

UDC 821.111.09-31"17"

DOI <https://doi.org/10.32447/2663-340X-2026-19.9>

## MORAL VISION VERSUS PICARESQUE AMORALITY: A CRITICAL ASSESSMENT OF HENRY FIELDING'S JOSEPH ANDREWS

**Kumar Dinesh**

*Associate Professor of English,  
Dyal Singh College, Karnal (Haryana), India*

*The English novel can be traced back to the works of Daniel Defoe, who wrote adventurous novels, but he did not invent the novel in the proper sense. In his novels, the main drawback was the characterisation, as he only focused on the story. He is primarily known for his art of narration. Addison and Steele, the pioneers of Periodical Essays, gave some attention to characterisation. Gulliver's Travels, a work based on the adventurous spirit of the protagonist, can also not be classified under the heading of fiction. After that, there was an emergence of four wheels of the novel in which Samuel Richardson, as the first novelist, a spokesman of his age, provided a new tone, direction and impetus to English fiction. He is known as a leading and front-rank novelist who rendered meritorious services to the English novel, but at the same time, some weaknesses can be witnessed in his works. He did not base his philosophy on wide observation or sound philosophy. In his works, he portrayed sentimental and pathetic scenes. Most of his defects were removed by Henry Fielding, who wrote a novel accidentally. In contrast to Richardson's sentimentalism, Fielding is known as a novelist who presented solid, plausible realism in his works. He presented a life full of ills, abuses, foibles, and weaknesses, synthesising all sections of society. In his works, he acted as a social reformer whose main purpose was to bring about social transformation. Along with realistic details, the chief weapons used by him-irony, sarcasm, burlesque, satire and mockery are also the means to bring about social changes.*

**Key words:** *Satire, picaresque, irony, episodic, prose, realism.*

**The statement of the problem.** Henry Fielding wrote four novels: *Joseph Andrews*, *Jonathan Wild*, *Tom Jones*, and *Amelia*. In all four works, Fielding's realism is the key concern, with a deep interest in exposing the reality of society (Paulson, 2000). He describes ordinary life, and, unlike Richardson, he had no heroes; rather, his characters are the embodiment of weaknesses, flaws, and demerits. In other words, H. Fielding presents a very comprehensive and realistic picture of life in his works, along with the richness and variety, offering a whole vision of English life before the readers' eyes. Undoubtedly, H. Fielding has presented a world of breathless activity, prodigal of adventure and incident.

Henry Fielding's portrayal of life in his works is of the contemporary social environment. He has delineated the whole cross-section of English society. In this connection, Walter Scott is right when he says: "The person of the story lives in England, travels in England, quarrels and fights in England." Another critic, Walter Raleigh, while paying a rich tribute to H. Fielding's works, remarks: "Fielding's novels are, in general, thoroughly his own, and they are thoroughly English. What they are most remarkable for is neither sentiment nor imagination, nor wit nor even humour, though there is an immense deal of this last quality; but profound knowledge of human nature, and masterly pictures of characters of men as he saw them existing" (as cited in Paul-

son & Lockwood, 1969, p. 12). As a painter of real life, he was equal to Hogarth; as a mere observer of human nature, he was inferior to Shakespeare, though without the art, genius and poetical qualities of his mind.

Henry Fielding was interested in presenting a picture of society as he witnessed it, with all its pitfalls and demerits (Rogers, 1979). He also aims to be a social reformer and a moralist with a mission to remove the evils rampant in society. He had a very deep interest in presenting a realistic picture of the ordinary life of his time. Fielding, as a novelist, chooses to laugh at the ills of life, rather than shed tears over them. As we read his novels, we come across a vast panorama of English social life – the aristocrats, the middle class and the lower class. His knowledge of life brings before us cruel laws, bitter prosecution of innocent people, and numerous ills abounding everywhere, both in the countryside and in the urban surroundings.

In the field of plot-construction, H. Fielding was really a craftsman like Henry James. No doubt his plots are ill-constructed, yet his novels' plots are excellent (Hunter, 1975). The quality of his plot construction was incomparable, as the incidents are admirably combined into a perfect pattern. There is no doubt that modern readers sometimes feel bored by his garrulity, irrelevance and looseness of texture. While writing his plots, he follows the

principles of dramatic action. The narrative power of his plots is excellent, as he describes three types: picaresque, dramatic, and epic.

**Presentation of the main material.** While many readers are familiar with his more famous works, such as *Tom Jones*, Fielding's novel, *Joseph Andrews*, also deserves recognition as an epochal work that reflects the social and political climate of its time (Pagliaro, 1998). Though often overshadowed by its contemporaries, *Joseph Andrews* provides critical insights into the complexities of human nature, morality, and the evolving landscape of early modern society.

Published in the early 1740s, *Joseph Andrews* emerges during a period marked by significant changes in British society – the rise of the middle class, the expansion of trade and commerce, and the increasing influence of enlightenment thought all contributed to a shifting cultural paradigm (Battestin & Battestin, 1989). H. Fielding's narrative captures these transformations, presenting characters who navigate the tensions between tradition and progress, individual desires and societal expectations.

*Joseph Andrews* centres around the titular character, a young man grappling with his identity and purpose in a rapidly changing world. The novel follows his journey as he encounters various challenges and moral dilemmas that test his character (Fielding, 1987). Through a series of interactions with diverse characters, ranging from the aristocracy to the working class, H. Fielding explores themes of virtue, vice, and the complexities of human relationships.

*Joseph Andrews* is significant not only for its narrative content, but also for its innovative approach to storytelling. H. Fielding employs a blend of realism and satire, allowing him to critique contemporary society while engaging readers with relatable characters and situations (Campbell, 1995). His use of humour and irony underscores serious themes, making the novel both entertaining and thought-provoking.

Furthermore, H. Fielding's contribution to the development of the novel as a form cannot be overstated. His narrative techniques, including free indirect discourse and a focus on characters' psychology, foreshadow elements that would become central to later literary movements (Watt, 1957). In this sense, *Joseph Andrews* can be seen as a precursor to the modern novel, paving the way for future authors to explore complex characters and intricate plots.

The plot of the novel intricately weaves together personal struggles with broader social issues, reflecting H. Fielding's keen understanding of human nature (Cleary, 2011). As Thomas navigates

love, ambition, and ethical choices, readers are invited to consider the moral implications of his actions and the societal forces that shape them. Henry Fielding's *Joseph Andrews* stands as an epochal novel that captures the spirit of its time while exploring timeless themes of morality, identity, and social justice (Uglow, 1995). Through its rich characterisation and nuanced narrative, the novel invites readers to reflect on their own values and the society in which they live. As we continue to grapple with similar issues today, *Joseph Andrews* remains relevant as a testament to H. Fielding's enduring legacy as a pioneer of the novel form. In revisiting this work, we not only gain insight into 18th-century England but also engage with fundamental questions about humanity that resonate across centuries.

The word 'picaresque' derives from the Spanish word 'pícaro', which generally means a rogue or a villain. The fact is that the picaresque originally involved the adventures, or rather misfortunes, of a rogue Hero (Paulson, 2000). The hero is generally depicted on the highway and is often portrayed as an extravagant kind of fellow. It is a fact that the plot of a picaresque novel is the lowest one. It is because the romances of the picaresque tradition are generally characterised by two basic elements: the episode and the comic.

The episodic quality of the romance results from the action. It relates to the hero's journey or waywardness through the countryside. On the other hand, the comic element predominates because of the hero's adventurous spirit. This is the characteristic through which society was generally satirised, as is evident in the poem *Beowulf*.

Among the key features of a picaresque plot, readers find Henry Fielding's novel, *Joseph Andrews*, an amalgamation of diverse elements that enrich its plot (Hunter, 1975). These features exhibited by H. Fielding help make the plot of *Joseph Andrews* compact and well-knit, despite the novel's many digressions.

Henry Fielding's tendency to deal with picaresque model can be witnessed on several plans: through the delineation of rogue and villainous characters; the humorous or satirical exploration of the chapter contents coupled with style adopted by the novelist; frequent use of mock-heroic tone; depiction of characters from particular lower sections of the society (both men and women) and, last, but not the least, his humor coupled with the inclusion of digressions or episodes mingled with the main narrative (Battestin & Battestin, 1989). Some critics point out that it is not exclusively a picaresque style, as it is more indulged in allegorical journeys and ethical pilgrimage. So, it does

not appear to be a typical picaresque, with the intention of describing new, adventurous events. In a picaresque novel, the protagonist is usually depicted on the road, seeking adventure. He wanders from one place to another, and in doing so, he comes across thieves and rogues, tries to save himself from distress, fights, falls in love, and is imprisoned, all while encountering the vast sections of society surrounding him. This genre, no doubt, emerged in Spain, as seen in *Lazarillo de Tormes* (1554), which established this tradition. Very soon, it was followed by Miguel de Cervantes' *Don Quixote* (1605).

It is well known that the picaresque novel differs from the romance. On the one hand, if the heroes of the romances were full of chivalrous experiences in Spain and were also replete with adventurous spirit, as we witness in the ideal knights, we find a rogue as the hero of a picaresque novel (Paulson & Lockwood, 1969). After that, this genre was brought to England from Spain, as *Lazarillo de Tormes'* translation popularised it over time. In England, the picaresque novel made its way in a natural course through some unforgettable works by Daniel Defoe, Henry Fielding, Jonathan Swift, Tobias Smollett, *Peregrine Pickle*, *Roderick Random*, and *Ferdinand Count Fathom*.

The chief characteristics of a picaresque novel are that its incidents centre on a vagabond hero who undertakes a journey. In the novel *Joseph Andrews*, the protagonist sets out after being dismissed from his position as a servant boy by Lady Booby (Fielding, 1987). The incidents in a work like this are held tightly together with such features. The idea of a journey in which the protagonist is indulged may be either in space or time. A picaresque novel has an episodic structure rather than the organic structure we witness in some works by novelists, including George Eliot and other Victorian novelists. Among the other features of the picaresque novel are incidents that do not follow the unity of time, place, and action. Regarding the other prominent features of a picaresque novel, readers do not find a realistic portrayal of a diverse social setting. However, no doubt, in the first half of the nineteenth century, the concept of the picaro, or rogue, underwent some transformations, as he was no longer treated as an outcast. The main reason was H. Fielding's sharing of the standards and values of ruling bourgeois society.

During Henry Fielding's time, as a novelist, certain picaresque elements can be witnessed in society (Rogers, 1979). It was a time when people undertook horseback journeys through the countryside, encountering a variety of adventures from all walks of life, as it was a pre-railroad era. This has

been very beautifully depicted through the mode of journey adopted by Joseph Andrews and Parson Adams, who follow the ancient method: one person on horseback and the other on foot. When H. Fielding started writing novels, England had an environment in which the writer of the picaresque novel could draw upon. As the purpose of the picaresque novel is always to satirise society, *Joseph Andrews* satirises the prevailing social conditions of H. Fielding's time. Some people are tops and hypocrites. They cheat lawyers and squires. Fielding has presented women's contradictions and weaknesses. Lady Booby and Mrs Slipslop are great pretenders. They tried to seduce Joseph while, on the other hand, pretending to be good. The novelist satirises their hypocrisy and pretentiousness. There is satire of arrogant people who misuse their power. H. Fielding describes the power of the innkeeper or the greater power of the squires and judges. The greatest satire is there in the passage where Joseph is beaten and left naked by the robbers. He refused to enter the coach. Nobody is ready to offer him clothes. The chief reason was that English society of that time was full of rogues, robbers, sexual adventures, coupled with orgies of drinking. If H. Fielding was interested in depicting picaresque elements in his works, it was a trait he inherited from his father, Colonel Fielding, who had a wild ancestry (Battestin & Battestin, 1989). Henry Fielding gained exposure to adventure in his childhood due to litigation between his maternal grandmother and his father over his deceased mother's estate. He ran away from his school to his grandmother's house in Salisbury, fearing his father would kidnap him. A minute study of H. Fielding's youth also reveals the fact that his life was full of sexual adventures. H. Fielding was a handsome and charming fellow who tried to kidnap an eighteen-year-old, Sarah Andrews.

Besides, H. Fielding's life as a lawyer also provided him with ample opportunities to present cases before the court of rogues whose lives were full of adventure and misadventure (Pagliaro, 1998). There is no doubt that his excessive fondness for the picaresque strain resulted in his obsession with introducing picaresque elements in his works, but on the other hand, the sober-Gould strain is responsible for non-picaresque or what we can also call anti-picaresque elements in his writings.

Considering Henry Fielding's *Joseph Andrews*, we can say that it is replete with picaresque elements. The title of the novel can be read as "The History and Adventures of Joseph Andrews and his Friend Mr Abraham Adams," which is an imitation of Cervantes's manner in *Don Quixote*. H. Fielding's indebtedness to *Don Quixote* is very significant

in this regard, as Cervantes was the first to use the picaresque tradition in the real sense of the word in English literature (Paulson & Lockwood, 1969).

Parson Adams in *Joseph Andrews* bears a close, intimate resemblance to Don Quixote, and the novel's structure follows the picaresque mode of writing as propounded by Cervantes (Campbell, 1995). Generally, the hero of a picaresque novel is on the road, as we find Joseph Andrews also after his final dismissal from his services by Lady Booby.

In the first book of the novel, after losing his employment in Lady Booby's house as a footman to her, he decides to go to the countryside to meet Parson Adams, and there are several experiences that they come across (Fielding, 1987). On their way, they meet a host of characters from every section of society – aristocratic, middle-class, and lower classes. Amid these experiences, Joseph, the protagonist, faces both favourable and unfavourable circumstances. It is a fact that just after his dismissal from his services, Joseph is attacked and robbed by the robbers and finds himself in a ditch. He finds himself on Highway soon after he is wounded badly by the robbers. Like the rogue hero of the novel, he faces the misadventures of a rogue hero. However, it is also a fact that a conventional hero, gallant and chivalric, soon replaced the rogue. Talking about the comic elements prevailing in the book, this element lies in the adventurous spirit, and this is the significant means through which the callousness and hypocrisy of the age are satirised and mocked at by the novelist.

If Henry Fielding has modelled *Joseph Andrews* on the picaresque tradition, his affinity with it is first evident in the representation of rogues and villains (Hunter, 1975). The second important thing is his style, which turns the book into a mock-heroic epic, coupled with a genial temperament. The third vital element that contributes to the picaresque mode of the book is the authentic delineation of the lower- and middle-class society of H. Fielding's time. The humorous portrayals of the incidents, coupled with the digressions, do not actually contribute to developing the book's plot into the main narrative. A close study of *Joseph Andrews* reveals that it not only depicts the picaresque ramble but also serves as an instrument to introduce new adventures as the sole concern of the picaresque works. Nevertheless, it is an allegorical journey, a novel pilgrimage from the sordidness, hypocrisy, callousness, artificiality, and corruption rampant in city life to the harmonious, serene life of the countryside, full of naturalness and simplicity.

One common feature of a picaresque novel is its division into sections, each leading to incidents that connect within the narration (Cleary, 2011). Simi-

larly, readers find H. Fielding's masterpiece, *Joseph Andrews*, is a long novel in five books, each further subdivided into episodic chapters. Besides, the narration includes some leading events that encompass reality as a whole, erupting when the reader encounters the story of Mr Wilson and his reference to his long-lost son, who turns out to be Joseph. This happens at the perfect time when Fanny and Joseph are identified as siblings. Still, the revelation of Joseph's identity makes them happy, and the novel ends with the ringing of marriage bells as Joseph and Fanny's union follows the tradition of William Shakespeare's romantic comedies.

The picaresque tradition of the book also serves the novelist's aim of ridiculing human beings' affections. H. Fielding has succeeded in representing different layers of the social circle – upper class, middle class and lower class through the picaresque mode (Watt, 1957). During their journey, Joseph Andrews and Parson Adam come across squares, innkeepers, landladies, philosophers, surgeons, beggars, robbers, peddlers, and rogues. So, as the most common feature of every picaresque novel, *Joseph Andrews*, too, has a variation of setting in it. It is a recurrent feature of every picaresque novel that leads a story of adventure of the rogue hero. Like Sancho Panza, the central protagonist of Miguel De Cervantes' *Don Quixote*, in *Joseph Andrews*, Parson Adams and Joseph Andrew start an excursion that takes them to several country inns or rural houses. They can be seen engaging in several adventures, some of which are parodies.

Fielding's satirical observations are very keen and minute as he directs his satire against worldly people, crafty priests, and their callousness and inhumanity, which were the realities of society (Paulson & Lockwood, 1969). So, all the picaresque details also contribute to what we call H. Fielding's solid and plausible realism.

In the first book of the novel, the surgeon attending the wounded Joseph exemplifies a materialistic attitude deeply rooted among the various professions of H. Fielding's time (Fielding, 1987). The surgeon does not want to attend on Joseph just because he is a poor fellow and will not be able to pay for his services. This reflects the complete moral bankruptcy and the loss of ethical values, resulting in inhumanity and hypocrisy. The surgeon's lack of charity and compassion should have been characteristic of a professional in this field. All this, as depicted by H. Fielding, is intended to ridicule and mock human weaknesses.

In this way, we find the journey an integral part of the picaresque novel, but, when minutely and incisively examined, it is a geographical journey in which the characters pass through a series of epi-

sodes (Uglow, 1995). Self-knowledge is conveyed through the characters: Joseph marries Fanny in an ideal setting where Mr Booby's generosity is reflected. On the other hand, Lady Booby does not change, and her character remains unchanged until the end of the book. Towards the end of the book, we also find her returning unchanged. Contrary to the absence of morality as a recurrent feature, in *Joseph Andrews*, Henry Fielding exploits the conception of morality convincingly and satisfactorily. Fielding has portrayed Joseph Andrews, the protagonist of the novel, as an embodiment of morality, whereas Lady Booby appears to be a foil to him, an immoral figure. If H. Fielding is using the theme of morality, it is not in the picaresque tradition.

Among the picaresque works in the history of English literature, *Joseph Andrews* can be hailed as a classic lacking an organic, well-knit plot (Campbell, 1995). The incidents and subjects cannot be organised. Certain elements keep the story together, but they do not contribute much. Both Joseph and Adams continue their journey from London to Booby Estate, which is the central concern of the book. The novelist uses digressions in the present work, but they do not contribute to the book's main thematic design. The stories of Leonara and Mr Wilson are long and varied, but romance, charity, and love are the focal points.

The picaresque tradition in the novel is symbolically depicted through the journeys of various characters (Rogers, 1979). This journey begins in the sophisticated environment of London and moves towards a rustic atmosphere full of simplicity and serenity. In this journey, the novelist depicts the high town life, full of ills, abuses, hypocrisy, virtues, and merits. In one of the chapters in book II of *Joseph Andrews*, H. Fielding draws our attention to the high and low, where Lady Booby and Mrs Slipslop represent the aristocratic or upper strata of society. In contrast, Joseph, Fanny, and Parson Adams embody the rustic traits of rural people.

One of the chief aims of the picaresque novel is to laugh at the vices and follies of individuals and society. In other words, it serves to satirise the evils rampant in society (Pagliaro, 1998). As a satirist, H. Fielding delineates the evils embodied in the different professions of his time. He presents people indulged in these professions as hypocrites from top to bottom. Through the female characters, Lady Booby and Mrs Slipslop, he has castigated their weaknesses by adopting the device of contradiction. Both these female characters are hypocrites to the core who pretend to be good in their social circle, but are wicked in their attitude towards the lower-class people. H. Fielding has satirised the pretension and hypocrisy of these females through various

weapons: irony, burlesque, and sarcasm. Satirising the contemporary reality, H. Fielding does not even spare the innkeepers, squares and judges who are not loyal to their profession (Battestin & Battestin, 1989). He states that hypocrisy is deeply rooted among people in these professions. The hypocrisy of these people is apparent as they pretend to be noble, good and compassionate, as we find in the case of the square, who pretends to be the embodiment of Christian values. Still, he hesitates to help Parson Adam financially.

Contrary to the square are people like beggars, who are ready to part with all the money they possess. The novelist satirises and mocks the idea of Christianity through vivid, clear descriptions. As the novel *Joseph Andrews* is written in picaresque mode, in a series of episodes, Joseph encounters misadventures and meets several people (Cleary, 2011). Although he starts his journey alone, many join him along the way as he encounters several adventurous experiences. While on the journey, Joseph's main concern is to meet Fanny and to be united with her. As a novelist, Fielding has introduced several melodramatic incidents that, in turn, create suspense and, consequently, lead to a strong denunciation, thereby significantly affecting the book's realism. Taking a sudden turn from reality, the author introduces comic elements to ridicule people's manners, revealing the vanity and hypocrisy of the contemporary period. The picaresque mode adopted by the novelist is also very entertaining. In a picaresque style, the main protagonist Joseph faces and passes through the experiences in a picaresque style. In addition to it, H. Fielding has also amalgamated realism and morality, the two key aspects of the book, along with the picaresque mode of writing.

The picaresque style in which the novelist has designed the present novel plays a vital role at the beginning, in the middle, and at the conclusion of the book (Hunter, 1975). The picaresque element plays a significant role in the rambling part of the narrative, alongside the discovery of Joseph Andrews' birth by Mr Wilson. The discovery of Joseph Andrews' identity is the novel's focal point, captivating readers throughout. Besides, social criticism, along with satirical observations, is interwoven with the novel's picaresque tradition. Readers can observe various shades of the protagonist's character throughout his journey. Further, to satirise society's weaknesses, Fielding has presented an authentic and realistic picture of 18th-century society. In the preface of the novel itself, his purpose is very much clear when he asserts: "I describe not men, but manners, not individual, but species" (Fielding, 1987, p. 4).

The above-cited views clearly indicate H. Fielding's purpose that the vices and limitations depicted in any particular character are not representative of a particular gender or individual, but are to be found in everyone (Paulson, 2000). The protagonist encounters a variety of characters, from country squires to haughty aristocrats to ill-tempered soldiers. The author succeeds in making the readers aware of the least possible inappropriateness, the saint and the sinner, the virtuous and the vicious. The author, by doing so, finds an opportunity to delineate the life, culture, and morality of contemporary society to satirise the ills and abuses.

**Conclusion.** After a close and in-depth study of picaresque elements in *Joseph Andrews*, one finds they are a dominant and central part of the novel, covering a major portion of it (Pagliaro, 1998). It also reflects H. Fielding's obsession and passion for picaresque elements, which he had been interested in since the beginning of his career as a novelist. The picaresque mode of writing introduced by H. Fielding helps in lending different hues and colours to the present book, rather than caring for any probability and punch of stratagem as far as the technical aspects of the book are concerned. There is a series of episodes in the novel that make the reader laugh, and these events are exciting and picaresque. The protagonist, Joseph Andrews, is subjected to several misfortunes and sufferings. It goes to the credit of Henry Fielding as a novelist that he has portrayed Parson Adams as an immortal figure, a character who is the perfect representative of the novelist himself.

After making an incisive and close survey of picaresque elements in *Joseph Andrews*, we can safely and rightly aver that, contrary to picaresque tradition, the main journey in this novel is

not focused on the search for adventure (Campbell, 1995). On the other hand, the readers find it a solemn return home. However, the readers get a glimpse of how society works in that extensive metropolis when Joseph and Lady Booby are taken to London. With Joseph travelling home in a borrowed coat in chapter 10, book I, readers witness picaresque elements that continue into book III's conclusion. Joseph faces his first misfortune and difficulties when he finds himself in a ditch after he is attacked by robbers, beaten, stripped and thrown into a trench. Joseph is taken to an inn by a passing stagecoach, and the passengers on it, with their unwillingness and sceptical behaviour. Through this incident, H. Fielding finds an opportunity to parody the rudeness and pretentiousness of contemporary society, which is presented as essentially callous and inhuman.

To conclude, readers find *Joseph Andrews*' narrative quite scattered and straggling, lacking key features of a picaresque novel (Watt, 1957). Nevertheless, some critics go so far as to say that the novelist has used a picaresque mode of writing in the novel to convey his comic ideas, and that it is not a picaresque novel. The picaresque elements arise from a series of loosely integrated episodes in the main story. The third-person omniscient narration enables the writer to expose hypocritical standards through satirical delineation of 18th-century society. On his symbolic journey, Joseph, in the company of Parson Adams and Fanny, falls into the pitfalls of several mock-dangers, but he always survives comfortably. In the present novel, readers also encounter interjected stories as part of tradition, which distances H. Fielding from the picaresque school (Cleary, 2011). The picaresque mode of writing in the book seems to serve only to advance H. Fielding's comic ideas, ridiculing individuals' affectations.

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## МОРАЛЬНЕ БАЧЕННЯ ПРОТИ ПІКАРЕСЬКОЇ АМОРАЛЬНОСТІ: КРИТИЧНА ОЦІНКА ДЖОЗЕФА ЕНДРЮСА ГЕНРІ ФІЛДІНГА

**Кумар Дінеш**

*доцент кафедри англійської мови,  
коледж Дайал Сінгх, Карнал (Хар'яна), Індія*

*Англійський роман можна простежити до творів Даніеля Дефо, який писав пригодницькі романи, але він не винайшов роман у власному сенсі. У його романах головним недоліком була характеристика персонажів, оскільки він зосереджувався лише на історії. Він відомий, перш за все, своїм мистецтвом оповіді. «Подорожі Гуллівера», твір, заснований на пригодницькому дусі головного героя, також не можна класифікувати як художню літературу. Після цього відбулася поява чотирьох коліс роману, в якому Семюел Річардсон, як перший романіст, виразник свого часу, задав новий тон, напрямок та імпульс англійській художній літературі. Він відомий як провідний романіст передового рівня, який зробив гідні заслуги англійському роману, але водночас у його творах можна побачити деякі слабкі сторони. Він не базував свою філософію на широких спостереженнях чи обґрунтованій філософії. У своїх творах він зображував сентиментальні та патетичні сцени. Більшість його недоліків усунув Генрі Філдінг, який написав роман випадково. На відміну від сентименталізму Річардсона, Філдінг відомий як романіст, який у своїх творах представив ґрунтовний, правдоподібний реалізм. Він зобразив життя, повне бід, зловживань, слабкостей та недоліків, синтезуючи всі верстви суспільства. У своїх творах він виступав як соціальний реформатор, головною метою якого було здійснення соціальних перетворень. Поряд з реалістичними деталями, головна зброя, яку він використовував, – іронія, сарказм, бурлеск, сатира та глузування – також є засобом для здійснення соціальних змін.*

**Ключові слова:** *сатира, пікареск, іронія, епізодичний, проза, реалізм.*



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Дата першого надходження статті до видання: 25.02.2026  
Дата прийняття статті до друку після рецензування: 20.03.2026  
Дата публікації (оприлюднення) статті: 15.05.2026