, which Charles perceives is Squire Thornhill's modus operandi.

Olivia comes back home with Charles, only to discover that their house is on fire. The family survives, but they lose all of their belongings and money. Squire Thornhill continuously demands that Charles pay rent, in spite of the fact that the house is devastated. As Charles is notable to pay, Squire Thornhill gets him detained and fetched to debtor's jail. George after hearingof Squire Thornhill's conduct, confronts him, but is detained as well. Sophia is kidnapped and Olivia is stated dead. Everything seems to be lost for the vicar, at least until Mr. Burchell comesback.

After saving Sophia, Mr. Burchell verifies that Olivia is alive. The Vicar discovers that Burchell's exact identity is none other than Sir William Thornhill, the uncle of whom the Primrose family had overheard such promising reports. Towards the end of the story, there is a dual marriage during which George and Arabella are eventually

able to marry, and Sir William

Thornhill weds Sophia. Further it is also revealed that the fake wedding that Squire Thornhill had

premeditated with Olivia wasn't false at all, and they are really married. In a concluding generous twist, the bankrupt investor who lost the vicar's money at the opening of the story isrelived, and Charles' affluence is reinstated.

While this work can be observed as a satire on sentimental fiction, the key theme of the story is faith. Dr. Charles Primrose, the vicar, can be regarded as Job from the Bible, who agonizes butnever loses faith, and whose constant dedication is eventually rewarded by God.

5.2.4 SYNOPSIS OF THE NOVEL: VANITY FAIR

Amelia Sedley who belongs to a noble and good family, and Rebecca Sharp in contrast who is an orphan, both of them leave Miss Pinkerton's academy on Cheswick Mall to live out their own lives in Vanity Fair; the biosphere of social ascending and hunt for affluence. Amelia does not honour the morals of Vanity Fair whereas Rebecca cares for nothing else.

Rebecca makes a first effort to go in the blessed domain of Vanity Fair by tempting Joseph Sedley, Amelia's brother, to get married to her. George Osborne, though, thwarts this plan as heanticipates marrying Amelia and is not interested to have a governess for a sister-in-law.

Rebecca obtains a place as governess at Queen's Crawley, and weds Rawdon Crawley, second son of Sir Pitt Crawley. As a result of this nuptial, Rawdon's wealthy aunt disowns him.

Presented as a friend of George Osborne, William Dobbin turns out to be the tool for getting George to marry Amelia, after George's father has prohibited the marriage on reason of the Sedley's loss of wealth. Because of George's wedding, old Osborne disowns him. Both young couples make effort to live without adequate assets. George expires at Waterloo. Amelia would have gone hungry but for William Dobbin's secret contribution to her wellbeing. Joseph goes back to his post in India, claiming such valor at Waterloo that he gets the nickname "Waterloo Sedley." In fact, he escaped at the

sound of the cannon. Both Rebecca and Amelia give birth tosons.

Rebecca declares that she will make Rawdon's affluence, but in fact she conceals much of herwealth, gained from flattering gentlemen. When she turns out to be the favourite of the great Lord Steyne, she amasses both money and diamonds. In the meantime, innocent Rawdon getsnearer to Lady Jane, wife of Rawdon's older brother, Pitt, who has inherited from the wealthy

aunt. When Rawdon realizes Rebecca in her deceit, he is persuaded that money means more toher than he or the son whom she has continuously detested. He declines to see her again and takes a post in Coventry Island, where he expires of yellow fever.

Since her parents are starved and she is neither able to provide for them nor give little Georgy what she ponders he requires, Amelia gives up her son to his grandfather Osborne. William Dobbin returns from the service, reunites old Osborne to Amelia, whereas Osborne makes a will,leaving Georgy half of his wealth for Amelia.

Rebecca, after having lost the respectability of a husband, meanders in Europe for a couple of years and lastly encounters Joseph, Georgy, Amelia, and William on the Continent. Rebecca circle about to finish what she had started to do is, to entangle Joseph. She does not wed him, butshe takes all his money and he die in dread of her, the suggestion being that she has, at least, accelerated his death.

Towards the end of the book Rebecca has the money necessary to live in Vanity Fair; she seemsto be reputable. William has attained Amelia. Rebecca has been the one who shook Amelia into acknowledgement that George, her first love, wasn't worthy. Little Rawdon, after the demise of his uncle Pitt and his cousin Pitt; turn out to be the successor of Queen's Crawley. Little George, through the compassion of Dobbin, has lost his distorted values obtained in Vanity Fair. The reader senses that these young people of the third generation will be better people than their predecessors in Vanity Fair.

5.3 FURTHER MAIN BODY OF THE TEXTS: MAINCHARACTERS

INTRODUCTION

Character building is an integral part of any story. Characters are the most important elements because they serve as the driving force in the story as a whole. They create and push the plot forward and help in shaping the story. Readers can be familiar with the world that has been created by author through characters only. The characters can be of any type but each and every

character leaves an effect in the environment of story and creates different struggles and strains, conflicts as well as different resolutions too. Keeping in mind the importance of characters, maincharacters of each novel have been described again in this chapter.

5.3.1 MAIN CHARACTERS: ESSAYS OF JOSEPH ADDISON ANDRICHARD STEELE

In Spectator 1 (March 1, 1711), Addison presents the Spectator character himself, a Londoner who has studied literature and travelled widely but who has stayed almost entirely unvoiced for all his life. The solitary place where he unlocks his mouth is in his own club. "Thus I live in the world, rather as a Spectator of Mankind, than as one of the Species," he announces. His character as Spectator permits him to get acquainted with various diverse features of society without ever taking part, and particularly without taking sides in the clashes between Whigs and Tories. So, Sir Roger de Coverley, is an illusory character, depicted by Joseph Addison, who characterized him as an apparent and outward author of papers and letters that were published in Addison and Richard Steele's significant periodical The Spectator. As imagined by Addison, Sir Roger was a baronet of Worcestershire and was intended to embody a characteristic landed country gentleman. He was also a member of the invented Spectator Club, and the De Coverley writings comprised of pleasurable essays of early 18th-century English life that were frequently considered The Spectator's finest feature and this character of Sir Roger is dominant in the essays "Sir Roger at Church" and 'The Coverley Household" and "The Spectator Club". The members of the Spectator Club, shaped by Sir Richard Steele and Joseph Addison, are Sir Roger de Coverley, Sir Andrew Freeport, Captain Sentry, Will Honeycomb, and two unnamed gentlemen, the Templar and the Clergyman. These characters in Sir Richard Steele's essay "The Spectator Club" all aid to embody different kinds of folks in upper-class English society. In doing this, Steele is able to remark on rudiments of the upper class, like the diverse political views and social interests within it

.And in the essays ‘Sir Roger at Church “and “The Coverley Household” along with minor characters like servants, tenants, clergyman, Sir Roger is the chief character and in these two essays, his liberal and generous attitude towards his household servants as well as his attitude towards church and religion is depicted. In his effort to reform follies and foibles of women ,in his essay “Female Orators “He discusses their follies in general.

The first kind according to him of female orators are those who are active in stirring up the passions, here he mentions a woman who indulges into a long extempore notion upon the trimming of a petticoat, and reprimand her servant for breaking a china cup in all the figures of rhetoric, he makes reference to certain female characters like an old lady who makes an ill-fated marriage, the topic of a month's conversation without naming her. A third kind of female oratorsmight be understood under the word Gossips and here he reveals Mrs. Fiddle Faddle who is perfectly brilliant in this kind of articulacy, then reference has been made to a coquette who could be seen upon as a fourth type of female orator who give herself the greater arena for discourse, hates and loves in the same breath and she is specifically a great mistress of that section of oratory which is called action

5.3.2 MAIN CHARACTERS: ROBINSON

CRUSOEROBINSON CRUSOE

Robinson is the central character as well as the narrator of the novel. He is distinctive, self- reliant, and audacious. He repeatedly markdowns the upright advice and cautions of his parents and others, and confidently pursues to make his personal life by going to sea. He is at times awfully striving and is unable to remain satisfied with a relaxed life whether in England or Brazil. Stuck on his island, he learns to endure all by himself and also culminates in becoming a sincere Christian, remorseful of his past immoralities and acquiring a newborn poise in God and his divine strategy of foresight. Robinson's life-threatening individuality is at times gallant, but also leads him to disrespect others. While he values the faithful friends, he discovers over the progression of his voyages reimbursing and gratifying the captain's widow and the Portuguese captain, for instance, he sells Xury into a sort of slavery or indentured bondage and treats Friday as a lower servant. His independence can also shade into self-admiration, replicated in his

narration's concentration on himself and indifference for others: maximum of the other characters in the novel don't even are given a name. But despite of these faults, Defoe portrays Robinson as the novel's courageous hero, who holds assets of ingenuity and courage to live extremely against the impulses of nature and destiny.

FRIDAY

He is a twenty-six-year-old Caribbean native and cannibal who adapts Protestantism under Crusoe's guidance. Friday turns out to be Crusoe's servant after Crusoe protects his life when Friday is about to be devoured by other cannibals. Friday never seems to fight or feel aggrieved about his new bondage, and he may honestly view it as suitable compensation for having his life protected. But whatever Friday's retort may be, his servitude has become a sign of imperialist domination throughout the modern world. Friday's total personality works against the emotional numbness that many readers find in Crusoe. While Crusoe displays slight emotion, never apparent to miss his parents or wanting close bonds with others, Friday shows sturdy emotions. He jumps and yells and giggles when he finds his father. And he also becomes thoroughly devoted to Crusoe, agreeing to die for Crusoe whenever he bids. Friday is also intelligent and is a quick learner. He is valiant and keenly follows Crusoe into battle with the cannibals.

THE PORTUGUESE CAPTAIN

He is the sea captain who picks up Crusoe and the slave boy Xury from their boat after they run away from their Moorish captors and then floats down the African coast. The Portuguese captain takes Crusoe to Brazil and thus launches Crusoe's new life as plantation owner. The Portuguese captain is never named; unlike Xury, for instance, and his ambiguity puts forwards a firm unexciting weakness in his role in the novel. He is courteous, amiable, and enormously kind to Crusoe, purchasing the animal skins and the slave boy from Crusoe over market cost. He is trustworthy as well, taking care of Crusoe's Brazilian funds even in his absence. His role in Crusoe's life is vital, since he organizes for Crusoe's new career as a plantation owner and
facilitates Crusoe's cash on the profits later.

THE SPANIARD

He is one of the men from the Spanish ship that is wrecked off Crusoe's island, and

whose crew is saved by the cannibals and taken to an adjacent island. The Spaniard is destined to be consumed as a ceremonial victim of the cannibals when Crusoe protects him. In exchange, he appears to become a new “subject” in Crusoe’s “kingdom,” at least according to Crusoe. The

Spaniard has not been fleshed out much as a character in Crusoe’s portrayal, an occurrence of theweird disconnected outlook frequently prominent in Crusoe.

XURY

He is a nonwhite slave boy who is only momentarily presented during the period of Crusoe’s enslavement in Sallee. When Crusoe runs away with two other slaves in a vessel, he compels oneto swim to shore but retains Xury on board, expressing a certain faith toward the boy. Xury never deceives that trust. The bond between the two is an indication to Crusoe's relationship with Friday on the island. However, when the Portuguese captain ultimately picks them up, Crusoe vends Xury to the captain. Xury’s sale displays us the racist dual standards occasionally apparent in Crusoe’s conduct. It has been observed that one of the most significant facts about Crusoe's encounter with Xury is the influence active between the two. As a non-white European, Xury is always presumed to be secondary to Crusoe and this is clearly evident when Crusoe "gives" Xury to the Portuguese sea captain.

5.3.3 MAIN CHARACTERS: THE VICAR OF WAKEFIELDCHARLES PRIMROSE

He is the vicar as well as the narrator of the story in the novel. He has a slight, naïve, pardoning temper, as observed when he pardons his daughter Olivia with open arms. He is a devoted husband and a father of six vigorous, flourishing children. However he generally has a sweet, compassionate temperament, he can occasionally be a bit trivial, persistent, or hopeless. He insensitively sticks to his "principles" in the course of a fierce difference with the neighbour who was shortly to become his son's father-in-law, who is actually about to be married for fourth time. However, he straight away discovers that his wealth has been unpredictably reduced to almost nothing. This forces Mr. Wilmot to break off the proposed marriage with Mr. Primrose's son George and Miss Arabella

Wilmot, and consequently his son's joy is almost devastated. He is from time to time gratified of what he visions is his skill at arguing, and frequently miscalculates his family's supposed friends and neighbours Though he possesses great pride in his family, he lacks much worldly knowledge. He is repeatedly cheated by the appearances and conduct of

those around him. He has a tough time with the numerous calamities which his family undergoes, but acquires the value of strength by the novel's end. He is now and then mentionedas Dr. Primrose. In spite of all his faults, he is loving, faithful, affectionate, enduring, and basically good-natured man.

DEBORAH PRIMROSE

She is wife of Dr. Charles Primrose. She has been portrayed as a faithful but rather self-governing minded. She bears some pride of her own, though: she possesses a "passion" for clothes, and has been observed making a "wash" (a sort of lotion) for her girls. She is too keen toget her daughters superbly married, and this drive sometimes blinds her. She was capable of reading any English book short of much spelling, but for pickling, preserving, and cookery therewas none who could outshine her. She is even gratified of her children than her husband, particularly her beautiful girls. Like the Vicar, Mrs. Primrose validates that she eventually has attained humility as an outcome of calamity in at least two concluding episodes of the novel.

While enjoying breakfast on the honeysuckle bank one morning instantly after Olivia’s return, the Vicar's wife, overlooking her injured pride, breaks into tears and expresses love of "her daughter as before."

OLIVIA

She undertakes the bigger transformation in character. At Wakefield the Vicar defines her as "open, sprightly, and commanding." In the family portrayal she is "an Amazon, sitting upon a bank of flowers, dressed in a green Joseph, luxuriantly laced in gold, and a whip in her hand. Throughout the days of her notoriety, Olivia's liveliness vanishes, and her prettiness appears "impaired. The blush of cheerfulness drawn to her face with the news that she is an "honest woman" basis the Vicar to supposition that she will once more, be vibrant, but likewise binding is the statement that she remains the "fair

penitent" who has attained a message from her adventure and evaded the penalty of death forced on the "lovely woman" who "stoops to folly

SOPHIA

She is younger daughter of Vicar, who is very closely a flat character as compared to her sister, as her character, solely commendable, is constant. Initially in the novel her father remarks that, unlike Olivia, she "repressed excellence, from her fears to offend" and that she "entertained" himwith her "sense" when he was thoughtful. Sophia's initial scorn for the Squire and her capability to realize the superior potentials of Burchell's character keenly validate that she has "almost the wisdom of an angel." Her anxiety of Burchell's being a rogue, which she experienced after her father orates Burchell's letter to Miss Skeggs and Lady Blarney, is obviously only transitory, for in looking for a defender from: Baxter, her abductor, she instantly calls on Burchell. Her skill to observe what institutes goodness bear a resemblance to her father, and for this reason he calls her"the child that was next my heart."

GEORGE

He is the eldest son of Vicar and is a main specimen of a young man who moves out of his home to earn his living. The version of George s vagabondage is alike in various respects to Goldsmith's initial wanderings. Both of them attained little accomplishment in their young voyages, but both of them acquire a great amount of knowledge about human temperament and also learn to support "the childhood world of the family." George's dislike for labour, though, is not so tough that he sinks down to make his living by sycophancy of the well-off people. In placeof linking with the "writers" who depend on the contributions of a benefactor yet never write, George tries to become an author but flops because he imagines the admiration of the world without extended periods of labour. In the home of Squire Thornhill, George declines again to make use of flattery as a method of gaining favour. George is admirably vigorous in at least, one zone of his life; he is an obedient son. His hard work to dismiss the family's suffering at a time when he is about to attain worldly triumph exhibits that he has learned to give value to his home and senses than the need of protecting its honour. By evolving a praiseworthy value system, he arises from the novel as a round character.

MOSES PRIMROSE

He is the Vicar's second son and is depicted as a youth of sixteen who is "proud of his new- acquired book learned skill, and utterly ignorant of the world." During first meeting with Squire Thornhill, Moses attempts to influence him by "a question or two from the ancients." On another instance the young son approves to debate the value of church taxes against Squire Thornhill. In both examples Moses' demonstration of learning is rewarded with laughter. It is exciting to observe that the following passage from the primary edition was omitted afterwards because it described Goldsmith himself too meticulously: ". . . for the Moses always ascribed to his wit that laughter which was lavished at his simplicity." The incapability of Moses, either to perceive Jenkinson as a deceiver or to argue effectively, against knowledgeable men of the world shows that he is basically "ignorant of the world." Moses appears to display little, if any growth during the story; he may arguably be classified as a flat character.

MR. BURCHELL

Primarily presented as a good-looking and intellectual, though impoverished young man, Mr. Burchell is ultimately exposed to be a masquerade behind which Sir William Thornhill hides. Under this disguise, he and Sophia get in love, and get married after he discloses his exact identity. Sir William Thornhill's reputation lies on his having led an extravagant youth but having transformed. Definitely, Burchell's virtue as well as wisdom ; which is suspected by the Primrose family after they become suspicious of him of damaging their plans to send the girls to town ; show some logic when he eventually discloses his true identity.

5.3.4 MAIN CHARACTERS:

VANITY FAIRREBECCA SHARP

She was a kid of a poor artist and a French opera girl. Becky Sharp learns to move for herself very early. Her mother is dead and her father with "a great propensity for running into debt, and a partiality for the tavern" brings her up. After her father's death, Becky is acknowledged at Miss Pinkerton's to impart French in exchange for education, free boarding and room, and petite

money. Resourceful Rebecca assembles a praiseworthy lineage for herself, and though she is at heart self-centered and aggressive, she can act the part of humility, simplicity, tenderness, and tireless good humour. Becky has single resolution: to establish a place for herself in Vanity Fair. When she and Rawdon are existing on nothing a year, Rebecca is clever enough to deal with thecreditors. It is she who makes the first move to the chitchat that Rawdon has become heir to his well-off aunt, and consequently shifts out of Paris without paying any debts, as she has well- ordered a newly adorned apartment against her return. It is she who settles down a percentage ofRawdon's debts in England, so that he may return to London for a new start.

Among Rebecca's flairs are music, both piano and voice. She is good at sketch, speak French likean inborn, dance, act, mimic. Not only has her physical charisma fascinated Lord Steyne, but herwittiness and mimicry and her skill to get money out of him, even when he understands she is outsmarting him. The more money she coaxes out of him, the more pleased he is, until the deadlyday when Rawdon treads in on the two of them.

Rebecca's ambition is her unresolved characteristic for which she sacrifices her husband, child, friends to it; but she relishes the battle. Though Rebecca is a hard-hearted social hiker, has deserted her child, whom she dislikes, has ruined Rawdon and will ruin Joseph, yet it is she who fetches Amelia to her sanities, and who comprehends that the one exact gentleman in the entire Vanity Fair is Dobbin. Rebecca resolves to help William's cause with Amelia. Rebecca also defends Amelia from the two gangster friends who trail Rebecca and are determined on exploiting Amelia. Becky thrives in establishing herself in Vanity Fair, at the price of the lives of two men and the estrangement of all her friends and family. She is presented as a straight contrast to Amelia.

AMELIA

She is precisely contradictory to Rebecca and for this she has many advantages of it. Miss Pinkerton defines her as hardworking, obedient, sweet, and adored. She has become skilled at these activities: music, dancing, orthography, embroidery, and needlework. The author specifies her need of "backbone" by signifying the use of the backboard. While Rebecca's main quality is callous ambition, Amelia displays feeble modesty and blind devotion. Once she stops her mother

from giving Georgy medicine, instigating a split between herself and her mother. She opposeswhen old Osborne wants Georgy. In both cases, she proceeds to a sweet and rational attitude when she has persuaded herself of her own self-centeredness.

Protected by loving parents, Amelia lives a protected existence distressed by George's negligenceand his seeming readiness to overlook her when her fortune has disappeared. Sweet, adorable, stimulating, she has neither the vivacity nor the attitude of Becky. She has the lifetime commitment of William Dobbin, who distinguishes that George weds her; and takes care of her when George dies. Amelia's devotion and long, blind faithfulness to George reaches almost to foolishness. Amelia's virtue and complete confidence in other people make her extraordinarily good in contrast to Becky's implausible deception. Both fascinate young men, but for diverse reasons. She continues to remain blind to Dobbin's goodness through much of the book and though her eyes have been opened to some degree concerning Becky, when she contemplates Becky requires a friend, she returns to comfort and aid her.

Amelia rests on others for her views and this is why it takes a shrill friend like Becky to set her straight; to make her see truths. Towards the end of the book Thackeray calls her a "tender little parasite." She has transformed little from the opening of the book. Protected as she has been, shehas had slight chance for evolution.

GEORGE SEDLEY OSBORNE

He is John Sedley's godson who has been close to the Sedley family throughout his life. He andJoseph have been to school together. Old Osborne has instructed him to marry Amelia, and thisstrategy has been apprehended for years. George Osborne has its place in Vanity Fair. As a boyhe has been embarrassed of William Dobbin, his guardian at school, because he senses Dobbin of an inferior social position. His sisters persuade him that he is one of the most commendable characters in the British Army. He was popular with the men in the regiment for his exceptional sportsmanship, he likewise charms the ladies.

He appeared like a man who had desires, enigmas, and private disturbing griefs and ventures. Hisvoice was amusing and profound. He compressed over all the young bucks of his father's sphere,and was the hero among those third-rate men.

George judges the acquaintance of the nobility, as all realistic inhabitants of Vanity Fair, but he does not tell stories on ladies. Selfish and self-centered, he takes Amelia's love and devotion as his due and under Dobbin's pressure marries her. When disowned, he accuses Dobbin and statesthat he has lost his money over senseless sentiment. But when his sisters speak against Amelia, he comes to her protection in spite of their stares and his father's annoyance.

Obsessed with Becky, George proposes her to run away with him, but the Battle of Waterloo interferes. When George comprehends that he is going into combat and possibly will never see Amelia again, he is overwhelmed with regret and custodies William Dobbin to take care of her. While Amelia regards George's death the highest tragedy that could happen to her, the reader comprehends that, had he survived, her life would have been more miserable. At times George upsurges to daring extents, as when he takes stand for Amelia against his family. His contradiction of character, the readiness to resist others in his beloved's behalf and also his inclination to deceive her, mark his citizenship in Vanity Fair.

JOSEPH SEDLEY

He is Amelia's brother, a bachelor who is as the collector of Boggley Wollah in India. He is twelve years elder to her. For him Amelia speaks, "he is very kind and good, but he scarcely everspeaks to me." A "swell," Joseph adores fine attires and loves the nobility. He gets his nickname "Waterloo Sedley" from his constant tales of his association with the Duke of Wellington, while he shivered at the sheer sound of the cannon. Joseph respects Lord Tapeworm, a low-class person, because of his decency.

Joseph is scared of his father's rough humor; shy around the ladies, he does not stay at homewhen he is in London. He is too fat and seldom has he tried to decrease, but he dears eating,drinking, and slumbering too much to change.

When his father's business flops, he sends money, but else never bothered. His affection does not go profound. Rebecca ultimately entangles him with flattery, gains control of his money, and hastens his death. Joseph's father exemplifies him: "… if you, and I, and his sister were to die tomorrow he would say 'Good Gad!' and eat his dinner just as well as usual."

WILLIAM DOBBIN

Thackeray has named this book: A Novel Deprived of a Hero. In fact, the only gentleman in the book is William Dobbin, but as Thackeray makes efforts to point out, his feet are too large for him to be eligible in Vanity Fair. His name specifies an idler a workhorse; a canine, even his dedication to Amelia is dog-like. But, in the end, even Becky, the greatest passionate fan of Vanity Fair, desires she might have had a man like Dobbin, in spite of his big feet.

Dobbin first seems in protection of little George Osborne, while George is humiliated that his protector is not of a higher social position. Dobbin seems afterward as the protector of George's and Amelia's interests. It is he who perceives that they marry, that George is more or less caring to Amelia; and after George's demise, it is Dobbin who reunites old Osborne to Amelia, whereby both Amelia and Georgy have position and prosperity. When Georgy ponders, it is rude to sit in the pit at the theater, Dobbin permits him to sit wherever he likes but goes to the pit himself.
Georgy shortly follows. Dobbin is not only a beloved of Georgy but with all who know him andThackery presents him as a thorough gentleman.

Dobbin's evolution in character starts when he steps out of his characteristic humility and proclaims himself. At the opening when he is in school, avoided and despised by others because of his clumsiness and for his father’s having equipped food to the establishment, he upsurges outof himself to protect George. He conquests the foe, and thus gains the admiration of his associated students and starts to show better scholarship.

The same type of evolution begins when he lastly tells Amelia that she is not worthy of the typeof love he bears her. She starts to wake up, respect him, and has even sent for him before Beckydisenchants her about George. Controlled, diffident, trustworthy, and good, Dobbin merits the love of all.

RAWDON CRAWLEY

Rawdon Crawley, younger son of Sir Pitt, has a commission in the Life Guards Green, accepted for him by his permissive aunt, Miss Crawley, when he has been asked to leave Cambridge. Heis six feet tall, adores sports, gambling, and women. He hates his

devout brother and his

degenerate father but gets along fine with young men. Rawdon's marriage and his feelings for Rebecca and tiny Rawdy, tame him. Rebecca's faithful slave, he fails to get through her actions and clarifies to himself that she is made to gloss in society. He gambles to earn a living but repents what he and Becky are doing to Raggles. He raises to brightness when he makes himself Becky's watchdog and afterwards when he meets Lord Steyne and Rebecca. Rawdon's wedding is one of the greatest closely authentic actions in his life. When he takes little Rawdy to school, he comes away "with a sadder, purer feeling in his heart than perhaps that poor battered fellow had ever known since he himself came out of the nursery." After being restrained by his love for Rebecca and his confusion over her conduct of him, he would sit for hours in his brother's house. Parted from wife and son, though sending money for both, Rawdon expires of yellow fever in Coventry Island.

5.4 CHECK YOUR PROGRESS

SPECIMEN QUESTIONS AND ANSWERS

ESSAYS OF JOSEPH ADDISON AND RICHARD STEELE

1. Discuss in brief the prose style of Addison as depicted in his essays.
2. Throw some light on the character of Sir Roger as depicted in essay “Sir Roger at Church”
3. Explain Addison's gifts of humour and irony on the basis of the prescribed essays.
4. Discuss in brief the moral bias as presented in Addison's essays.
5. How does Addison depict follies and foibles of women in ‘Female Orators”

ROBINSON CRUSOE

1. How does Crusoe's account of the appearance of Robinson Crusoe mirror his linking toand rejection of civilization?
2. What contrasting depiction of the natives does Defoe present in Robinson Crusoe?
3. Why do the apprehended mutineers in Robinson Crusoe, decide to remain on the islandrather than going back to England?

4. What does Robinson Crusoe come to know about his brother, and how is this accountmeant to deter him from traveling?
5. What is the symbolic implication behind Robinson Crusoe's killing of the lion?

THE VICAR OF WAKEFIELD

1. Why are the perils so great for Olivia's "abduction" in the novel?
2. How do you feel Sir William fit into the moral themes of the novel?
3. Explain the significance of the title of the novel.
4. It is said that the cord of catastrophes in the novel's second half is manipulative andimpractical. Justify the extremity of these actions.
5. Discuss the theme of prudence and fortitude as discussed in the novel.

VANITY FAIR

1. Is there any character evolution in Vanity Fair?
2. Briefly describe the use of Names in Vanity Fair.
3. Justify that Vanity Fair depicts Victorian Social Structures.
4. What is the central idea suggested in the novel?
5. How does Oliver Goldsmith use Becky's many costumes as a symbol?

5.5 SUMMARY

This chapter has been written to review and recapitulate the stories of different novels. Keeping in view the comfort and ease of the students, synopsis of all the four novels are given. Further, main characters are again described in this chapter also, around whom the stories revolve. Specimen questions along with answers of each novel have been given to enhance the knowledge of students. All the efforts have been made to present the material inthis chapter in a simple way so as to enable the students to connect with all the four novels and also to make them capable of preparing themselves confidently for their exams. To conclude, we can say that all the efforts have been made to make this unit useful for the students from the point of view of recapitulation and recollection of all the aspects of all the four books prescribed. The various questions added in this unit will help the students to

prepare well for their exams but to add further students are advised to go through

the text thoroughly in order to grasp the material properly provided in this unit. Towards the end, wecan say that all the attempts have been made to provide good amount of material on the prescribed books for the students so as to make their understanding of the texts easier and also help them in becoming skilled in analyzing the texts and be capable of writing the answers efficiently.

5.6 KEY WORDS

ESSAYS OF JOSEPH ADDISON AND RICHARD STEELE

- **Admonition –**warning.
- **Affluence –**wealth.
- **Anatomist -**a specialist in anatomy.
- **Bestowing –**giving.
- **Bounties-** abundances.
- **Censorious –**disapproving.
- **Concurrence –**agreement.
- **Congregation –**audience.
- **Contentions –**arguments.
- **Dazzled –**amazed.
- **Doctrine –**policy.
- **Eminence –**renown.
- **Endeavor –**attempt.
- **Eloquence –**expression.
- **Esteem** –regard.
- **Generosity-** kindness.
- **Invincible –**unbeatable.
- **Loquacity -**verbosity.
- **Mirthful –**joyful.
- **Peevish-** irritable.
- **Reprimand –**rebuke.
- **Retentive -**retaining

ROBINSON CRUSOE

- **Abatement**- reduction.
- **Asunder**-apart.
- **Carrion**-flesh.
- **Cask-**drum.
- **Conceit-**self-importance.
- **Contrivance-**gadget.
- **Credible**-reliable.
- **Egress-**door.
- **Expostulate-**disagree.
- **Felicity**-happiness.
- **Hawser-**rope.
- **Importunity**- insistence.
- **Leisure**-relaxation.
- **Precipitate**-hurried.
- **Perplexing-**confusing.
- **Pretense-**trick.
- **Procure-**acquire.
- **Rational-**balanced.
- **Regress-**retreat.
- **Reprove-** criticize.
- **Reprieve**-pardon.
- **Rigging-**ropes.
- **Spur**-branch.
- **Steerage-**lower deck.
- **Subsistence-**survival.
- **Tarpaulin**-oilcloth.
- **Truncheon**- club.
- **Wallow**-stumble.
- **Vicissitudes**- variations.

THE VICAR OF WAKEFIELD

- **Acrimony**-sharpness and bitterness of words or behaviour.
- **Acquiesced**- agreed.
- **Admonished**- rebuked.
- **Alacrity**-cheerful promptness and eagerness.
- **Asperse**- to spread cruel rumours.
- **Bulwark**-strong support or protection.
- **Burlesqued**- mocked.
- **Concatenation**- a linking together of separate things.
- **Conflagration**- blaze.
- **Consummate**-skilled and accomplished; perfect.
- **Curate**-a member of the clergy engaged as assistant to a vicar, rector, or parish priest.
- **Daunted**- frightened.
- **Debauchery**- sinful or sensuous behaviour.
- **Disparagement**-the act of degrading or lowering someone in esteem.
- **Dross**-waste; useless things.
- **Encomiums**-lavish praise.
- **Execrations**- insults, curses.
- **Improvident**-not looking ahead to the future.
- **Lewdness**- vulgarity.
- **Malicious**- hateful.
- **Obviate**-to prevent or make unnecessary.
- **Odious**-distasteful; deserving of hatred.
- **Perseverance**- determination.
- **Plundering**- preying.
- **Prepossess**- attractive or appealing in appearance.
- **Prolocuter**- a spokesman.
- **Raillery**-good-natured jesting or badinage.
- **Refractory**-stubborn; not easily managed.
- **Remonstrance**- argument.
- **Ruminating**-thinking deeply.
- **Sagacity**-keenness; possession of good judgment

- **Scourge**-curse.
- **Vanquished-** defeated.
- **Veracity**- accuracy.
- **Vicar-**a representative or deputy of a bishop; a local priest.
- **Vindicate**- justify.
- **Whimsical-** fanciful.
- **Wretchedness-** unhappiness.

VANITY FAIR

- **Abhor-** detest.
- **Abject-** hopeless.
- **Amour-propre-** love of the self that is specifically informed by one's perception ofthe opinions of others.
- **Bandy**-in reference to legs, exhibiting a curve outwards at the knee area.
- **Baronet-**a British ranking directly below that ofbaron.
- **Belabor-** beat.
- **Carouse**-party.
- **Cede-** yield.
- **Claret-** a red wine from the French region Bordeaux.
- **Dawdle-** to fool around and waste time.
- **Dragoon-** European term for a cavalryman of a heavily armed troop.
- **Ebullition-**an overflowing of emotion.
- **Egad-**an interjection; used as an oath
- **Encore-**repeat.
- **Gimcrack-**a flashy, useless trinket.
- **Heathen-**someone who is irreverent, uncouth and inappropriate.
- **Ingénue**-French for "ingenuous"; specifically refers to the role of an inexperiencedand artless young woman.
- **Jointure-**a piece of property given to women in anticipation of marriage that she willown after her husband's death.
- **Languid-** unenergetic.

- **Lexicographer**-someone who writes, edits or compiles dictionaries.
- **Machinations**- intrigues.
- **Malediction**-spell.
- **Marchioness**-the wife or widow of a marquis; the feminine equivalent of marquis.
- **Mulatto-**an outdated word for someone who is mixed race.
- **Nabob**-a wealthy, influential or powerful person.
- **Paraphernalia**- things.
- **Plenipotentiary**-a person who is authorizes to engage in business dealings on behalfof another person.
- **Quarantine**-isolation.
- **Sate**-fill; archaic past tense and past participle form of the verb "to sit".
- **Semblance**- appearance.
- **Toxophilite**- a person who loves archery.
- **Undulate**- ripple.
- **Variegated**- multicolored.
- **Yield**-produce.

5.7 SELF ASSESSMENT TEST

ESSAYS OF JOSEPH ADDISON AND RICHARD STEELE

1. Discuss delightful irony presented at the cost of a Country Squire in Sir Roger at church.
2. What is the purpose behind writing the essay “Female Orators”?
3. What intensions are apparent on the part of the writers behind writing the prescribedessays?
4. Addison claimed that he “assaulted the vice without hurting the person" Scrutinize the reality of this claim with reference to Addison's prescribed essays.
5. Discuss Steele's prose style as reflected in “The Spectator Club”.
6. Discuss in brief all the members of the Spectator Club.
7. Analyze the contribution of Will Honeycomb in the Spectator Cub.
8. What idea do you form of Sir Roger as presented in “The Coverley Household”?
9. What is the attitude of the servants towards their master in the essay “The Coverley

Household”?

10. Write in brief the summary of the essay “The Aims of the Spectator”.
11. With reference to the essays prescribed, discuss whether Addison and Steele have beensuccessful in achieving the aims and purposes behind the writing of essays.
12. Explain how the prescribed essays throw light on Eighteenth Century.
13. On the basis of the prescribed essays write a note on distinguished features of Addisonand Steele as Essayists.
14. Discuss what qualities make these essays informal essays, on the basis of the prescribedessays?
15. Write in brief the critical analysis of “The Coverley Household”.

ROBINSON CRUSOE

1. In the opening of the novel, what is Robinson Crusoe's attitude towards God andreligion?
2. Discuss in detail the plot of the novel.
3. How does religion and repentance assist Robinson Crusoe live on the island?
4. Elaborate the ideas concerning man's capability to produce for himself a civilization inthe wilderness in reference with this novel.
5. Write briefly about presentation of religion in the novel.
6. How does Crusoe resolve his wish to kill cannibals with his religious beliefs?
7. How the ambiguous Idea of Servant ship and Mastery has been depicted in the novel?
8. How has the theme of significance of self-awareness been presented in the novel?
9. What is Crusoe's outlook towards women in the latter part of the novel?
10. Throw light on narrative technique of the novel.
11. Do you agree that Defoe intended this novel to be a moral story? If yes, then explain whatmoral has been depicted in the novel?
12. Do you consider this novel a "picaresque" novel? Discuss.
13. Can Crusoe be considered a "racist”? Justify.
14. How significant do you think were the attitudes of Crusoe's father on his son's progress?
15. What trait did you admire the most as well as the least in Robinson Crusoe? Explain

THE VICAR OF WAKEFIELD

1. Throw light on the role of Sir William Thornhill.
2. How has the theme of deception been explored in the novel?
3. Critically discuss whether the novel is a satire.
4. How do you take the novel The Vicar of Wakefield as a failure or success? Discuss.
5. It is said that at some places Oliver Goldsmith disrupts the structure. Do you agree?Discuss with reference to the novel.
6. How have the women been presented in the novel? Explain.
7. How does Vicar bear the traits of the protagonist? Discuss.
8. How Oliver has been successful in presenting universal situations and structure in thenovel?
9. How does probability play its part in the novel?
10. Despite some alleged technical flaws, The Vicar of Wakefield has been consideredunique. How?
11. Do you find any autobiographical elements in the novel? Discuss.
12. Write a short note on Goldsmith`s sense of humour as exposed in "The Vicar ofWakefield"?
13. Discuss the component of pathos in "The Vicar of Wakefield".
14. What roles do good Nature and Kindness play in "The Vicar of Wakefield"?
15. Discuss the aspects which are accountable for the popularity of The Vicar of Wakefield.
16. To which degree is Goldsmith's style responsible for the accomplishment of The Vicar of Wakefield as a novel?

VANITY FAIR

1. Compare and contrast the characters Amelia Sedley and Rebecca Sharp depicted asThackeray's female protagonists.
2. What makes Becky such a tempting character and her tricks so agreeable?? Do othercharacters possess any of the potentials that make her so amusing to watch?
3. In addition, competing for position, what other types of ambitions do the characters display? Are they effective? What do you think about other

types of ambition?

4. How do women assess each other in the novel? Explain by taking any one-womancharacter and analyze how the other women see her.
5. Again and again we are informed that women have sensual power in the novel: to the amount that they are favourite, they are able to impact what happens around them. What other types of power do women possess and what types of power in your opinion do theylack?
6. What according to you is Thackeray's conception of motherhood in Vanity Fair?
7. Why Thackeray does assert that this is A Novel Without a Hero? Clarify the ironyinvolved.
8. How do you think Rebecca outsmarts herself and brings about her own downfall?
9. What according to you is the conflict in Vanity Fair and how does plot and idea supporteach other?
10. Do you think that people today act like persons in Vanity Fair? Explain.
11. How are parental relations depicted in Vanity Fair? Examine precisely Becky's bond withRawdy.
12. George Osborne regrets asking Becky to flee with him. He states Dobbin so. Why doesnobody ever make reference to this in justification of his faults?
13. Towards the end of the novel, Becky pressurizes Amelia to wed Dobbin by exposing the unpleasant truth about Amelia's late husband. How do you elucidate this unusual selflessness on Becky's part, given the hostility between her and Dobbin?
14. Thackeray presents in his novel numerous flamboyant secondary characters. Which character do you find most entertaining, pitiful, or despicable?
15. How do Thackeray's characters appear to you, real or like puppets? Explain.

5.8 ANSWERS TO CHECK YOUR PROGRESS

ESSAYS OF JOSEPH ADDISON AND RICHARD STEELE

1. Addison has been considered as one of the extreme prose stylists in English literary history. He was the innovator of a style that had been very modest, eloquent, natural, moderate, free from overgenerous expression, and called

‘middle style’. The greatest outstanding feature of Addison’s style is clarity and lucidness of expression. There is no complication or anonymity or exertion in his expression. Even, his lengthy sentences are not hard to comprehend. We can guess the connotation of his long sentences very evidently at the very first reading. Addison has also made use of short sentences when condition demands. For instance, ‘As soon as the sermon is finished, nobody presumes tostir till Sir Roger is gone out of the Church.’ Humour has been noted as one of the most distinguished qualities of Addison’s style. His humour is primarily sarcastic and satirical and occasionally funny. It is not severe or unpleasant but mild and gentle with an opinion of amending the society. Addison’s style is not very symbolic. Imaginary similes and metaphors are not to be found in his writings. Instead when he contemplates that his use of figurative language would be more beneficial and effective, only then he employs them. Addison makes use of several allusions, anecdotes, references. Furthermore, maximum of his essays are regulated by quotation from classical or modern authors and these quotations are very appropriate to the subjects of the essays.

2. We can say that to some extent Sir Roger can be regarded as an eccentric personality. In the essay "Sir Roger at Church" his eccentricity is perceived in which he has tried to exercise his authority. Whereas the healthy living and patriarchal communal relations revealed by Sir Roger are portrayed with subtle admiration, his dealings with the local church are highly mocked at in "Sir Roger at Church". Mr. Spectator could not conquer aclue of bewilderment over Sir Roger’s whole authority in the church writing that, ‘As SirRoger is Landlord to the whole congregation; he keeps them in very good order, and willsuffer no body to sleep in it besides himself…’ The squire regularly triggered commotions such as lengthening the verses of psalms, standing while others were kneeling so as to notice any non-attendances and interjecting the sermon to tell folks not to disrupt the congregation with fiddling or creating noise. Mr. Spectator opined that the dullness of his character made these interactive peculiarities appear like foils rather than imperfections of his good abilities. He also observed that none of the other parishioners were well-mannered or cultured enough to identify the absurdity of Sir Roger’s behaviorin and authority over the church. These explanations of Sir Roger’s love of the High- Anglican

church in the countryside are indispensable to the authors' creative purpose for producing the character, to mock the apparently backwards and rural.

3. It has been observed that Irony, satire, and humour have been indistinguishably assorted in the essays of Addison. He was a social reformer and his goal was to make usage of satire or mockery to fetch about a modification for the betterment in society. He attacks immorality and folly in a universal manner and makes them appear ridiculous so that readers observing this ludicrousness would leave off indulging in these vices and follies. Therefore, his satire is provoked by a resolution of reform and instruction and Addison's ability of humour and irony. The greatest valuable as well as utmost hazardous armament in the hands of any satirist is irony. Irony can be lethal as it is in Swift, malicious as it is frequently in Pope, or cruel as it is in Jane Austen. But it has never been so gentle and mild as it is in the satire of Addison. We can say that Addison's irony is gentle because it is polished and urbane and it is universal and it is hilarious. As his humour is full of purpose and the very core of it is this scrumptious irony. The satire of Addison's essays is typically his own, as it is witty satire, which mocks the silliness and the type but never a

   particular individual. Addison possessed an intense sense of humour; compassionate humour that was used to reform society, to giggle society out of its immoralities. It had never been used to laugh disdainfully at somebody with the direct purpose of offending him. It was also not employed against usual malformations or calamities. This is what makes Addison's satire so decent humour and urbane. His acute sense of humour the crux of which is irony is to be realized in all his essays.

4. Addison's purpose in writing the essays in Spectator was obviously to 'educate', to instruct and teach and thereby intended to modify the society of his day. He desired to expel vice from the country and he resolved to make it his aim to hit those immoralities which were below the perception of law and religion. He desired to offer healthy reading for his public which would improve them even while amusing them. For this purpose, he would cheer ethics and morality with wit but wit would constantly be hardened or moderated with morals. He desired

to bring these two features together. He wanted to use ridicule and irony and satire as a way of reform. He desired to 'laugh' people out of their irrationalities. He would define the absurdities in a sarcastic method so that people would understand their absurdities and modify themselves. Therefore, we perceive that all his satire is provoked by a wish to teach and improve and correct. We realize that Addison was incited by a longing to reform. The moral bias of the essays is obvious. None of the essays lack in wit or humour. But wit and humour, and irony have been employed to teach; they have been used for the moral drive of teaching and instruction. Addison's desire was to be thought of him that he displaced vice and folly from Great Britain. As such he intended to make alteration "useful"; he professed one of his aims to be the tempering of wit with morality and the stimulating of morality with wit. He does this in all the essays. If we giggle and are pleased at the essays and the accounts in them, we arenever permitted to overlook that this amusement was meant to be "corrective".

5. The Spectator had been very much worried with the upliftment of the position of women and their education. As such Addison was powerfully critical of the trivialities that occupied the females. He is bitingly sarcastic about their "accomplishment" with their fans. He is seemingly critical of their blank works, their leaning to ponder their toilet and

   dressing up their utmost valuable engagement and their coquetry, and their low heart and head. It is not only in "Female Orators "but almost in all the essays he deals with these vices in a universal way. Nowhere does he scorn a specific person. He attacks the vice, the idiocy and the coquettish women in universal manner. As in the essay Female Orators, he speaks of a certain woman who had made an ill-fated marriage the topic of a conversation for a month. We are aware that he is giving an instance of a specific 'type' of female volubility rather than criticizing some actual individual. Likewise, when he mentions Sempronia, Cornelia or Mrs. Fiddle-Faddle, we understand they are names given to different kinds which Addison is ridiculing rather than representing real individuals.

ROBINSON CRUSOE

1. When he gives description of the clothes, the attires and the condition of his hair,

Robinson Crusoe expresses delight at how dissimilar he appears when equated with his old self or other noblemen back home in York. By this time, maximum of his outfit is merely purposeful and made almost completely of goat skin. He is not a good tailor as admitted by him, but he has shaped a jacket and open-kneed trousers from these skins andhas created for himself a high cap with a flap at the back to save his neck from sun and rain. None of his accounts specify that he has the smallest interest in becoming stylish and fashionable and moreover he has no requirement to be because he is not with people around him. Thus, as far as his clothing is concerned, he has no linking to civilization. Still, he has not absolutely excluded the values of Europe, being cautious to perceive that his skin is not so tanned as one might assume given his location and exposure to the sun. This explanation shows he still gives a value to European-style whiteness. He trims his hair and beard in the style of the Turks he encountered at Sallee, so he is in compliance to a civilization's values in this way, if not to his civilization's standards. He admits that the English would discover his haircut "frightful," but by accepting this reality, he also exposes that his civilization's standards matter to him at certain level.

2. To be murdered and eaten is the important picture which Defoe portrays of the natives which is identical as it has been that the natives are actually harsh cannibals. This seems to be the typical European opinion of native persons: they are remote, brutal natives, and are not to be reliable. But readers also observe that they can also display compassion to strangers. The stranded Spanish and Portuguese sailors who hunted shelter on the mainland anticipated natives. In its place, they were well received and offered with food. Friday also elucidates that they do not exercise cannibalism as a matter of progression; it is actually a war procedural. Later, readers come to know that the food was not completely sufficient to their requirements but it did survive them when they might otherwise have famished. The natives are also exposed to be simply terrified by the enigmatic weapons used by the beings on the island. According to Friday's father, "It was impossible for them to conceive that a man could dart fire, and speak thunder, and kill at a distance." As they have never seen or overheard of such things earlier, they thought those who exercised them must be gods, a belief that kept them from returning to the island.

3. Mutiny is actually a crime punishable with death in England. The men who have been seized as convict have no way of perception whether they will be condemned to hanging when they return, but it is a strong probability. In contrast, the island is sensibly pleasing owing thanks to Robinson Crusoe's labours. Food is abundant, and there are comfortable residences accessible. The condition may be less than perfect, and the sailors may desire for some extravagances, but they also have one another's company. Crusoe has also frightened the cannibals away from the island, so that danger has been removed. In each way, their destiny on the island will probably be superior to Crusoe's individual life there since much of the tough work has been done and they recognize what they are getting into with the island. Of course, it's not an ideal situation as these men have to survive together. Two of the men finally resolve to leave the island and go back on the ship since they have run into battle with the others and are scared that they will be killed if they stay. This news shows that the men who have chosen to stay are perilous enough that

   they would probably be judged severely in the English courts and have a better chance of longstanding existence on the island.
4. Mr. Crusoe portrays Robinson Crusoe's older brother as a warning story to his youngest son. Crusoe's brother does not pay attention their father's cautions and reprimands to be satisfied with the luxuries and securities of home and joins the army. He is slayed in a battle during the Low Country wars. The tale is intended to display Crusoe that he might very well expire in his search of a life of adventure, but it also discloses how Mr. Crusoe misapprehends his sons. Mr. Crusoe himself migrated from Germany to England and made his own wealth, so he probably states from individual experience as he counsels his children about the gratifications of their middle-class life. At the same time, he appears to have elapsed the impulse that possibly drove his own youth: the wish people have for outshining on their own, taking perils, and relishing the enthusiasm of trying new things. The middle station in life is contented and foreseeable, but it wants the exhilaration and self-satisfaction of striving for and constructing a new, autonomous life.

5. The occasion with the lion embodies Robinson Crusoe's use of a gun to pacify a powerful predator. Lions are well recognized by the nickname "king of beasts," so Crusoe's skill to slay such an animal highlights his own power and strength, made conceivable by the gun. Crusoe makes use of the weapon to proclaim dominion over the lands he visits, however temporarily. The lion, sleeping on the shore under a piece of a small hill when they discover him, is not an instant danger to Crusoe and Xury. Apparently, they slay the animal as terror of it stops them from going on shore for fresh water, but they never really gather any water in this scene, so the choice to kill the animal, then to retain its paw and skin as a trophy, reads simply as an expression of control over this novel environment. Crusoe appears to identify this to some degree, lamenting that they have unexploited their restricted powder and shot upon what is a sport killing rather than food or defense.

THE VICAR OF WAKEFIELD

1. In the 18th century, virginity and moral character were most important virtues of woman It was expected of her to remain a virgin until she was wedded, and then not to do anything to negotiate her repute as a wife and mother. As it was her most valued commodity, a woman's virtue was to be prudently protected by herself and her family

   members. Actually, virginity was virtually a fascination in the patriarchal society of 18th century England. Therefore, Olivia's escape upsets all the conventions of her society. She bondages herself to a man who was not her husband, loses her virginity, and is compelled to ensemble with other dishonorable women. The undue misery, she experiences nearly makes the point appear warning, like a story a suspicious mother might tell a daughter. It may be sometimes hard for modern readers to comprehend the extreme risks of Olivia's deeds. Further, when the family is reassured to learn that her marriage to the Squire was not really untrue, it can be perceived as a slightly awkward respite, since she dislikes the man so much.

2. Sir William embodies the classical character in Goldsmith's novel. He passed a

depravedyouth but modified himself converting thus in to an epitome of virtue, humbleness, and charity. He makes use of his petitions of calamities to realize how to become a better individual. In many ways, he comprehends how to live an honourable life without overlooking the world, while the Vicar primarily only comprehends the former. Towardsthe end of the novel, it is he who finds solutions to most of the Primrose family's difficulties, including the less conspicuous ones. Some critics have gone to the extent of claiming that Sir William, or somewhat the Mr. Burchell version of Sir William, presented as a kind of Christ figure. Though this may have weak traces of truth, it is significant to recall that Sir William is not actually flawless; like the others, he is deceived by his nephew for many years before comprehending the truth.

3. To be precise it seems as if the title of the novel puts questions for the reader. It preciselyrefers to the vicar as being from Wakefield, though Wakefield inhabits a very brief and unimportant place in the story. It is only a rare page before the vicar is cast off from Wakefield and has to build his home anywhere else, a dwelling which is strangely never named. There possibly will be a modest answer to this muddle, though; possibly Goldsmith wishes the readers to contemplate the vicar as wealthy, lucid, peaceful, and

   loving, as he is at Wakefield, even when he is enduring his catastrophes later in the novel.The fact that the Vicar is later reinstated to a state of affairs very much like that of Wakefield strengthens this idea. The weirdness of the title may further strengthen some of the book's narrative intricacy, and call attention to the accuracy of the narrator and his story.

4. As it has been observed that The Vicar of Wakefield is mainly about its protagonist's evolution, which is basically depending on his developing a more truthful view of the world. In many respects, this opinion contains merely identifying that the world is a wicked place. Though, one could also outline this worldview as a disastrous, one that admits the forces that work against the individual. If the proceedings were ambiguously awful, then the vicar might

have scope to blame them on circumstance or his individual shortcomings. That numerous dreadful things occur in rapid sequence pressures that the universe does not essentially care about anyone in particular. If the proceedings were less extreme, then the vicar's capability to hug fortitude would be less affected and satisfying.Especially in the first half of the novel, the vicar is demarcated by his sense of prudence which for him contains living a life of ethical morality, believing in mankind's implied goodness. But, the second half of the novel tells the restrictions of such prudence. Through the Vicar's countless disasters; some of which he could have avoided had he employed a more skeptical opinion of people; Goldsmith submits that man requires more than prudence to steer the world's ills. In its place, man also wishes fortitude and a readiness to distrust and query the purposes of others. Definitely, the novel does not ignore wicked behaviour, but it does advise that a delusional supposition of wisdom can repeatedly cause grave difficulties.

5. The theme of prudence and fortitude acts as the controlling power of the novel's second half. The Vicar of Wakefield has repeatedly been linked to the Bible's Book of Job, and with good cause. The characters, mainly the vicar, are subject to many trials and troubles

   during the story, and must finally depend on powerful fortitude in order to face these trials. When met with factual mishap, the Vicar must free himself of pride, and identifythe bounds of his prudence, so that he can convert into the real man of God he always thought himself to be. By the time he carries his sermon on fortitude to George and the convicts, he actually signifies a man poised to eliminate difficulties through individual strength. The reader is thus urged to model his own behaviour on the vicar's.

VANITY FAIR

1. There appears to be very slight character progression in the novel. Rebecca is possibly the best instance of the characters' stagnancy; she manipulates everybody from opening to end, and she never halts doing everything she can to obtain herself a good monetary state. She does, though, admit her affair with

George to Amelia at the very conclusion of the novel, which she ponders, will stimulate Amelia to forget George and move on to Dobbin. Dobbin remains to think himself inferior to George throughout the whole novel. He continues to desire George's wife, rather than accepting her passion for his friend andmoving on to discover a woman who could appreciate him. He even takes up George's reason of speaking against Rebecca. Amelia ultimately comes around to love Dobbin, butit appears more like a suitable choice than one made out of love.

2. In this novel some of the names bear symbolic implication and some seemingly are used for comedy or irony's sake. For some professions the author picks "killing" names: Lance, the Surgeon; Mrs. Briefless, the Barrister's wife; Sir Thomas Coffin, the renownedHanging Judge; Dr. Ramshorn, the preacher; Mr. Bawler, Minister of the Darbyites. The Miss Scratchleys fight; Mary Box is always thumping her minor brother; Mr. Hammer down is the auctioneer; Quill is a cashier; Dipley is a candle maker; Miss Grains is the brewer's daughter; Pestler is an apothecary; Mr. Quadroon writes on the slave question. To depict features there are names such as Mr. Smirk, Miss Toady, the Reverend Mr. Crisp, and the Reverend Mr. Flowerdew. Mrs. Flamingo clothes in a crimson silk gown. Lord Methuselah is an old man, and Mrs. Highflyer is a social climber. Lady Slingstone

   is an infamous gossip. Madame de St. Amour would be loving, while Madame de Belladonna might be quite lethal. Becky takes in the brilliant Lady Stunnington and the witty Mr. Wagg. The condition, at the time the name is cited, often supplements the satire. Becky is riding with Sir Pitt to Queen's Crawley. Rain is pouring. The towns beside the way are Leakington, Mudbury and Squashmore. Lord Steyne lives in Gaunt House. Well-off, privileged, and jaded, he fills his life with luxurious pleasure, but actually his existence is empty, as Gaunt indicates. Becky Sharp is not named Sharp by mistake nor is the Crawleys, who utilize every means to climb up the social and fiscal steps. Some names are apparently just for fun: Lord Heehaw, Mrs. Hook Eagles, Swanky, Trotter, Lady Vere Vane, Mrs. Rougemont, and Miss Hawky. Bowls is the butler; Heavytop, is the colonel; Knuckles is the private ; Cackle is the assistant

surgeon; Ensigns Spooney and Stubble are young officers; Mr. Chopper bandies the Osbornes' money; Deuceace is a gambler.

3. Vanity Fair is established in the recent past for its mid-19th century Victorian readership. The social structures, conducts, and prospects William Makepeace Thackeray perceives and satirizes in the novel shaped the fabric of his readers' lives. It was conventionally acknowledged that higher-class people were not just wealthier or more educated; they were also better and worthier. However, this viewpoint was gradually coming under fire,as demonstrated in Thackeray's often unattractive descriptions of rich people. In addition, as class structures became more weakened, bright young men from the middle and even lower classes might rise through schooling or military service if they were privileged enough to have patrons endorsing their benefits. But for young women getting married into a higher class was the only way to upsurge socially. To move among people in the upper classes needed acquaintance of reputable behaviour and elite etiquette that is why the Sedleys spent for years on education of their daughter, Amelia to teach her social elegances. Furthermore, Amelia has also learned obedience as well as morality which were required of women in a "polished and refined circle." Becky also got trained and makes use of it on the upper classes. Becky makes use of her beauty and charm to socialize with the elite as she searches for benefaction and a rich husband.

4. As the title itself suggests the central idea: Vanity Fair. The reserves of Vanity Fair, that is, money and position, are required but they are temporary. The joviality, the mask of theball, nothing stays with the individual when he comes in contact with death. Thackeray does not undervalue the significance of having a home, clothes and food; but he also depicts the meanness, the dishonesty, the futility of making belongings and power as the only aim in life. The book is so soaked with the vanity of Vanity Fair, the deception of social ramblers, and the feebleness of human nature, that it would be incredible to detach idea from plot or plot from characters. Even if the book seems to ramble, it never deviatesfrom the focus of consideration on the weaknesses of human nature in its scuffle to

reach the uppermost strata of Vanity Fair. The setting could be altered to modern times and the explanations would be true today. The vanity of man is worldwide and ever present. Women still rebuke and deceive women; families still fight over money; mothers still trade their daughters for admiration, money, or position. Yet, there are certain people, the reader anticipates and Thackeray specifies who do not bend down to the heroes of Vanity Fair. The victors at the end of the story are those who prized human relations first: Amelia, Dobbin, and Lady Jane, with the children Georgy and little Rawdon. Thackeray's idea, then, is that though one may live in Vanity Fair, one does not require be a slave to its morals, which in the concluding examination turn into uselessness and emptiness. The reader feels that Georgy and little Rawdon will be better men than their grandfathers.

5. Becky puts on numerous different costumes during the progression of the novel. Some are entirely precise, like the sexy robe she busts out for her star-making turn in Lord Steyne's pretense. There's a lot happening in that scene. First, Becky is exposed to be a remarkable actress, which is great for the stage but not so much for truthful, actual relationships. Second, she makes for an actually considerable Clytemnestra, a woman who killed her husband, which doesn't promise well for Rawdon or, later, Jos. And third, this victory is the opening of the end for her, since the thing that takes her to the highest social mound; her appeal to men; is the thing that will bring her downfall. Some costumes

   are symbolic, like when the narrator defines Becky as a siren: the part above the water is lovely and can sing astonishingly, but there's a horrifying cannibalistic monster beneath. Obviously, Becky doesn't literally eat people, but she does use her significant attractions to tempt men to her, extract as much from them as she can, then coolly toss them sideways. This contrast is also a way to point a finger at the audience. After all, we've been sitting there the entire time completely on Team Becky, not giving a second thought to how discreetly immoral she actually is. And some costumes are part literal, part metaphorical. For example, the white dresses Becky wears on her honeymoon. White equals virginal and pure and Becky is not like that. But that's what the world imagines to see, so that's what

she attires. Or take the petite white shirt she tugs out of her sewing box and works on every time she requires to appear all womanly and maternal – a little shirt that the narrator states have been way too small for Rawdon Jr. for fairly some time. She uses it maximum with Pitt when supporting his Parliamentary career, which makes some logic, as back in the day, women weren't expected to be tangled with men-only things like politics. What better way to be all "I'm just a little housewife listening to you talk about things I don't really understand" than to do some embroidery.

5.9 SUGGESTED READING

- Lannering , J. *Studies in the Prose Style of Joseph Addison.*
- Watt, Ian. *The Rise of the Novel: Studies in Defoe, Richardson and Fielding.*
- Ellis, F.H. *Twentieth Century Interpretations of Robinson Crusoe.*
- Ford, Boris, Ed. *From Dryden to Johnson. The New Pelican Guide to EnglishLiterature, Vol, 4.*
- Bloom, Edward. *Addison and Steele: The Critical Heritage.*