Hacettepe University Graduate School of Social Sciences

Department of English Language and Literature

English Language and Literature Programme

TILTING AT THE WINDMILLS OF THE EIGHTEENTH CENTURY: REPRESENTATIONS OF BRITISH QUIXOTISM IN *JOSEPH ANDREWS*, *THE FEMALE QUIXOTE* AND *THE LIFE AND OPINIONS OF TRISTRAM SHANDY, GENTLEMAN*

Cemre Mimoza BARTU

Ph.D. Dissertation

Ankara, 2022

TILTING AT THE WINDMILLS OF THE EIGHTEENTH CENTURY: REPRESENTATIONS OF BRITISH QUIXOTISM IN *JOSEPH ANDREWS, THE FEMALE QUIXOTE* AND *THE LIFE AND OPINIONS OF TRISTRAM SHANDY, GENTLEMAN*

Cemre Mimoza BARTU

Hacettepe University Graduate School of Social Sciences

Department of English Language and Literature

Ph.D. Dissertation

Ankara, 2022

KABUL VE ONAY

Cemre Mimoza BARTU tarafından hazırlanan "Tilting at The Windmills of the Eighteenth Century: Representations of British Quixotism in *Joseph Andrews, The Female Quixote* and *The Life and Opinions of Tristram Shandy, Gentleman*" başlıklı bu çalışma, 04.07.2022 tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından Doktora Tezi olarak kabul edilmiştir.

Prof. Dr. Belgin ELBİR (Başkan)

Prof. Dr. Aytül ÖZÜM (Danışman)

Doç.Dr. Elif ÖZTABAK AVCI (Üye)

Doç.Dr. Alev KARADUMAN (Üye)

Dr. Öğrt. Üyesi Aslı DEĞİRMENCİ ALTIN (Üye)

Yukarıdaki imzaların adı geçen öğretim üyelerine ait olduğunu onaylarım.

Prof.Dr. Uğur ÖMÜRGÖNÜLŞEN

Enstitü Müdürü

YAYIMLAMA VE FİKRİ MÜLKİYET HAKLARI BEYANI

Enstitü tarafından onaylanan lisansüstü tezimin/raporumun tamamını veya herhangi bir kısmını, basılı (kağıt) ve elektronik formatta arşivleme ve aşağıda verilen koşullarla kullanıma açma iznini Hacettepe Üniversitesine verdiğimi bildiririm. Bu izinle Üniversiteye verilen kullanım hakları dışındaki tüm fikri mülkiyet haklarım bende kalacak, tezimin tamamının ya da bir bölümünün gelecekteki çalışmalarda (makale, kitap, lisans ve patent vb.) kullanım hakları bana ait olacaktır.

Tezin kendi orijinal çalışmam olduğunu, başkalarının haklarını ihlal etmediğimi ve tezimin tek yetkili sahibi olduğumu beyan ve taahhüt ederim. Tezimde yer alan telif hakkı bulunan ve sahiplerinden yazılı izin alınarak kullanılması zorunlu metinlerin yazılı izin alınarak kullandığımı ve istenildiğinde suretlerini Üniversiteye teslim etmeyi taahhüt ederim.

Yükseköğretim Kurulu tarafından yayınlanan ***“Lisansüstü Tezlerin Elektronik Ortamda Toplanması, Düzenlenmesi ve Erişime Açılmasına İlişkin Yönerge”*** kapsamında tezim aşağıda belirtilen koşullar haricince YÖK Ulusal Tez Merkezi / H.Ü. Kütüphaneleri Açık Erişim Sisteminde erişime açılır.

- o Enstitü / Fakülte yönetim kurulu kararı ile tezimin erişime açılması mezuniyet tarihimden itibaren 2 yıl ertelenmiştir. (1)
- o Enstitü / Fakülte yönetim kurulunun gerekçeli kararı ile tezimin erişime açılması mezuniyet tarihimden itibaren ... ay ertelenmiştir. (2)
- o Tezimle ilgili gizlilik kararı verilmiştir. (3)

10/07/2022

Cemre Mimoza Bartu

[1] *“Lisansüstü Tezlerin Elektronik Ortamda Toplanması, Düzenlenmesi ve Erişime Açılmasına İlişkin Yönerge”*

(1) *Madde 6. 1. Lisansüstü tezle ilgili patent başvurusu yapılması veya patent alma sürecinin devam etmesi durumunda, tez **danışmanının** önerisi ve **enstitü anabilim dalının** uygun görüşü üzerine **enstitü** veya **fakülte yönetim kurulu** iki yıl süre ile tezin erişime açılmasının ertelenmesine karar verebilir.*

(2) *Madde 6. 2. Yeni teknik, materyal ve metotların kullanıldığı, henüz makaleye dönüşmemiş veya patent gibi yöntemlerle korunmamış ve internetten paylaşılması durumunda 3. şahıslara veya kurumlara haksız kazanç imkanı oluşturabilecek bilgi ve bulguları içeren tezler hakkında tez **danışmanının** önerisi ve **enstitü anabilim dalının** uygun görüşü üzerine **enstitü** veya **fakülte yönetim kurulunun** gerekçeli kararı ile altı ayı aşmamak üzere tezin erişime açılması engellenebilir.*

(3) *Madde 7. 1. Ulusal çıkarları veya güvenliği ilgilendiren, emniyet, istihbarat, savunma ve güvenlik, sağlık vb. konulara ilişkin lisansüstü tezlerle ilgili gizlilik kararı, **tezin yapıldığı kurum** tarafından verilir *. Kurum ve kuruluşlarla yapılan işbirliği protokolü çerçevesinde hazırlanan lisansüstü tezlere ilişkin gizlilik kararı ise, **ilgili kurum ve kuruluşun önerisi** ile **enstitü** veya **fakültenin** uygun görüşü üzerine **üniversite yönetim kurulu** tarafından verilir. Gizlilik kararı verilen tezler Yükseköğretim Kuruluna bildirilir.*
Madde 7.2. Gizlilik kararı verilen tezler gizlilik süresince enstitü veya fakülte tarafından gizlilik kuralları çerçevesinde muhafaza edilir, gizlilik kararının kaldırılması halinde Tez Otomasyon Sistemine yüklenir

** Tez **danışmanının** önerisi ve **enstitü anabilim dalının** uygun görüşü üzerine **enstitü** veya **fakülte yönetim kurulu tarafından karar verilir***

ETİK BEYAN

Bu çalışmadaki bütün bilgi ve belgeleri akademik kurallar çerçevesinde elde ettiğimi, görsel, işitsel ve yazılı tüm bilgi ve sonuçları bilimsel ahlak kurallarına uygun olarak sunduğumu, kullandığım verilerde herhangi bir tahrifat yapmadığımı, yararlandığım kaynaklara bilimsel normlara uygun olarak atıfta bulunduğumu, tezimin kaynak gösterilen durumlar dışında özgün olduğunu, **Prof. Dr. Aytül Özüm** danışmanlığında tarafımdan üretildiğini ve Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Yazım Yönergesine göre yazıldığını beyan ederim.

Cemre Mimoza Bartu

To my father,

It is still beautiful even to imagine
how proud and happy you would be.

ACKNOWLEDGEMENTS

During the PhD years and dissertation writing period, I felt that it was a constant adventure and hard work to find my own voice and support my own ideas, while trying to be a part of the academic world. Like a quixotic character in her quixotic quest, I encountered many mishaps and tragedies along the way and many times asked myself why I still bearing with it. Yet again, looking back from where I stand now, I feel complete but a little sad now that my adventure is over. However, unlike many quixotic heroes/heroines who had to continue their quixotic journey alone, I was not on my own; therefore, I would like to express my most profound appreciation to those people.

At the top of the list, I would like to thank my advisor Prof. Dr. Aytül Özüm, for her unfaltering support, her genuine sincerity and limitless patience with all my heart. She is one of the dearest people Hacettepe has ever given me. More than a professor, she has been a great friend with whom I speak the same language and explore many things besides the academy. I feel fortunate and blessed to be her student and to have shared many beautiful memories with her in and out of the department.

Moreover, I am also grateful to the committee members, Prof. Dr. Belgin Elbir, Assoc. Prof. Dr. Elif Öztabak Avcı, Assoc. Prof. Dr. Alev Karaduman and Assist. Prof. Dr. Aslı Değirmenci Altın for their constructive criticism and valuable comments that made my study a better dissertation. I would like to express my gratitude to Prof. Dr. Burçin Erol and Prof. Dr. Huriye Reis, as the former and current chairs of the department, for their support, sincerity and motivation since the beginning of my studies and employment at Hacettepe University.

I would like to express my gratitude to the Turkish Fulbright Commission for funding a research grant for my doctoral thesis. My dissertation and academic identity would be significantly less complete without this opportunity. Also, I owe my greatest thanks to my advisor Prof. Dr. Jenny Davidson at Columbia University, who has always spared her time and interest for me to conduct my research and introduce me to the eighteenth-century studies community. She is an excellent professor and an amazing person to whom I will look up as a role model. In addition, I am thankful to The Scientific and Technological Research Council of Turkey (TÜBİTAK) for providing me with a scholarship both during my master and doctoral studies.

I'd like to extend my heartfelt thanks to my colleagues and friends who have supported and motivated me through thick and thin. I appreciate the friendship and encouragement of my comrade Adem Balcı, Hakan Yılmaz, Şafak Horzum, Ulaş Özgün, Seda Öz, Pınar Taşdelen, İmren Yelmiş, Emrah Atasoy, Onur Çiffiliz, Azime Pekşen Yakar and Seçil Erkoç. Besides, I would like to thank Merve Polat Sabuncuoğlu, Merve Bahar, Mürüvvet Mira Pınar Dolaykaya, Şeyma Araz, Şeyma Damyan and Naz Köroğlu for their precious friendship and constant rooting for me under any circumstance. Last but not least, I cannot express my appreciation for my once colleagues and now dear friends, Özlem Özmen Akdoğan, Gülşah Göçmen, Kübra Vural Özbey and Emine Akkülah Doğan, for supporting me unreservedly and helping me stay motivated and optimistic along this journey. Our days together at Hacettepe will be sorely missed and always reminisced with a smile.

I am at a loss of words on how to thank my family for their unwavering trust in me. Even though they always complained about my endless studies and dissertation, they always believed in me and reminded me of who I am. I am indebted to my mother Zuhal Betül Bartu, for her incredible resilience, positive energy and endless support. And I would like to thank my sister Cerensu Bartu, for always being there, not allowing me to feel all alone and simply being my sister. Lastly, I would like to send my love and gratitude to my dear father İsmail Bartu, who passed away during my studies. I am sure he would be overjoyed and proud of me if he were still with us physically. This dissertation has begun in his presence and ended in his absence, yet I will carry him in my heart wherever I go and whatever I achieve, just to make sure that he is still happy.

Finally, I offer my greatest thanks to my significant other Engin Esen, for being my best friend and best supporting actor in my life. Words cannot adequately define his perfect companionship in our small family, with our cats, Sushi and Jiro. If I am Don Quixote, he is my Sancho Panza for believing in me and allowing me to enjoy the scenery on our journey.

ÖZET

BARTU, Cemre Mimoza. On Sekizinci Yüzyıl Yeldeğirmenleriyle Savaşmak: *Joseph Andrews, The Female Quixote* ve *The Life and Opinions of Tristram Shandy, Gentleman* Romanlarında İngiliz Kişotizminin Temsili, Doktora Tezi, Ankara, 2022.

İlk modern roman örneği olarak kabul edilen Miguel de Cervantes'in *Don Kişot* (1605) eseri dünya kültürleri ve edebiyatları için hem biçim hem içerik etkisi açısından her zaman zengin bir kaynak olmuştur. Kişotizmin, Britanya'ya 17. yüzyıldaki geç gelişine rağmen, terim *Don Kişot* ve Cervantes'in karakter yaratma, üslup, hicivci ton ve maceraların üzerindeki etkisini kullanan bir metot olarak tanımlanabilir. Roman türünün ortaya çıkmasıyla birlikte bu etki, dönemin edebi eserlerinde çeşitli amaçlara hizmet eden yaygın kullanımıyla on sekizinci yüzyılda bir topos'a dönüşür. Dönemin kişotik romanlarında yazarlar kendi yarattıkları İngiliz kişotlarına ve İspanyol şövalyesinden yola çıkılmış sorunlarıyla ses verirler. Dönem bağlamında bu karakterler, hayatlarını kendi kişotik ilkelerine göre yaşamaya çalışırlar, ancak zamanın sosyal ve kültürel kodlarına uyum sağlayamazlar; bu sebeple de öncelleri gibi kendilerini sürekli bir mücadele içinde bulurlar. Bu doktora tezinde, yazarların bu kavramı kendi amaçları doğrultusunda nasıl geliştirip benimsediklerini anlamak için Henry Fielding' in *Joseph Andrews*, Charlotte Lennox' ın *The Female Quixote* ve Laurence Sterne' ın *The Life and Opinions of Tristram Shandy, Gentelman* romanlarında kişotik karakterler ve bağlamsal unsurları incelenir. Ayrıca bu romanların bir diğer ortak noktası da, dönemin yerleşik edebi, toplumsal cinsiyet, görgü kuralları ve mantık normlarına saldıran karakterleri kullanarak çağın kodlarını eleştirmeleridir. Bu amaçla, bu tez, seçilen romanlarda İngiliz kişotizminin gelişimini ve benimsenmesini tartışmayı önermekte ve romanlarda sunulan çağın sosyal ve kültürel eleştirisine bu metot kullanımı üzerinden ışık tutmayı amaçlamaktadır.

Anahtar Sözcükler: *Don Kişot*, Kişotizm, İngiliz Kişotizmi, *Joseph Andrews, The Female Quixote, Tristram Shandy*, 18. Yüzyıl İngiliz romanı.

ABSTRACT

BARTU, Cemre Mimoza. Tilting at the Windmills of the Eighteenth Century: Representations of British Quixotism in *Joseph Andrews, The Female Quixote* and *The Life and Opinions of Tristram Shandy, Gentleman*, Ph.D. Dissertation, Ankara, 2022.

Don Quixote (1605) by Miguel de Cervantes, widely regarded as the first example of the modern novel, has always been a rich source of both formal and contextual impact on the world cultures and literatures. Despite its late arrival to Britain in the seventeenth century, quixotism can be defined as a method that utilizes the influence of *Don Quixote* and Cervantes in character formation, style, satiric tone and adventures of works. With the advent of the novel genre, the influence transforms into a topos in the eighteenth- century literary works of the age through its prevalent use with diverse ends. In the quixotic novels of the period, writers give voice to their own British quixotes and the problems they have derived from Spanish knight. Within the context of the period, these characters attempt to live according to their quixotic principles, but they fail to conform to the social and cultural codes of the time, thus like their predecessor, they find themselves in a constant struggle with those codes. In this dissertation, *Joseph Andrews* by Henry Fielding, *The Female Quixote* by Charlotte Lennox, and *The Life and Opinions of Tristram Shandy, Gentleman* by Laurence Sterne are three of the novels whose quixotic characters and contextual elements can be studied to discern how the British authors developed and appropriated the concept with regard to their distinct aims. Moreover, another common point of these novels is their criticism of the codes of the age by utilizing quixotic characters who attack the century's entrenched norms of literature, gender, propriety and reason. To this end, this dissertation proposes to argue the development and appropriation of British quixotism in the selected novels and it aims to shed light on the social and cultural criticism of the age presented in the novels through the method borrowed from Cervantes.

Keywords: *Don Quixote*, Quixotism, British Quixotism, *Joseph Andrews*, *The Female Quixote*, *Tristram Shandy*, 18th Century British Novel.

TABLE OF CONTENTS

KABUL VE ONAY……..………………………………………………….……….…i

YAYIMLAMA VE FİKRİ MÜLKİYET HAKLARI BEYANI……………………..ii

ETİK BEYAN……………………………………………………………………iii

DEDICATION……………………………………………………………………iv

ACKNOWLEDGEMENTS…………………………………………………….…...v

ÖZET……...……………………………………………………………………...vii

ABSTRACT……..…………………………………………………………….....viii

TABLE OF CONTENTS………………………………………………………...ix

INTRODUCTION……………………………………………………...……1

CHAPTER I: "A BROTHER IN THE PARISH": AMIABLE AND BENEVOLENT QUIXOTISM OF PARSON ADAMS IN *JOSEPH ANDREWS* …………………….......…………………………………………..………………63

CHAPTER II: "HAD I NOT THE EVIDENCE OF MY SENSES": DELUSIONAL AND TYRANNICAL QUIXOTISM OF ARABELLA IN *THE FEMALE QUIXOTE*………………………………………………………………........115

CHAPTER III: "LET PEOPLE TELL THEIR STORIES THEIR OWN WAY": HOBBY-HORSICAL INDIVIDUALS AND THE QUIXOTIC ATTEMPT OF NOVEL WRITING IN *TRISTRAM SHANDY*….…………………………………154

CONCLUSION…………………………………………………………………184

WORKS CITED ……………………………………………………………….192

APPENDIX I: ORGININALITY REPORT……………………………………….207

APPENDIX II: ETHICS BOARD WAIVER FORM……………………………..209

INTRODUCTION

El ingenioso hidalgo Don Quijote de la Mancha —The Ingenious Gentleman Don Quixote of La Mancha (1605) by Miguel de Cervantes Saavedra (1547-1616) has long been considered one of the seminal works of the world literature due to both retrospective and prospective impact it made on the legacy of European culture and art. Long before the advent of prose fiction, namely the novel genre, the first volume of *Don Quixot*e was published in 1605, while the arrival of the second volume took a decade. By the time the second volume was issued in 1615, *Don Quixote* had already gained fame at home and abroad "around Europe and into Spain's colonies in the Americas" (Rees n.p.) by means of its translation into several languages. In its own time and geography, *Don Quixote* "was regarded as primarily a comic, and in some sense a satirical, attack on chivalric romances; but that in itself is not enough to create a myth" (Watt 61). In contrast to the cursory knowledge about *Don Quixote,* it is not only a romance parody that emphasises the artificiality of the genre and the drawbacks of romance reading, yet it also inspires a myriad of innovations regarding the newly emerging genre.

First of all, as a general fact known and accepted, *Don Quixote* is the first example of modern novel and along with its being the prototype of the genre. It introduced new perceptions and concepts to the arena of prose writing. Although *Don Quixote* is of Spanish origin, for some scholars, Spain's reception of the novel and its value appears "depressingly simplistic and limited" (Close 227) in the early seventeenth century. However, with its emergence in other nations, the actual value of the novel is eventually cherished by other writers and scholars. With regards to this fact, Spanish writer Miguel Unamuno in 1905 contended that "England and Russia had understood Cervantes better than Spain had" (qtd. in Welsh 8) in terms of appreciating and investigating the depth and richness of the novel for possible interpretations. British novel in the eighteenth century was rich with experiments in form and content; therefore, it is one of the most suitable periods in which the effects of *Don Quixote* can be observed. The abiding interest for *Don Quixote* from the seventeenth century onwards eventually transformed itself into a comprehensive influence that propelled British novelists to pen their own novels by following both the formal and contextual footsteps of Cervantes. The great interest and

influence that *Don Quixote* created in the literary arena turned into, as Ivana suggests, in a sense, a *"method* of writing novels in the age" ("Eighteenth-Century"1). Used extensively during the period, the method was, in fact, the appropriation of the quixotic characters and their features in the English novels (Ivana, "Eighteenth-Century" 1). In addition, while the very form of the newly bourgeoning genre started designating the border between romance and novel in formalistic terms, it also introduced fresh contextual concepts generated by the characters and the dynamics between the characters.

Derived from the name of the novel's protagonist, quixotism lent itself to be one of the new concepts that had been born out of the manners and the characteristics of Don Quixote. Its entry in *The Oxford English Dictionary* defines the term as such: "[o]f persons: Resembling Don Quixote; hence, striving with lofty enthusiasm and visionary ideals." Additionally, the name of Don Quixote also found itself a place in English to reflect his characteristics and set an example for the specific type of people resembling Don Quixote in the dictionary. Quixote, in noun form, means "an enthusiastic visionary person like Don Quixote, inspired by lofty and chivalrous but false or unrealisable ideas." Quixotism in modern English denotes idealism without practicality. In other words, it is embarking on an enterprise without considering the results or necessities it requires. The term refers to Don Quixote's behaviours or quests against the injustice throughout his adventure. Don Quixote's tilting at windmills, regarding them as giants to fight against, can be the quintessential example of his quixotism since it emphasises his deluded mind and fruitless adventure. Likewise, eighteenth-century British novels, which were composed with this quixotic method of writing, also made use of quixotism following their own objectives. Both employing satire on their own period's social and cultural condition, *Don Quixote* and the British novels tried to draw the attention of their readers to the problematised issues they touched upon. Therefore, eighteenth-century works written in a quixotic fashion or using quixotism and quixotic characters ought to be contextualised within their own period. In doing so, one can observe that appropriation of quixotism in British novels is not a simple practice; rather, it encapsulates multifarious sides of socio-cultural, political, moral and religious backgrounds.

Based on this fact, in this dissertation, Anglicised/appropriated quixotic characters of Charlotte Lennox' *Female Quixote*, Henry Fielding's *Joseph Andrews* and Laurence Sterne's *The Life and Opinions of Tristram Shandy, Gentleman* will be analysed within the eighteenth-century socio-cultural background to argue their quixotic problems that their authors designate. The quixotic characters are mainly formed by the surrounding social, cultural, political, religious and moral determinant agents of the period. To this end, the social and cultural background of the eighteenth century will be unfolded to explain the reasons why those characters can be acknowledged as quixotic. Despite carrying the legacy of Spanish knight, these quixotic characters do not only wander around to establish justice or venture a series of travels for the sake of complying with the rules of chivalric codes of romances; rather, their behaviours and motivations are determined by a set of principles that designate the scope of their quixotism. These principles are also the critical points where quixotic characters differ from one another and from 'ordinary and proper' people of the age due to their unfavourable and dated codes of conduct. Though these characters are the champions of the values that the majority approves of, they look nevertheless ridiculous for their strict adherence to them (Welsh 10). These values are neither valid in the society nor serve one's best interest anymore; the practitioners of those are pointed at and made a laughing stock due to their failure in attuning to society. On the other hand, the attitude towards the quixotic characters had undergone a change in a manner "from ridicule to veneration" due to the fact that eighteenth-century novels "deploy quixotes less to satirise more to indict the society that mistreats them" (Gordon 12). Since the vantage point of this dissertation towards the quixotic characters is closely knit with literary innovations, social background, and morals of the age, three canonical novels of the eighteenth century will be analysed with respect to the protagonists' disparate quixotic stances. Each of these three novels, *Joseph Andrews* (1742) by Henry Fielding, *The Female Quixote* (1752) by Charlotte Lennox and *The Life and Opinions of Tristram Shandy, Gentleman* (1759) by Laurence Sterne, is structured upon the quixotic method of novel writing in terms of their protagonists and their quixotic problems which can be related to that of Don Quixote's.

In order to better appreciate the nascent genre of the novel and assess the value of *Don Quixote*, it is beneficial to re-visit the period in which *Don Quixote* was written and

examine the historical and literary background which set up the context of the novel and the author. The publication of *Don Quixote* Part I and II coincided with the heydays of Spanish literature, namely the Golden Age (*Siglo de Oro*), spanning between the fifteenth and the seventeenth centuries. Although there is little agreement on the events which specifically mark the beginning and the ending of the Spanish Golden Age among scholars (Weber 226), the era is commonly considered to have begun in the second half of the fifteenth century, for it covered the marriage of Isabella of Castile and Ferdinand of Aragon in 1469. This marriage united all the dominions of Spain and escalated its position as a world power, and "Columbus's voyage to the New World and the subsequent founding of the first transatlantic European colonial empire" in 1492 (Shire). The term golden age in its meaning denotes "an idyllic time of peace, prosperity, and happiness;" and "the time when a specified art or activity is at its finest, most advanced, or most popular" ("Golden Age"). In the case of Spain's period of success and development, the term emphasises the initial phases of its transition to the modern state. Golden Age is named after the prosperous period in many various fields of Spain where the "consolidation of monarchical power" in political, "demographic growth" in social, "introduction of the printing press" in technology (Weber 227) and colonial activities in imperial competition arena aided the country to gain momentum. On the other hand, for Henry Kamen, the term golden age applies to the literary and artistic creativity that flourished during that period (1). Given the scope of this dissertation, using the term Spanish Golden Age will be more appropriate since *Don Quixote* yields a good harvest of the same age in which literature was not only developing in terms of the rate and quality of the productions but also it was generating a new genre.

As a prolific phase in Spain's literary development, Golden Age was not solely dependent on the outcomes of the cultural and national expansion of the country at that time. The sweeping influence of the Italian Renaissance, which occurred not much earlier than the Golden Age, was also felt in the literature of the period in which poetry and drama were deeply intertwined with Italian predecessors. Greer contends that this mythical Golden Age, where human innocence was the inheritance passing from "Hesiod, Ovid, Vergil, Seneca, and Boethius to the European Renaissance, was a nostalgic ideal imagined to have existed in some other, better time and place" (217). Thus, drawing on the Italian

literary models in the production of its own literature, the place where the nostalgic ideal was realised, in fact, was Spain. In other words, Spain can be accepted as the heir of the mythical era since it was highly inspired by Italian Literature and the Renaissance, which were the previous continuations of the same mythical age. Moreover, these two nations maintained a close relationship whose influences can be observed in "their close commercial, financial, artistic and intellectual links" (Kamen 56). Specifically, in artistic and intellectual aspects, Spanish Golden Age cannot be deemed "exclusively Hispanic" (56), for it owed a "deep debt to Italy of Spanish art, poetry and music is too well known to need comment" (56). Therefore, the Spanish Renaissance is the most crucial period that the lasting Italian artistic influence was clearly seen since the Italian modes both in poetry and drama were adopted.

In poetry, Garcilaso de la Vega and San Juan de la Cruz were the two influential figures who adopted the Italian sonnet pattern in their poems, merging the Italian form with Spanish content to execute a new composition ("The Spanish Golden Age" para. 6). In addition, Juan Boscán and Garcilaso de la Vega, Velázquez named Diego de Mendoza, Gutierre de Cetina, Fray Luis de León, Fernando de Herrera read, imitated and translated the great Roman and Greek poets to create a new generation of "Italianate style of poetry" that can be traced back to Petrarch and Dante (Greer 221). In the case of drama, Italian plays served as models to imitate the Spanish playwrights of the age. Particularly in the 1570-80s, due to the troupes of players visiting the country, the popularity of commedia dell'arte peaked in Spain, thus developing new trends in the drama of the nation (Thacker 4). Correspondingly, the new literature of Spain can be described as a combination of the prominent models of the Italian Renaissance literature with the more national and native subject matters. This attitude aimed "to assimilate a pre-existing cultural model whose literary style was largely alien to its native traditions and practices" (Robbins 138) and more importantly to establish a more polished national drama with Spanish material. Other than poetry and drama, prose writing in the Golden Age was another outstanding part of developing new literature.

Prose writing, during this period, was a turning point not only for Spanish culture and literature but also for the long-lasting reverberations of the newly prospering genre,

namely the novel, permeating throughout Europe, its colonies and the western culture. The emergence of this new and yet unnamed writing style was a corollary of the socio-cultural and political consequences of the period. Although the literature was generally regarded as one of the inextricable parts of the period, which had ensured the literary halcyon days of Spain, prose fiction reminded the reader that everything was not as perfect as it seemed. However, this unpleasant reminder of the facts of social life was not only articulated by the prose writers of the age. Poets and playwrights informed by humanist and classical principles were engaged in Horace's classical idea of *dulce and utile,* which combines two distinct fractions of instruction and entertainment, to give voice to their criticism of the age through their works (Robbins 147).

In contrast to the name of the period, Spanish Golden Age was a period of transition from an idealistic to a more materialistic society in which many paradigm shifts caused suffering among the public. Therefore, if the downfall of the values of the previous age is accepted as the genesis of another set of principles belonging to the incipient phase, picaresque tradition, picaros and picaras can be accepted as the offsprings of this crisis. According to Gutierrez, the crisis that entailed a gradual but decisive shift is

> characterised by a gradual infiltration of innovative ideas into a traditional socio-cultural and political base. Spain in the sixteenth and seventeenth centuries was an emerging world power in which various structures of change were slowly superimposing themselves upon traditional mindsets. In all realms-the economic sector, religious and spiritual doctrines, statehood and political consciousness, attitudes towards class, concepts of work, the role of money, receptiveness to new intellectual concepts, etc. -there was a tension between the ideal and the material. The crisis was felt--and markedly expressed in the picaresque novel-as the age became characterised by a bankruptcy of traditional values and a desertion of the medieval universalist ethical system which was replaced with a materialistic system. (5)

In correspondence with what Gutierrez states, the expiration of the romances' old, ideal and chivalric values coincides with the dawn of the realist reflections of the actual social life in picaresque tradition. The picaresque tradition, which flourished at the beginning of the sixteenth century, was a critical milestone in Spain's socio-cultural and literary background. Apart from poetry and drama, the writers of the age invented another writing method to voice their discontent with society, reflecting their own observations with the help of fictionalisation of the facts of their age. As a result, as well as the division between

the so-called prestige of the Golden Age and the plight of the lower classes, a combination of the social problems with the wish for literary representation contributed to the birth of picaresque tradition. The stark contrast between the picaresque tradition's low-life context and the period's glory is also linked to the bankruptcy of the ethical system, social idealism and the turn of the material/capitalistic and more individualistic structure.

Covering these socio-cultural, ethical and economic circumstances in the literary arena, the picaresque mode in prose fiction can be seen as the disregarded or avoided representation of the other side of the coin that eventually surfaced in the Spanish context. This avoided social scenery could be found in the low-life style of the poor, delinquents, criminals, prostitutes, rogues and all the marginalised folk who tried to survive in their "morally and spiritually depleted world[s]" (Gutierrez 7) while the upper-class members of the Spanish society were savouring their exclusive lives. Inspected closely by Kamen, with the advent of the Renaissance, the newly affluent merchant families of the time entered the noble class whose former members of the aristocracy were persistent in blood descent as the prerequisite of their class. However, the newcomers, lacking blood descent, validated their position by the limits of their wealth through service to the country in university education, war times and political issues (53). Therefore, with the help of their economic power, "the bureaucratic families of an earlier epoch evolved into great dynasties" (55). Although there seemed to have been a sense of betterment in the society with the flow of money, the other flow which consisted of "peasants driven from their lands, labourers without work, ruined artisans. . . coming to try [their] luck in big cities" (Defourneaux 216) aggravated the decline. With reference to the poverty in Spain, Kamen indicates that "between about 1530 and 1560 the proportion of registered poor in the cities of Castile increased from about 10 per cent of the population to an average of 23 per cent [and] the figures do not include unregistered poor such as vagabonds" (55). In addition, Eggington points out that "[a]s Spain's population migrated toward the urban centres throughout the sixteenth century, and criminality was indeed on the rise. Cities such as Madrid and Seville were crawling with gangs of thieves and swindlers and awash in illicit gambling houses and bordellos" (144). Although the task of reaching out to the statistics or data of criminality in Golden Age Spain requires hard work, in literary representation, picaresque novels stand out as examples with a strong sense of social

verisimilitude. Thus, the dark delineation of the reality of the social structure dovetailed with the rise of the picaresque mode in prose fiction with a crucial point to show the readers how the society voiced the reaction from within.

In terms of its definition, Claudio Guillen, in his influential essay "Toward a Definition of Picaresque", states that "[n]o work embodies completely the picaresque genre. The genre is not, of course, a novel any more than the equine species is a horse. A genre is a model- and a convenient model to boot: an invitation to the actual writing of a work, on the basis of certain principles of composition" (72). Based on Guillen's statement, defining picaresque will always be a crude task, and defining it as a genre will be no more than a reduction. As a matter of fact, while studying picaresque, the most common features of the tradition will often be the right ways of categorisation; thus naming it as a tradition rather than a genre or novel is more appropriate. In support of this idea, Ogorek argues that

> [P]icaresque adapts to new circumstances, it can only be theorised historically. The features of a genre do not constitute an absolute norm but always fluctuate around an imagined one. They change over time, accommodating new cultural and social developments […] The picaresque genre is neither so broad that it can appear anywhere at any time, retaining only very few formal elements of the first picaresque novels, nor is it so limited in time and space that it exists in only a few Golden-Age Spanish novels. (10-11)

Given the tradition's dynamic, temporal and spatial aspects, picaresque can still be found in contemporary novels, which follow several principles to be counted as picaresque one. Even though there is not a set of generic premises of the tradition, Guillen's designation is nevertheless cited as the fairly comprehensive set to define the recurrent patterns. His first feature is "a dynamic psycho-sociological situation" that concentrates on the picaro, who is typically an orphan, an isolated outcast who can "neither join nor actually reject his fellow men" (80). The first-person narration of picaro's own story renders it a "pseudo autobiography" (81), and he has a "partial and prejudiced" viewpoint (82). Moreover, a picaro is a "constant discoverer and rediscoverer, experimenter and doubter" who constantly learns and weighs his "religious and moral" experiences (82). On the other hand, he mostly suffers from the stress "on the material level of existence" and is troubled by "sordid facts, hunger and money" (83). What picaro observes, such as "social classes, professions, *caractéres,* cities and nations" in the course of the events, create a panoramic

"roguery gallery" which are the mere tools of satire and comic effect (83). Furthermore, the picaro "moves horizontally through space", which enables his physical mobilisation and also moves "vertically through society", which sometimes results in his upward social mobilisation (84). Lastly, Guillen states that picaresque has an episodic structure that is loosely connected through the presence of the hero of the novel or the text (84).

In addition to the generic premises, the word *picaro* also requires explanation because the word's derivation carries the character's cultural background. Sieber explains that in 1525, when the word "picaro the cozina" meaning scullion, appeared in Spainsh, it was irrelevant to the notion ofa roguery, immoral deeds and delinquency. It referred to the menial jobs or running errands in the household (5), which could possibly be why most of the picaro characters start their career as servants in the beginning of the works. Sieber continues that in the military context of the sixteenth century, the Habsburg armies' Spanish "pike-men" (picas secas or piquaros secos) were transported to the remote territories of Spain for defensive purposes where they were away from the control of their superiors. The increasing demand for the soldiers caused the recourse to enlist the criminals as pike-men who soon after "came to exhibit the same picaresque values which invaded Spanish society in the late sixteenth century: idleness, brutality, and bravado, the thirst for gambling, the urge for falsification" (qtd.in Parker 180).

Besides the socio-cultural and historical perspectives, picaresque tradition also finds its organic place in the development of literary history with the standard rules given above. In other words, as a natural consequence of the trials and tribulations of the Golden Age and a reaction to the idealism and chivalric values of the literature of the age, picaro emerged as a counter-attack and as an anti-hero "who has no choice but to deceive and trick in order to win partial acceptance" (Gutierrez 7) in the new world order. This new order was no more like the medieval romance's world of idealism, justice and chivalry; it neither emphasised the possible goodness nor the sense of peerage. For A.A. Parker, "for nearly a hundred years . . . picaresque novel mirror[ed] a country in decline, poverty-stricken, morally corrupt, and therefore the breeding-ground of beggars and delinquents" (10). Thus picaresque novel illustrated the realities of the age on the fictional platform and held these adversities under a social microscope to diagnose the ills of society and

make them public. This social diagnosis process of picaresque does not seek to find a suitable treatment for the problem; rather it discloses the present condition by holding a literary mirror up against the sick body, the society. Hence literature of the period should have reflected a new type of character who was consonant with the new order. As Ortega y Gasset remarks, "each epoch brings with it a basic interpretation of man. Or rather, the epoch does not bring interpretation with it but actually is such an interpretation. For this reason, each epoch prefers a particular genre" (113). Unlike the valiant knights, noble ladies and lords who were polishing the already established rules of the romances, this new interpretation of man, namely picaro or picara, had to be an integral part of the new system so that s/he could reflect and exemplify the set of values by means of her/his adventures or experiences. By extension, in accordance with what Ortega y Gasset points out, if the picaro/picara is reflective of their society, the genre that the epoch prefers should definitely be picaresque.

Another perspective on the subject endorses the idea that the picaresque novel "does not arise as an anti-romance in the sense of an implicit parody of idealistic fiction" such as pastoral novels or the novels of chivalry, it is rather "alternative, not the satire" (Parker 19). In other words, for Parker the development of literary diversity did not depend on the contestation of the preceding genres. On the contrary, creating an alternative to the former was a way that provided progression in literary production between the ages. Furthermore, the transition between the two epochs did not happen suddenly and dramatically; it eventually lent itself to the norms of the upcoming social system. Nevertheless, the remnants of the previous period, though obsolete, had been employed as an ethos echoed in the literary works. As opposed to Parker's point, Ardila contends that "[t]he picaro was conceived as a parody of the heroes in the romances and also as a social outsider who rebels against the establishment" ("Origins" 17). That is, romance tradition or elements were inserted in the picaresque works of the age to mock the previous literature and highlight the paradigm shift between the periods. Despite the two contrasting approaches to the context of picaresque novels, whether parody or an alternative, the most significant point was that the picaresque illustrated the condition of the society from moral, political, economic, and cultural perspectives.

Examples of the picaresque novel arose in the age of transition, where the social turbulence of class and status quo took precedence over social idealism. Although plenty of picaresque fiction was composed in the age, the first models were the significant works that set examples for other European countries' picaresque works. Since the focus of this study is not the genesis and development of the picaresque genre, two seminal works will be illustrated to show the tradition's progression. The earliest work associated with picaresque fiction was anonymous *Lazarillo de Tormes*, published in 1554 "in Burgos, Anvers and Alcala de Henares" (Önalp and Aydonat 10). As the forerunner of picaresque tradition, *Lazarillo de Tormes* is recounted in first-person and it revolves around the protagonist Lazaro's life as he is waiting on his seven different masters, three of whom "the blind man, the priest, and the squire represent the medieval social structure respectively commoners, the clergy, and the nobility" (Wicks 230-231). Despite the lack of literary maturity and sophistication, *Lazarillo* established the "most studied and scrutinised theme of the Western novel" (*Don Kişot* 72, *translation mine*)as Parla indicates and adds that one of the two factors that determine Lazaro's life is poverty and the other is corruption (72). Therefore, basing his work on the destitution theme, the author of *Lazarillo* not only depicted the downtrodden life of Lazaro, but also attracted attention to the loss and lack of values in society, religion, morals and common sense. Moreover, *Lazarillo* was rendered as the herald of the modern realist novel for it covered the presentation of the daily life of the sixteenth century, anticlerical criticism and first-person narration (Önalp and Aydonat 10), almost sixty years before *Don Quixote*. Thus, in the final analysis, many scholars are in agreement concerning *Lazarillo de Tormes*' position in literary history, in that Wicks calls it a "generic prototype. . . suggesting a generic impulse in readers" (12). For Parker it is "thus a precursor of a genre that still had a long time to wait before being born" (24) and lastly for Sieber, reading *Lazarillo* as "a 'precursor,' [and] 'prototype'. . . is a reading demanded by literary history, which seeks to link through a cluster of 'picaresque conventions' to a larger tradition" (11) also giving birth to the second seminal work.

After forty-five years, in 1599, the second most significant picaresque work *Guzman de Alfarache, Part I* by Mateo Aleman was published in Madrid. According to the Hispanists, after *Lazaillo*'s rudimentary introduction into the literature, *Guzman*, as a

more mature work, began to be accepted as the "first fully developed picaresque novel" (Parker 22) due to its "self-conscious and unreliable narrator, psychological complexity, episodic plot structure, interpolated stories, literary verisimilitude, character types and realism" (Gasta 100). More importantly, *Guzman de Alfarache* in the beginning of the seventeenth century in Spain and abroad *"*was one of the first authentic best-sellers in the history of printing" (Guillen 143) in that, not long after its publication it was translated into French and Italian, provided "Grimmelhausen with the prototype for *Simplicius Simplicissimus"* in 1669 (Wicks 185). In addition, English readers also took the opportunity to read James Mabbe's translation entitled *The Rogue, or The Life of Guzman de Alfarache,* in 1622.

Similar to its predecessor, *Guzman* was the "first-person account of a rogue, gambler, and a thief" (Eggington 142) however, different from Lazaro, Guzman's quest was to "attain spiritual union with God" (Wicks 192), which resonated the demands of Catholic faith's salvation and search for the truth. The decadent condition of the Spanish society was depicted in the background as Lazaro was pursuing material and social success, whereas in *Guzman,* the religious effects of the Counter-Reformation[1] of Spain and the Inquisition were in the forefront. Thus the first-person narration of Guzman carried the influence of the basis of "inquisitional procedure": the confessional voice (Labanyi 48), through which the reader is situated as an authority in work. Correspondingly, the reader/judge did not only probe the religious propriety of the confessor, but rather the reality and the authenticity of what he recounted. Another innovation it brought, a vital one indeed, was Aleman's application of the word *picaro,* meaning "shabby man without honour" (Wicks 8), to a literary character that will ever be called by that name. From that point on, the word gained currency as the term of the stereotypical character in many languages and literatures and Aleman's work simply went by the name of *El Picaro* (Wicks 185). Although, after five years, *Don Quixote* was published in a different literary manner, out of the literary categorisation of picaresque fiction, the common denominator of both *Guzman* and *Don Quixote* was their "disillusion and renunciation, a kind of weariness with the heroics" (Defourneaux 228) which occupied the literature and culture of Spain.

[1] A religious policy aiming to resurge the catholic faith in response to the protestant reformation

Even though Spanish Golden Age promulgated the superiority of Catholicism and the prestige of Spain along with the perfect morals, the public was, as Defourneaux puts it, disillusioned with the contrast between actual social conditions and what had been preached and dictated by the state's political presence (216). In other words, the discrepancy between the illustrated ideal condition and widely existing misery propelled the prose writers of the age to display it in their own works. However, the oppressive mindset of the Golden Age held low regard for the novel genre, for it prioritised "enjoyment over advice and morality"[2] or real stories over the made-up ones (Neumahr 257). Through these preferences, the state obtained an opportunity to manipulate the publications of the time, which entails a strict procedure of editing, censoring or prohibiting novels like *Lazarillo de Tormes* (257-58). Due to its rebellious nature, *Lazarillo* was on the list of censored works between 1559 and 1573 and according to Neumahr, Mateo Aleman, the author of *Guzman de Alfarache*, was well aware of *Lazarillo*'s situation in that he shaped his novel with moral guidance of Catholicism (258). Miguel de Cervantes, who was also trying to get his *Don Quixote* published, learned a lesson from his predecessors and pursued to get "the king's permission to print" his work through Juan de Amezqueta, who worked as a proxy to the king, confirming the publication (Mancing 198).

Despite the prevalence of reading and publishing culture at the onset of seventeenth-century Spain, publishing technology does not date back to a distant past due to the invention of the printing press. The advent of the printing press between 1440 and 1450 by Johannes Gutenberg was a turning point for the perception of books, industrialisation and literacy in Europe. Compared to the other European nations, the literacy rate was relatively higher in Spain owing to the universities established in the thirteenth century, increasing the number of well-educated (Wilkinson 81). No matter how many readers were present in the country, Spaniards were still amateur in printing technology "mainly due to the lack of expertise of native printers" (Restrepo 46). Thus, according to Restrepo, they were either obliged to import books from Europe or depend on the German printing experts who would soon take control of the industry in Spain and other countries (46).

[2] The translation of all the references from *Miguel de Cervantes: Delidolu Bir Hayat* by Uwe Neumahr belongs to me.

The earliest use of printing in Spain dates back to 1472, when the first known book in Spain was printed (Wilkinson 82). Until the publication of *Don Quixote* Part I in 1605, throughout 133 years, there had been many developments and improvements in Spain which rendered the publishing culture industry and the printed book a mercantile product. Even though the Golden Age in Spain was a period in which the number of published books and the variety of published material boomed, for this study, *Don Quixote* is an exemplary work of following the literary and cultural evolution throughout the ages of different geographies.

In January 1605, in Valladolid, Cervantes's book *El ingenioso hidalgo Don Quijote de la Mancha (The Ingenious Gentleman Don Quixote of La Mancha)* was published by Francisco de Robles, who was "the most successful and powerful bookseller in Madrid, probably in all of Spain" (Clement 115). Even though Robles was the king's bookseller, his position would not have guaranteed his future success without *Don Quixote*'s fame and sales. McCrory explains that in the first edition of the book 1750 copies were published and later, the second edition sold 1800 copies (193). As a result of the success and widespread popularity of the book, in 1607 there were not any copies to be sold in Robles' bookshop which would require a reissue of *Don Quixote.* Besides the booming sales, the rising fame of Don Quixote and Sancho escalated the book's accomplishment from local publishing licences in Spanish cities to the circulation of the book in European countries and even in the New World. To illustrate the sales and circulation of the book, Neumahr points out that "[i]n 1607 two batches were published in Valencia and Lisbon, the new batches were also published in Brussels in 1611, in Madrid in 1608 and in Milano, 1610. In a very short time, the novel made its way abroad. In 1621, it was translated into German partially" (262).

The success of *Don Quixote* was not a coincidence; instead, it rested on the solid evidence that Cervantes was not a novice in his writing career and secondly, the printing industry, along with the literacy rate, were on the rise. As the public demanded more books to read, publishers launched new materials to the market; in the meantime, writers penned their works to supply the demand. Malfatti indicates that *Don Quixote* as a novel has enabled the reader "to gain a sense of this new cultural world, including the acts of writing and

publishing the book, and of the way in which literature is considered a mercantile product" (90). Because the novel, with its "metaliterary nature," in other words, being a book about books, featured references to the "cultural network of the printed book" and "serve[d] as a portrait, representing the material and intellectual conditions of contemporary cultural life and literary debate" (Malfatti 87). In particular, the novel carried and represented its own materiality as a physically printed work and commercial product. Moreover, the fact that the triggering force of Alonso Quijano's madness and the beginning of his adventures was his excessive reading of chivalric romances ended up being a novel itself. Relating to the matter, Eggington summarises the tripartite relation between Cervantes, the printing industry and readers as follows:

> For this was the heyday of a burgeoning modern print industry and Cervantes was hoping desperately to reap a share of its growing profits. Literacy rates had exploded during the previous century and for the first time in history large chunks of the population could read, including, astoundingly, a growing number of people outside the clergy and nobility: commoners, townspeople, merchants and farmers. We see the presence and influence of books in the very first pages of Cervantes's great novel, where he describes the aging gentleman who will become Don Quixote as being so consumed with books. . . (4)

As Eggington points out, Cervantes did reap his share of the flourishing book printing industry through *Don Quixote's* being one of the best-selling books of the Golden Age period. Yet, his harvest did not carry an impressing quality compared to the present acclaim and prevalence of the novel. When the book was first published in the very first days of 1605, the publisher Francisco de Robles did not believe the possibility that Cervantes' work would make a hit in the country (Clement 120) however, having realised that he "had a best-seller of some magnitude on [his] hands" (120) Robles purchased all the rights of *Don Quixote* in order to dispatch the copies to Europe. Even though this point seemed like a favourable financial position for Cervantes, he would later change his publisher because Robles made money, not Cervantes himself (121). On the other hand, his attraction to the populace's interest ensured the first five editions of *Don Quixote* were in the market for only after eight months. Due to the hardships of providing accurate statistical data on book-selling numbers in the Golden Age of Spain, Keith Whinnom, in his article "The Problem of the 'Best-Seller' in Spanish Golden-Age Literature" speculates that

> [A]ny modern best-seller defines itself by the number of copies sold. If indeed, we insist that we cannot speak of best-sellers without knowing the sales-figures, then we cannot talk of Golden-Age best-sellers at all. So for as the fifteenth, sixteenth, and seventeenth centuries are concerned, we cannot use as a criterion the size of the editions and this crucial factor we have simply to ignore[3]. In only a few cases does a chance document tell us how many copies were printed. . . In spite of all this, the only realistic criterion which we can usefully employ in defining our best-sellers is the number of editions through which they passed. (190-1)

Therefore, employing the number of editions as an outlet to discover the best-sellers of the era, Whinnom comes to a conclusion by means of the list he formed. The list reads that *Celestina* was the best-seller given its highest number of editions, later comes *Guzman de Alfarache*, Montemayor's *Diana, Amadis* and *Corcel de Amor* share the fourth place, and in the fifth place, it is Cervantes' *Don Quixote* with twenty-four editions (193). Despite the fact that there have been nine hundred editions of *Don Quixote* in different languages since 1605, Cervantes' financial success could not keep up with his rapid rise to fame.

In 1492, being a Jew was illegal and the ones who converted to Christianity to avoid mistreatment were called converso, the class of people who were "to some extent, outsiders in society, who were barred from lucrative jobs, from prestige" (Eisenberg 149). Concerning this, the occupational history of Cervantes and his family is highly suggestive of their former Jewish origin due to their specific jobs. Cervantes was a tax collector, his father was a barber-surgeon and his great-grandfather was a cloth merchant and these businesses were typically "associated with Jews or descendants from Jews" (Eisenberg 149). Hence, Cervantes' precarious economic situation can be claimed to stem from his converso background, which caused him difficulties in advancing his career. In line with his former predicament, Cervantes was unable to alleviate his financial status despite the acclaim of his book and the number of copies it sold. Although the characters of the novel had already become mainstream icons of popular culture of the day, Stavans emphasises Cervantes' penniless situation as such: "Cervantes's contract, in retrospect at least, appears to have been rather lousy. When he died, not long after the publication of the Second Part, his assets and those of his family were almost non-existent" (Stavans 10).

[3] Whinnom here refers to the "size of the edition" is the number of copies each edition covers. Thus, he deduces that the number of books sold can be calculated once the size of the edition is known.

Therefore, contrary to popular belief, the publication of his book did not help his financial status as much as it did his fame and his publisher since he was the one who reaped the large profit from work.

Through its best-selling status in Spain and its success in Europe and the New World, *Don Quixote* gained a two-faceted recognition in literature and popular culture of its period. This recognition was provided by the rapid dissemination and editions of the novel between 1605 and 1615 in "different kingdoms and territories of the Catholic Monarchy, Castile, Aragon, Portugal, and the Low Countries: three in Madrid (two in 1605, one in 1608), two in Lisbon (both during 1605), one in Valencia (in 1605), one in Milan (1610), and two in Brussels . . . (in 1607 and 1611)" (Chartier and Elton 45). Moreover, the work also acquired fame "especially in France, England and the Americas" (Britton 2). In its home country, the influence of *Don Quixote* on the popular culture was pretty immediate that right after its publication in 1605, Don Quixote and Sancho Panza made their debut as festival figures in the carnival held in Valladolid, "from henceforth, [they] would pass into Spanish, then universal folklore" (Close 11). In addition to that, in two of the Spanish-speaking South American countries, Peru and Mexico, figures of Don Quixote and Sancho Panza took part in festivals respectively in 1607 and 1621 (Mancing 197). Particularly, its arrival in England was earlier than its translation, as Eggington points out, when Lord Howard of Effingham visited the capital Valladolid in February 1605 to celebrate the birth of the future King Philip IV, he was given a whole range of gifts, including the second edition of *Don Quixote* in Spanish (165). More importantly, Lord Howard's gift is claimed to be one of the very first two copies of *Don Quixote* that ever reached England taking its place in Bodleian Library, Oxford University.

The other dimension of *Don Quixote*'s recognition was the appreciation of its literary value in its own period. Although both dimensions of the novel's recognition have been in an ongoing and ever-changing process depending on the period and cultural phase it is read, it is vital to pinpoint how the novel was initially received by the readers and the critics of the age to track how long it has come along so far. Over the years, this process has drawn a rising graphic in terms of the depth of the interpretation and criticism of the work. In other words, as time passed, *Don Quixote* was delved into profoundly and

studied thoroughly by the scholars of many different disciplines to discover many facets of its composition as a timeless work of literature. However, during the period in which it was published, *Don Quixote* was neither recognised as one of the serious works of its time nor its literary value particularly appreciated. In sixteenth-century Spain, *Don Quixote* was well-known merely for its entertaining aspect, which pigeonholed the book into a simplistic and limited standpoint. Despite its being a ubiquitous part of the popular culture, according to Close, in the sixteenth and seventeenth centuries, it was a seldom occasion to find Spanish literary criticism unless the criticism discussed educational and linguistic subjects; hence the predominant perception of *Don Quixote* was more than an underestimation of its value (228). One of the reasons for this underestimation was that *Don Quixote* had been assumed to be a work of "recreational literature" (McCrory 194), a term that was used for the fictional prose narratives that did not fit into Aristotle's binary categorisation of poetry and history. Cruz contends that in Spain, these narratives also went by the name "libros de entretenimiento" (entertainment books) that, had less literary dignity compared to "historical writings and religious treatises," and she adds that

> Of these, the novels of chivalry were one of the most popular exemplars – literary diversions that, albeit unsuccessfully, were banned from the New World so as not to corrupt the spirit of the new readers. Yet, the differences between poetry and history tended to blur over time. The confusion between the categories permitted the emergence of another fictional form, one that became the genre par excellence of our modern and postmodern literary worlds. (15)

Hence, *Don Quixote* took its place between the categories, certainly it was neither poetry nor history however, contrary to popular belief, it was neither a chivalric romance nor a picaresque. The work, all by itself, was a literary exception for its own age with its innovative and unconventional style and plot. More specifically, the novel's inverted use of technique and contextual sophistication posited *Don Quixote* beyond its own contemporaries; therefore, the misunderstood book went unnoticed, causing its reduction into a book of entertainment. Accordingly, one day "from a balcony of his palace in Madrid Philip III s[ees] a student reading as he walk[s] laughing as if he would split his sides. 'That man' sa[ys] the King, 'is crazy, or he is reading *Don Quixote*'" (Ayscough 400). Ostensibly, the historical anecdote confirms the perception of the work in its own period as a very hilarious book to read, but the more significant point of the anecdote is

that the king is being informed about the work for its most celebrated, yet superficial, value.

The concept of funny in the time of Cervantes differed in many respects from its contemporary definition. According to the concept, laughter and ridiculousness are given rise by ugliness. Hence, the ridiculous, which is laughed at, should be a deviation from the natural and incapable of serious harm. Based on this, insanity, which is a palpable deviation from normalcy and as long as it is not violent, is funny. (Russell 320-1). As a matter of fact, because of Don Quixote's madness and the ridiculous events both the knight and Sancho Panza encountered, the book was accepted to be a funny work in its own time. In this context, the commentaries of some Spanish scholars of the seventeenth century show direct parallelisms with the claim in that the Portuguese writer Tome Pinero da Veiga made; "the knight is a figure of fun because of his extraordinary appearance, his ridiculous performance as a lover, and his unawareness of how nonsensical a figure he cuts" (qtd in. Russell 318). As for Nicolas Antonio, literary historian, the book is "a most amusing creation whose hero is a new *Amadis of Gaule*[4] fashioned out of ridicule" (Russell 318).

Given the novelty of the bourgeoning genre, "the evolution of the extended prose fiction" rested on translations and cultural and literary interactions among the countries that actively took part in novelistic production (Hayes 66). As a part of this interaction and the rapid success, *Don Quixote* was disseminated in the European countries by means of its translations in various languages, nonetheless, the same perception of its being a merely entertaining and light-hearted work was retained in other countries, as well. Importantly, it can be argued that while the literary product was transferred between languages for the first time, the initial critique of its value and literary position were also carried along Europe. The first country that published the translation of *Don Quixote*, only seven years after its original publication, was England in 1612. Beginning with England, many European countries, such as France, Germany, Italy and the Netherlands,

[4] One of the most iconic and significant example of the Spanish chivalric romances on which Cervantes based his *Don Quixote* as its burlesque.

also began publishing their first translations of this seventeenth-century literary phenomenon.

Although the first complete translation of *Don Quixote* Part I belongs to England, Cesar Oudin rendered a part featured in the novel, “The Ill-Conceived Curiosity” into French in 1608, as the earliest translation (Stavans 175). It took the French Hispanist six years to translate the first part of *Don Quixote* into a faithful and “word-by-word rendering” which would be reprinted seven times between 1614 and 1665 (Crooks 294). By the time the first quarter of the seventeenth century was over, *Don Quixote* Part II had been published in French, translated by François de Rosset in 1618. The success brought by the collaboration of Oudin and Rosset retained its influence over the years, even becoming a model for the later translations in the nineteenth and twentieth centuries. Another important translator of the work in the seventeenth century was Filleau de Saint-Martin, who took the liberty of adapting the novel in a French taste yet in a complete version of both parts in 1677-78. In the beginning of the same century, Germany was familiar with the novel in a way that was more like a cultural entertainment than a literary work since the work had not yet been translated into German. However, the spectacle of Don Quixote and Sancho Panza figures in the marriage masquerade of Friedrich V of the Palatinate and Elizabeth Stuart of England in 1613 (Beutell Gardner 19) was proof that the amusing perception of the novel was the primary impression throughout European countries. Like in France, the earliest translation of Cervantes introduced to the German readers was the same novella that Oudin translated, “The Impertinent Curious Man.” Being a part of *Don Quixote*’s episodic structure, the novella was translated in 1613 and until the translation of twenty-two and a half chapters of part I in 1648 by Bastel von der Sohle, there had been no other translation of the novel (19). In 1683, another German translation appeared under the title of *Don Qvixote von Mancha abenteuerliche Geschichte* by an anonymous translator whose initials were noted as J.R.B and in the first half of the eighteenth century, two different translations of *Don Quixote* appeared in Germany (21). Despite the distinction among themselves, the common point of these three translations was that all of them were based on French translations of the novel from the previous century, in other words, none of these German renderings was of first-hand interpretation between two languages but an indirect rendition of the source text.

Being one of the countries that took great interest in the novel, England, in terms of *Don Quixote*'s circulation and translation, has played a significant role since its publication. As a powerful impression of its prolificacy in Cervantean studies in the coming centuries, England achieved the first complete translation of *Don Quixote* Part I into English and the first translation in any language. The translator, Thomas Shelton, an Irish Catholic who studied at the Irish College of Salamanca, Spain (Randall and Boswell xx), rendered the work's English version under *The History of the Valerous and Wittie Knight-Errant, Don Quixote of the Mancha* in 1612. As Mayo and Ardila point out, Shelton translated the work "to make the work available to a friend who could not read Spanish. . . in the unlikely span of forty days" (54). In the light of this information, the same critics consider that this short period is the reason for Shelton's translation being an incompetent and careless one to accurately represent the "command of Cervantes's language" and fail to involve with the chivalric references that endow the work its parodic style (54-55). Nonetheless, regardless of this fact, with its lively and colloquial tone, the first translation of *Don Quixote* was claimed successfully in sales and created the seventeenth-century perception of *Don Quixote*, which focuses on its mere funny and entertaining aspects.

Through the end of the seventeenth century, the second translator John Phillips, who was one of the nephews of John Milton, worked on Shelton's translation entitled *The History of the Most Renowned Don Quixote* by intertwining it with the additional changes provided by the French translation of Filleau de Saint-Martin in 1687. It is possible to argue that his basis for this imitative composition was to change Shelton's Tudor English version into a more *"a-la-mode* style" which rendered the former text more "English according to the humour of our Modern Language" (Knowles, "Cervantes" 275). In 1700, similar to Phillips, the third translator Hispanist Captain John Stevens was unable to move forward in terms of a developed translation where he merely refurbished Shelton's translation without offering any remarkable change (Knowles, "Cervantes" 278). In the same vein, in terms of their visions for *Don Quixote*, Shelton, Phillips and Stevens presented similar overtones of simplistic characters, farcical stories and light-hearted composition of the work in their renditions. Although the viewpoints of the translators were not inaccurate yet, deficient given the early perception of the characters and the

insights about the work, a more mature and encompassing appreciation of the work took the critics and translators some time to do the work justice. Therefore, in time, the quality and competence of the translations changed for the better in line with the perception of the work in its own period. In this context, another example with the title *History of to the Renown'd Don Quixote de La Mancha* was translated by Peter Anthony Motteaux in four-parts between 1700-1703. In Motteux' work, the subtitle "Translated from the Original by Several Hands" raised the questions of whether there were other translator/s other than Motteux himself whom he collaborated with. Though this question remains without an answer, Motteux's translation was discrepant from the former translations in that he could grasp what Cervantes aimed in his novel by highlighting his attack on the Spanish aristocracy. Thus, explaining this approach in the preliminary of his translation, "the parodic character of Cervantes's work finally began to emerge" (Mayo and Ardila 55) making the eighteenth-century perception of *Don Quixote* as a satiric work evident.

Almost forty years after Motteaux' translation, the most famous rendition of eighteenth-century Britain was achieved by Charles Jervas, whose translation went by the name 'Jarvis translation,' due to the misspelling in his name on the title page of the (Stavans 181). Jarvis' translation *The Life and Exploits of the Ingenious Gentleman Don Quixote de la Mancha* was published in 1742 and reprinted over a hundred editions in England and America (Knowles, "Cervante*s*" 278). What made Jarvis' version so significant was its literal translation which delivered the Spanish text in its most accurate form. However, contemporary Hispanists -Knowles, Stavans, Ardila and Mayo- assert that his attempt to render his translation as exact as possible deprived the text of its humour and liveliness. Hence as Knowles puts it, it was "a faithful but uninspired performance" ("Cervantes" 278).

In the mid-century 1755, another translator, a renowned novelist of the age, Tobias Smollet, also undertook the task and his translation was published under the title of *The History and Adventures of the Renowned Don Quixote*. As Mayo and Ardila argue, Smollett's translation was "the most widespread edition of the work in the eighteenth century", perhaps, given Smollett's fame as a novelist and the Cervantine influence he represented in his novels such as in *The Adventures of Roderick Random* (1748) allowed

his translation to be a popular and wide circulating one. However, despite the reputation, Smollet's translation has been much argued and studied due to the accusation of plagiarism. The controversy broke out in the same year of the publication when William Wyndham's "Remarks on the Proposals lately published for a New Translation of Don Quixote" was published. In his criticism, Wyndham takes the first chapter of Smollett's translation and reveals "Smolett's ignorance of the Spanish language and Spanish customs, as well as his . . . negligence in ignoring the two principal 'helps' available to him: namely, the Royal 'Madrid' Dictionary and Charles Jarvis's more exact translation" (Battestin 295). Supported by some literary scholars, Smollett's translation was not able to evade the harsh criticism of the significant literary woman figure of the period, Lady Mary Wortley Montague, who wrote in a letter as follows;

> I am sorry my friend Smollett loses his time in translations: he has certainly a talent for invention; though I think it flags a little in his last work. Don Quixote [sic] is a difficult undertaking: I shall never desire to read any attempt to new-dress him. Though I am a mere piddler in the Spanish language, I had rather take pains to understand him the original than sleep over a stupid translation (283).

Even though it is still challenging to be assertive about the accusation that judges Smollett's both literary competence and ethics, scholar Carmine Rocco Linsalata from Stanford University conducted research by comparing the translations of Smollett, Jarvis, Motteux, Phillips, Stevens and Shelton in order to disclose the long-lasting literary controversy. In 1956 he published his study *Smollett's Hoax*, in which he came to a conclusion that Smollett's "technique consisted principally of plagiarising, paraphrasing, rewriting, and inverting Jarvis' translation" (13). In one of his letters Linsalata presented, Smollett wrote to his friend that he had contracted with two booksellers to translate *Don Quixote* from Spanish, which he had studied sometimes (Smollett 8); hence, this statement was used as a fact to confirm the accusations directed toward him. Because it was claimed and believed that Smollett's inadequate Spanish was a reference to the dubious case of his translation. Nonetheless, Smollett's translation insisted on being the most renowned and printed one in the eighteenth century going through nineteen editions before the nineteenth century. The last eighteenth-century translations of *Don Quixote* following that of Tobias Smollett was George Kelly's in 1769 and Charles Henry Wilmot's in 1774 whose renditions "rel[ied] so heavily on their predecessors" (Skinner 50). Kelly's was deemed a superficial alteration of Mottoeux and was of no specific

contribution to the translational development (Mayo and Ardila 56). Whereas, Wilmot projected the knight as an insipid hero of sentimental novels through a translation deeply indebted to Smollett's.

After the eighteenth century, the flow of English translations still persisted in the nineteenth, twentieth and twenty-first centuries, as well. The nineteenth century encompassed the translations of T.T. Shore (1864), Alexander J. Duffield (1881), John Ormsby (1885), Henry Edward Watts (1888), while the twentieth century introduced five translators' versions which are of Robinson Smith (1910), Samuel Putnam (1949), J.M. Cohen (1950), Walter Starkie (1954) and Burton Raffel (1995). Lastly, the first two decades of the twenty-first century also greeted five translations so far, three of which are American translators: John Rutherford (2000), Edith Grossman (2003, Ame), Tom Lathrop (2005, Ame), James H. Montgomery (2009) and Gerald J. Davis (2012, Ame).

Having mentioned the names, nationalities and qualities of myriad translators and translations in English, one cannot help asking the question why *Don Quixote* was and has still been translated in English many times. Evidently, there is not a definite and single answer to the question, however many scholars endorse various views that would complement each other in terms of the reasons for the question. Beginning from a wider European scope, the evolution of the long prose fiction is tightly woven with translation and cultural interactions amongst the countries, which Franco Moretti quantitatively analyses it as the translation waves in his "The three Europes." According to Moretti, the success of *Don Quixote,* the "first international best-seller" (171), can resemble a stone thrown from the Spanish peninsula to Europe, where it creates widening ripples, which he calls translation waves. The first set of countries which were immediately influenced by *Don Quixote* and translated the work constitute the first wave diagonally "running from London to Venice (through Holland, France, and the German territories) . . . in the early seventeenth century" (171). After, two consecutive arcs create the second wave– covering Denmark, Russia, Poland, Portugal and Sweden between 1769-1802- and the third wave spanning from the Ottoman Empire to Japan between 1813 and 1935 (171-73). Basing the idea of 'rises of the novel' on his wave theory, Moretti calls France and England "the core" of the novelistic production (173) due to their immediate influence

by *Don Quixote* and their simultaneous reinforcements of the notion of Western classics, as countries which are gradually evolving into nation-states. Thus, along with their deep-rooted rivalry that goes back a long way, France and England, the cores of novelistic production, are pitted against each other in another arena.

As a matter of fact, in the seventeenth century, the French interest for *Don Quixote* or Cervantes's other works was so strong that by 1665 there had been some French editions of Cervantes' work around the number of fifteen while England had seen four (Randall and Boswell xxxvii). Being Moretti's "the core" countries, England and France pioneered the emanation of the work by means of their interest, translational and adaptation productions. Even though Frazier states that "the undisputed center of *Don Quixote* interest in the early seventeenth Century was France" (110) with the advent of English Restoration in 1660 and Charles II's ascension to the English throne, France functioned as a catalyst to stimulate the interest in England. When the French influence on Restoration literature is considered- specifically the drama of the period-, it is inevitable not to take the French literary sensations into account. Since Charles II truly enjoyed French culture and literature, he and the Cavaliers were already preoccupied with the reputation of *Don Quixote* in France and their arrival in England initiated the enthusiasm during the Restoration (Frazier 111). Regarding this point, it is worth emphasising the increasing frequency of the English translations after the Restoration and the use of *Don Quixote's* French translations as the source text for the English versions. Correspondingly, as it can palpably be observed in the period, the enthusiasm for *Don Quixote* was passed into English hands from the French.

For further answers to the question, in his book *Quixote,* Hispanist Ilan Stavans devotes a whole chapter to translations of *Don Quixote* where he underscores the number and variety of the English translation beginning from the sixteenth century up until today. He also asserts that there are more translations of *Don Quixote* in English than in any other language and also, *Don Quixote* was the second most translated text into English after *The Bible* (176-77). Being informed about these important details surely sheds light on the question that was posed earlier. According to Stavans, from the seventeenth to the second half of the twentieth century, the position of English language has been evolved

progressively into the lingua franca of the world (200). Beginning with the imperial expansion of Britain, many colonies of the Empire were obliged to absorb the culture and language as parts of their lives. The United States, as the most outstanding of the former colonies, also established its own idiosyncratic culture, which most of the other countries of the world were exposed to. The wider the language spread, the further and more profound the sphere of its influence facilitated myriad interpretations and views about *Don Quixote*. Hence, being a global language and heightening the accessibility to the knowledge for those who cannot participate in their own languages, the English language allowed the United States and England to reap the profit out of the demand by exporting more translations (Stavans 200). In the same line with this information, Stavans also adds that

> Cervantes's is the novel most translated into English because English speakers have identified it as a cornerstone of the Western civilisation; because they are drawn to it as a source of nourishment for the idealism ingrained in human nature; and because it is an open-ended classic that allows- nay, invites- for multiple interpretation. (200)

In regard to Stavan's statement about the work's multiple interpretation, it is possible to argue that the miscellaneous interpretations of the work throughout the years promoted its gradual evolution into a Western classic. Specifically, in England the phases of temporal/perceptive influences of the work in literature between the seventeenth and the nineteenth centuries designated a route that was constantly being altered and advanced by the artists and writers of the ages. In other words, *Don Quixote* in England was not only surviving but also thriving by means of the various imitations and adaptations within the three-hundred-year span which underscore the notion that the imitations did sustain the original. However, the significance and endurance of the work did not only depend on its sole existence as a great work; rather its ramifications enabled and are still enabling the work's continuity. To this end, the engagement process with *Don Quixote* eventually entitled the work to acquire meta-narrative status in Western literature, providing many structures and patterns for different interpretations or studies.

Supporting this notion, in James Fitzmaurice-Kelly's talk in 1905 at the British Academy for tercentenary of *Don Quixote*, he praised England's interest in Cervantine studies as follows:

> England was the first foreign country to mention *Don Quixote*, the first to translate the book, the first country in Europe to present it decently garbed in its native tongue,

> the first to indicate the birthplace of the author, and the first to provide a biography of him, the first to publish a commentary on *Don Quixote*, and the first to issue a critical edition of the text. I have shown that during three centuries, English literature teems with significant allusions to the creations of Cervantes's genius, that the greatest English novelists are among his disciples, and that English poets, dramatists, scholars, critics, agreed upon nothing else, are unanimous and fervent in their admiration of him. (19)

Although many scholars have long recognised the achievement Britain gained in Cervantine studies, it, nevertheless, required a methodology to discern the distinct approaches to Don Quixote and how the writers of the specific periods interpreted and utilised the work for specific ends in their creative endeavours. Kelly palpably put forward the success of England's enthusiasm in Cervantes and his works in 1905 by throwing a retrospective glance to the start of the studies in the seventeenth century and extending it to his time. In the same year, Spanish writer Miguel Unamuno also agreed that *Don Quixote* "has travelled all over the world and been acclaimed and comprehended in many countries- in England and Russia most especially- but when he returns his own country, he finds it to be the place where it is least understood and most maligned" supporting the idea that "no prophet is accepted in his own country" (461).

Edwin B. Knowles in his influential essay "Cervantes and English Literature" demonstrates that there have been four different interpretative phases of the novel and the hero in each century in England and explains that

> The 17th century, . . . emphasised only the surface farce; . . . the 18th century, which, while enjoying the comic values, chiefly esteemed the serious satire; . . . the 19th century romantic period, . . . deprecated both the comedy and satire in order to exalt the deep spiritual implications; . . . late 19th and 20th centuries, which- most eclectic of all-embraces the earlier views in a more just proportion and sees in the book an eternal human classic of a richly complex nature. (267)

While there are no clear-cut distinctions between the periods, the earlier modes gradually faded out as the later modes began to stand out as the writers of the age adopted and utilised similar methods frequently. The source of these modes was evidently contingent on the time and the specific approaches to the work; hence it would not be wrong to state that this very timelessness and versatility has made *Don Quixote* one of the most prominent works of the Western literature classics. Yet, despite the many different methodologies that have been put forward to fathom the depth and meaning, the work

still invites many more various individual interpretations regardless of the established ideas or notions.

Nevertheless, in the English scope, the seventeenth century is the beginning period of the work's reception in the country and the primary approach the literary milieu adopted for their own use. The imitations and borrowings from *Don Quixote* in the seventeenth century by the British writers were made possible by the first translations of Shelton and Phillips. More importantly, the initial perception of both the novel and the character was constructed via Shelton's way of representing it in his translation. To this end, parallel to how the Spanish understood it, *Don Quixote* was first received as a light-hearted book with the aim of burlesque and caricaturing of the chivalric romances of the previous age. Moreover, in total contrast to its parodic tone and multifaceted context, the work was "often judged like one of the romances parodied by Cervantes" (Müllenbrock 198). Scholars and writers of the period fell short in appreciating the actual value of the work or stating it more accurately; they were unable to grasp the gist of it. Hence, the lack of a sophisticated and advanced approach to the novel caused it to be inadvertently depreciated in its literary value. Instead, it was taken at its face value, emphasising farcical elements and absurdity of the adventures and attitudes of Don Quixote and Sancho Panza.

Far from being a literary fad of the period, *Don Quixote*, on the contrary, "gradually entered the popular culture" and the "references to Don Quixote and Sancho, as well as a number of abridgements appeared more and more" (Colahan 61). Though it was an undervalued work, it achieved such wide popularity that even before its earliest translation by Shelton in 1612, more than a thousand allusions and references were found in the seventeenth century literature between the years 1607 and 1657 (Ardila, "Influence" 3)[5]. Regarding the earliest appearances of the book in England, before the book itself was acquainted with the English readers, Ardila supports the view that the political affairs and diplomatic formalities were the first occasions that carried the initial influences of *Don Quixote* to England. As it was previously mentioned, Lord Howard's

---

[5] In the article titled "The Influence and Reception of Cervantes in Britain, 1607-2005," author J.A.G Ardila thoroughly explains and meticulously exemplifies the allusions, adaptations and emulations of *Don Quixote* between the mentioned years.

visit to Spain for the baptism of the baby king of Spain in 1605, in fact, happened to be a critical moment for literary history for Lord and his retinue found the chance to attend the short farcical performance of the adventures of the hidalgo and his squire. Thus, the English courtiers who watched the performance, in most likely, "passed the adventures of *Don Quixote* by word of mouth in the English court" (Ardila, "Influence" 4).

When Ardila's argument is scrutinised, the earliest of these allusions can be found in George Wilkins' play *The Miseries of Inforst Marrige* dating circa 1606-07, where the character named William Scarborow asserts that "Boy, bear the torch fair: now I am armed to fight with a windmill, and to take the wall of an emperor" (Act III). Alluding to the best known sally of *Don Quixote*, Wilkins not only unknowingly foretold the imminent fame of the Spanish work, but also underscored significant information that right after its publication in Spain and five years before its English rendition, *Don Quixote* had already entered England. Yet, these scattered and short allusions were not the only fragments of *Don Quixote,* as the popularity of the work rose in England, playwrights of the period inclined to borrow from Cervantes. This acclaim was not in favour of the work since it was still considered a merely humorous work whose literary merit could not keep up with the standards of the era. Nonetheless, the early and late seventeenth century playwrights still borrowed from the work to appeal to a more crowded audience on the stages. The first two examples of these borrowings were in John Fletcher's *Coxcomb* (1609) and Nathaniel Field's *Amends for Ladies* (1611), which were based on the story "The Curious Impertinent" interpolated in *Don Quixote* (Ardila 4). Basing the whole play on the story ostensibly points out that both Fletcher and Field had the chance to read the whole book either in English or in Spanish, or they only read "The Curious Impertinent" from Cesar Oudin's French translation. The story is about an incredulous husband Anselmo who wants to test his wife's faithfulness by asking his best friend Lothario to woo her. The fact that the story was suitably intricate for the Restoration comedy; therefore, the late seventeenth-century playwrights such as Aphra Behn in her *Amorous Prince; or, The Curious Husband* (1684), Thomas Sotherne in *The Disappointment* (1694) also employed the story as sub-plots and found the story positively intricate to be staged.

The first fully developed imitation of *Don Quixote* initially appeared on the British stage in 1607. Performed at Blackfriars Theater, *The Knight of the Burning Pestle* by the collaboration of Francis Beaumont and John Fletcher was published in 1611 shortly after the borrowing and alluding plays. For many of scholars, *The Knight* is the first "conscious and direct imitation/adaptation" of Cervantes' novel (Mancing 69) in which the focus was again on the absurdity and amusement of *Don Quixote*. The protagonist of the play, an apprentice of a grocer, is a British reminiscent of the old hidalgo who unwisely carries a pestle for a gun, is blindly in love with Susan and acts by the chivalric fashion. Classified as a comedy, whose sole aim was to entertain the audience, the play was a burlesque of chivalric romances. Therefore, critics of time, who scorned *Don Quixote* for its mock-heroism and lack of heroic elevation, protested *The Knight* in the same way as follows:

> And last of all (which in my judgement is worst of all) others with the phantasticke writings of some supposed Knights, (Don Quixotte transformed into a Knight with the Golden Pestle) with many other fruitlesse inventions, moulded onely for delight without profite. These Histories I altogether exclude from my Oeconomy, or private family. (Brathwaite 99)

Richard Brathwaite, the seventeenth century essayist, in his *Scholler's Medley*, harshly criticises *Don Quixote* and all of the texts imitating it. Referring to these texts as "fruitlesse invention" can be regarded as a subtle but strong metaphor indicating their transience within the literary environment of the time. While demonstrating the literary tendency which gives the upper hand to profit or education over joy, the short paragraph sheds light upon Brathwraite's very likely hostile opinion about the new upcoming waves in literature.

The same hostile attitude toward *Don Quixote* and its adaptations did not change much until the beginning of the eighteenth century. After eighty-seven years of *The Knight of the Burning Pestle*'s publication, Thomas D'Urfey debuted his three-part play titled *The Comical History of Don Quixote* in 1694. The play was accepted to be "the first theatrical adaptation of Cervantes' novel in Britain" yet it was condemned for being too comical and representing a shallow picture of *Don Quixote* (Ardila 8). For Knowles, the literary value or the general atmosphere of the work was not more outstanding compared to the popular comedy of manners of the age such as Wycherly's *The Country Wife* and

Congreve's *Love for Love* ("Cervantes" 276). Therefore, like its fellow plays, D'Urfey's work was also condemned by the biting criticism of Jeremy Collier's *Short View of the Immorality and Profaneness of the English Stage* for being profane with respect to religion and the Holy Scriptures, abusing the clergy and its lack of modesty and regard to the audience (Collier 197).

Another widely researched point about *Don Quixote'*s influence in seventeenth-century England's literary medium is the long-discussed possible scenario of the meeting of Shakespeare and Cervantes. Although the actual meeting is highly speculative, most of Shakespeare scholars and Hispanists still endeavour to pursue the idea by retrospectively second-guessing the hows, whens and wheres of the meeting. Rather than the possible meeting of the two pillars of Western literature, it will be helpful to pay attention to the lost play *Cardenio* which supposedly has been attributed to the influence of Cervantes on Shakespeare. Performed by Shakespeare's company, the King's Men in 1612 or 13, *Cardenio* (or *Cardenno*) was conceivably written by Shakespeare or by Shakespeare and Fletcher, however according to the critics, the play had either never got printed or got lost (Randall and Boswell xxxix). The play, as the name also suggests, was considered to have borrowed from Cervantes' character in *Don Quixote* Part I, Cardenio who is a mad lover doing his penance in the Sierra Morena. The point where the speculations and hypotheses lead to is that Shakespeare had a significant number of friends who had a direct relationship with *Don Quixote*'s emergence in England, therefore "it is . . . certain that Shakespeare knew about Cervantes, *Don Quixote* and very possibly the *Exemplary Novels,* which reinforces belief in the Cervantine nature of *Cardenio*" (Ardila 6). Even though the actual meeting of Shakespeare and Cervantes has still been an unsolved question, it is highly probable that Shakespeare -with or without Fletcher- utilised the literary sensation of *Don Quixote* in the period either out of practical reasons or only admiration, whose content remained a mystery due to its disappearance.

Besides dramatic allusions and adaptations, prose fictions, poems and literary criticism were the other genres that Cervantes' influence could be observed in the seventeenth century. The earliest of these, Edmund Gayton's *Pleasant (of Festivious) Notes Upon Don Quixot* (1654) is deemed to be "the first Cervantine commentary to be published in

any country" (Wilson 29) which represents the seventeenth-century's superficial and undervalued reception of *Don Quixote*. Though *Pleasant Notes* is remembered as the first of *Don Quixote* criticism, it is often not esteemed as a serious piece of work due to its indecent tone, incoherent structure and obscure language. Equal to its style, the content of the critical responses to the work comically by considering it a trivial work no more than a jest book (De Bruyn 34) Because of these features, according to Wilson it cannot be reckoned as a serious work of criticism and he asserts that "Gayton wrote a work of entertainment that took the form of a burlesque commentary on what he must have regarded as a burlesque novel" (Wilson 30). Although *Pleasant Notes* roughly illustrates the general tendency of the period's perception of the novel that it was a purely light-hearted burlesque, it was in fact condemned by his contemporaries, who were not easily accepting his argument of its being a crass comedy (Ardila, "The Influence" 7). In relation to the attitude of those men of letters who were taking side with *Don Quixote*, it can be claimed that the Neoclassical discourse of criticism was gradually coming into being. In Don Quixote's case, these critics noticed another dimension of the novel other than comedy. Approaching the text prudently, these critics opted to focus on a different property of the novel that provided depth and sophistication and it was the satirical side of the work that would be focused on the eighteenth century.

Other than the plays and criticisms, seventeenth-century prose fiction writers and poets also employed some parts of *Don Quixote* or imitated its structure in their works. After the Restoration in 1660, with the French influence of George II and his Cavaliers brought along from France, the interest for *Don Quixote* increased in England. The reason of this increase was that *Don Quixote*'s literary impact in France had been more concrete than in England and this new literary inclination triggered the interest for British writers after 1660. John Bunyan's *The Pilgrim's Progress* (1678) and Samuel Butler's *Hudibras* (1684) are significant examples of the century that were influenced by *Don Quixote*. In the case of *The Pilgrim's Progress*, despite being a work of puritanical literature, the pattern of the journey and adventures of an unrealistic vagrant who has lost his sense from over-reading is the nexus where the two works meet. Bunyan's Christian character sets off his journey from his wretched life to reach the Celestial City, Heaven, like Don Quixote sets off his journey without knowing his destination. No matter how different

their reasons for the journey, the linearity of the journey provides the pace of the works and according to Ardila, Bunyan uses "Cervantine narrative features" such as "the realistic setting," the "mix of drama and humour" and the essential element of dialogue demonstrating the development of the characters (7).

Compared to *The Pilgrim's Progress,* Butler's verse narrative *Hudibras* was a "turning point in the critical reception of *Don Quixote* in the English speaking world" (De Bruyn 35) because as the century drew to a close, the attitude towards the work started to change and Butler was one of the poets partaking in it. The common ground that *Don Quixote* and *Hudibras* share is the satire of invalid social values. Cervantes criticised seventeenth-century Spain for its lacked noble values, while Butler ridiculed the obsolete Puritan values in *Hudibras*. Despite the fact that the central characters Sir Hudibras, a knight errant, and his squire, Ralpho seem like the direct imitation of Cervantes' pair, Butler creates his characters and works with his own idiosyncratic style without solely relying on *Don Quixote*. As indicated by De Bruyn, Sir Hudibras' quixotism might be not much different from that of Don Quixote or any other wandering heroes and his debt to Cervantes both in structure and manner is great, too. However, Butler does not execute his work with a total devotion to the pre-existing text and plays around with his own ideas, tastes and choices in his own style (35). Regarding to this point, Knowles asserts that despite the qualities of *Hudibras* are original, they do not carry deep similarities with *Don Quixote,* as the contemporaries of Butler suggested then. For that reason, under the influence of Gayton and his simplistic take on *Don Quixote,* Samuel Butler was unduly dubbed "the English Cervantes" ("Cervantes" 275). Supporting this view, Wilson notes that Butler was not able to see a deeper *Don Quixote* more than a burlesque knight (46) in addition, according to Randall and Boswell "his long-learned, mock-heroic, three-part verse satire *Hudibras* is extensively yet not very explicitly indebted to *Don Quixote*" (257) due to its superficial and unsophisticated satire despite the critical reception.

The initial reception of *Don Quixote* in England showed some similarities with the reception in Spain in terms of its depreciation and acknowledgement as a burlesque of chivalric romances. Although *Don Quixote'*s earliest criticism and the use seem to lack sophistication and dimension for the twenty-first-century reader, it was at the outset of

the Cervantine studies which Knowles summarises the seventeenth-century approach as follows:

> Cervantes' masterpiece stole into England, but not as a masterpiece. It was read first by the readers of romances (for the most part uncritical folk), by dramatists in search of plot material, and by those with a penchant for the curious (like Burton) and the facetious (like Gayton). Its popularity developed gradually, for its appeal suffered because the book was not appreciated for what it is, because there was no critical push behind it, and because for a long while, people tended to assume that it was 'just another' romance. Its influence was slight from any point of view; none of the uses made of it were important. This reception, far from being unusual, is just what the social, political, and literary conditions during the first half of the 17th century make most natural. ("Cervantes" 274)

However, as the century drew to an end, the facile and superficial approach to the work had also started its natural transformation towards a more refined stance in which criticism and satire were the major focal points in direct correlation with the tenets of the Neoclassical Age.

Besides being a turning point in British history, the Restoration in 1660 also marked the beginning of the perceptional change of *Don Quixote* amongst British readers and in the literary arena. As mentioned previously, the interest in the work increased and various approaches were developed depending on the predominant literary inclinations of the era. To clarify, the period was in a state of flux where the seventeenth-century ideas and thoughts were gradually becoming obsolete and the upcoming eighteenth-century approaches were being felt. Beginning from this point onwards, for most critics, eighteenth-century Britain was the heydays of *Don Quixote* influence and its palpable examples in literature. Surely, this transition between these sets of approaches neither happened overnight nor was there a clear-cut distinction between them. As the former attitudes faded, the newer, more insightful ones gradually subsidised them. Thus, as the diameter of popularity expanded horizontally in time, in direct proportion, the depth of the book's understanding moved vertically with myriad critical stances about the work.

The comparison between seventeenth and eighteenth-century critical opinions about *Don Quixote* does not result in solid evidence indicating that the two approaches are total opposites. On the contrary, the funny and farcical approach of the seventeenth century can be considered a less insightful and sketchy evaluation of work. By virtue of its

multifaceted style and structure, in the eighteenth century, the novel was better appreciated and the perception of its light-heartedness was upgraded to a more sophisticated level as the motivations of the mad knight were observed and analysed from another angle. Thus, should the initial approach to the work be accepted as the literary paradigm of the century, the changing circumstances and perspectives shifted the former paradigm into a more compatible view that the Neoclassical period held. Stuart Tave explains this remarkable shift between the centuries as follows "Once totally deluded, next odd but good and lovable, [Don Quixote] then became a man with an inner light that shone through his seemingly cracked head, an imagination that opened a more immediate glimpse of the possibilities of human greatness than a merely logical understanding could attain (160-1). By the same token, in the new perspective, the lunacy of the knight was not targeted as the laughing stock, rather it was studied and emphasised as a manoeuvre of Cervantes making his character smart and intrepid enough to discern and disclose the ill-workings of the society and literature.

Other than the socio-political atmosphere that the Restoration created forty years prior to the eighteenth-century attitude, English translations of the period also played a crucial role in the development of the very approach. According to Hayes, with the help of eighteenth-century translations, "English appreciation for the novel's social and epistemological complexity deepened" (66). Therefore, as can be observed in Hayes' remark, the stance of the translations went hand in hand with the period's perception of the work. The first translation that outlined the change belonged to Motteux who was very popular in his own period for his "heightening and anglicising the comical coloring of the original" (Knowles, "Cervantes" 278). In his Preface, Motteux criticises the literariness of his predecessors' translations and claims that it "would be to make the Book unintelligible, and not English" (Motteux A7). What Motteux means in his Preface is directly related to English as a language; nonetheless, when the condition of *Don Quixote* in England is scrutinised, it is also possible to make out that with the help of the translations, commentaries and the close interest that the work had received in England, it was transported into English literary environment where it finally began to meet the well-deserved repercussions. Regarding this notion, Knowles, referencing the twentieth century, also maintains that "[t]he monument raised by Englishmen for *Don Quixote* in

the first half of the eighteenth century still stands. As we might expect, it is of simple and classic outline, and its two supporting pillars are Humor and Satire" (Knowles, "*Don Quixote*" 111). By delving into the other dimensions of the work, the English came up with a fresh concept of *Don Quixote* which rested on the three-legged stool comprised of classical, humorous and satirical approaches to literature. These three properties supporting *Don Quixote*'s position in the eighteenth century were also the most definitive and staple principles that the Neoclassical Age adamantly valued. Thus, the work was unfolded into its various layers on which the different literary periods focused and indubitably broadened its former single-dimensional reception.

The satirical property of the novel in the eighteenth century can be seen as a tool and also an approach that is very specific to the political and social condition of the period. Along with the tumultuous socio-political background since the Restoration, the conflict between the two main political parties, Whigs and Tories, also created an optimal platform to read *Don Quixote* as a work of satire (Ardila, "Influence" 9). Being the age of the opposite binaries, the political climate of the eighteenth century utilised *Don Quix*ote for their own polarised ends, in which the modern and the new were advocated against the old and traditional, or vice versa. The double reading of *Don Quixote* originally can be traced back to its humorous content, which the period's renowned periodical writer Joseph Addison wrote in *The Spectator*. In his article, Addison mentions two types of ridicule and exemplifies them from *Don Quixote*.

> The two great Branches of Ridicule in Writing are Comedy and Burlesque. The first ridicules Persons by drawing them in their proper Characters, the other by drawing them quite unlike themselves. Burlesque is therefore of two kinds; the first represents mean Persons in the Accoutrements of Heroes, the other describes great Persons acting and speaking like the basest among the People. Don Quixote is an Instance of the first, and Lucian's Gods of the second. (203)

According to Ronald Paulson, these two branches of burlesque that Addison defined can be found in Don Quixote's characteristics. The first one, the high-burlesque, is observed in old mad hidalgo's affectations of a knight in his diction and seeing whores as princesses and inns as castles. The second, low-burlesque, is the basest conditions of scatological humorous situations, horse plays and physical violence that the self-fashioned knight ends up. By extension, English political parties also benefitted from the popular yet

contradictory qualities of the mad knight by attributing their opponents to negative properties. Drawing on the burlesque, for the Whigs -the parliamentarians- *Don Quixote* was a symbol of “outmoded chivalric assumptions” (41) that the Tories -the royalists- were showing an inclination towards. Whereas for the Tories, the idea of excessive fantasy was ostracised both in the era's literary and social atmospheres since the unrestraint and non-traditional values were attributed to the Whigs. Moreover, Ivana indicates that Don Quixote was used as a common apparatus for criticising each other's doctrines. While the Tories condemned his “madness and absurd actions, laughing scornfully at him”, the Whigs celebrated “his unbridled imagination and innate good nature, laughing sympathetically with him” (*Embattled* 7). By this example, the inclusion of the novel and the hidalgo into British politics and culture foreshadows the prospective effect of the work in the literature, too.

As *Don Quixote* gradually pertained into eighteenth-century life, the overall quality of the work was at the forefront rather than its humour and light-heartedness. The work attracted the attention of notable people of letters who included it in their commentaries and critiques not as a reference work whose farcical parts to be borrowed but as a satire and burlesque that appealed more to the taste of the age. Third Earl of Shaftesbury, philosopher and writer of the era, in his work *Characteristics* (1711), handles the work from the perspective of burlesque and indicates as follows:

> Had I been a Spanish Cervantes, and with success equal to that comic author, had destroyed the reigning taste of Gothic and Moorish chivalry, I could afterwards contentedly have seen my burlesque work itself despised and set aside, when it had wrought its intended effect and destroyed those giants and monsters of the brain, against which it was originally designed. (313)

In addition, although Shaftesbury highlights the temporariness of Cervantes' work, he also notes that burlesque can be helpful in “whetting and sharpening” the reader's taste, yet only in lower subjects that helps him for the higher subjects related to “his chief happiness, his liberty and manhood” (314). Though his assertion about *Don Quixote* focuses on the destruction of old literary styles such as gothic and chivalry, the value of the burlesque genre is exalted to a position where it seizes the imagination and irrationality with the power of ridicule. This attitude of Shaftesbury against romances and

gothic also reflects the neoclassical literary perception that the period adopted. Hence, the continuous transformation of the literary conventions enabled various readings of the work that offered many interpretations and layers. As a matter of fact, the critics and writers of the age enthusiastically employed *Don Quixote* in their criticism and often confirmed the compatibility of the work with reason and decorum.

One of the most esteemed neoclassical poets, Alexander Pope, in his postscript to *The Odyssey*, argues the nuances of *Don Quixote's* burlesque qualities and its expediency to deliver the subject of his satire through the amalgamation of trivial and elevated. Initially, Pope is of the opinion that the incongruous imitative style of work is a "transgression against the rules of proportion and mechanics" like "it is using vast force to lift a feather" (475). In other words, the manner and the subject matter of a work ought to be in harmony to create the correct decorum that is based on consistency. However, for *Don Quixote*'s incongruity, he declares that "[t]he use of pompous expressions, for low actions or thoughts, is the sublime of *Don Quixote*. How far unfit is for the epic poetry, appears in its being the perfection of the mock epic" (475). The end that a mock-epic serves in neoclassical literature is satire; thus satire on the extreme fancy, unrestrained manners and the principles of the previous literary era is the very idea of *Don Quixote* that the Augustan writers clung to. Regardless of the dismissal of decorum, if a mock-epic- or burlesque- was composed to criticise the current failings, it received a positive evaluation in the period. In the same vein as Pope, Addison, without mentioning the name of the work, admits that "[f]or as TRUE HUMOUR generally looks serious, whilst every Body laughs about him; FALSE HUMOUR is always laughing, whilst every Body about him looks serious" (No.35, 106). In the same issue of *The Spectator*, he sketches out a "Geneaology of True Humour" that corresponds to the mechanism of humour in *Don Quixote* following the sequence: *Truth=Good Sense=Wit: Mirth= Humour* (my italics) (106). In consonance with the period's literary tenets, Addison believes that humour and wit should go hand in hand and the source of the humour should be born out of truth, which otherwise might lead to nonsensical and uncontrolled pleasure.

Another scholar who shared his ideas about *Don Quixote* was Richard Blackmore, who

was a poet/medicine doctor. In his "Essay Upon Wit" (1716), much closer to Pope's vantage point, Blackmore touches upon *Don Quixote*'s victory over chivalric literature, calling it "ingenious Writings" that are "intended to please and improve the People" (para.10). He praises the novel as

> . . . a Book so well imagin'd, and writ with so much Spirit and fine Raillery, that it effectually procur'd the End of the admirable Author; for by turning into Mirth and Ridicule the reigning Folly of Romantick Chivalry, and freeing the Minds of the People from that fashionable Delusion, he broke the Force of as strong an Enchantment, and destroy'd as great a Monster as was ever pretended to be vanquish'd by their imaginary Heroes. (para.10).

Attributing Cervantes the role of a saviour of the people from the follies and romanticism of chivalric romances, Blackmore, like his contemporaries, demonstrated the confirmation of *Don Quixote* as exemplary work. Lastly, in agreement with the overall impression of the novel, philosopher John Locke in his writings concerning education, esteems the history of the old hidalgo above the other works of fiction and positively explains that "[o]f all the books of fiction, I know none that equals CERVANTES'S 'history of Don Quixot' in usefulness, pleasantry, and a constant decorum. And indeed no writing can be pleasant, which have not nature at the bottom, and are not drawn after her copy" (727). Summarising all the comments cited so far, Locke gives credit to the work in terms of its compliance with the chief standards of literature in which the decorum, nature as a principal source of inspiration and Horace's teaching of *dulce et utile* constitute its success and aesthetic. In addition to the critics and philosophers of the age that are named above, in the first half of the eighteenth century, the positive commentaries and critiques of the work flourished by many different voices of renowned personages such as "Sir William Temple, . . . Steele, Swift, Arbuthnot, . . . Fielding, Sterne, Smollett, Joseph Wharton, Dr. Johnson, and others" ("Don Quixote," Knowles 109-10). However, a revered iconic figure of eighteenth-century culture, Dr Johnson, in a conversation with genteel women of letter and arts, Hester Thrale, asserts "Alas Madam!...how few books are there of which one ever can possibly arrive at the last page! Was there any thing written by mere man that wished longer by its readers, excepting *Don Quixote, Robinson Crusoe* and *Pilgrim's Progress*?" (Boswell 102). Placing *Don Quixote* among the most popular novels of the age, Dr. Johnson, as the authorial figure of the age, proves that its appeal has thrived so successfully that it is considered a classic of the age. In strong

connection with the positive commentaries and appeal it attracted, the work boosted its influence level in eighteenth-century literature and the era bore witness to its culmination in English literature.

With the help of seventeenth-century popularity of *Don Quixote*, the next century was able to advance its influence to a next level where the influence was on a greater scope than the previous farcical imitations. Eighteenth-century emulations of the knight of the Woeful Countenance were more than imitations of the characters, interpolated stories or adaptations of the work from only humorous and low-comedy perspectives; they were making points of the beginning of anglicising the character, the story and the satire. In this context, it is essential to point out that absurd and funny renditions of *Don Quixote* in English literature reached their saturation point where the audience or the reader was ready for a shift in the contextual qualities of the imitations. Hence, given the suitable literary condition of the period, the writers kept pace with the new takes on *Don Quixote*'s insertion in their literature. Following their common point of satire, writers of the age made use of it to criticise their own age. Using the satiric pattern, characters and the story's outline, they established a method of implementing *Don Quixote* in their own works within England's social, cultural and literary framework. Regarding this point Wood demonstrates the situation that

> [w]hile English editors of *Don Quixote* worked to contain interpretations of the text, eighteenth-century authors sought to contain Quixote within an English context, particularly within the English establishment. Having whole-heartedly imported the Spanish hidalgo into English fiction, they were eager to strip him of his Spanish traits and shoehorn him into English culture, positing Quixotic figures within the English establishment in order to establish the quixotism of the English nation. (16)

This method of receiving a non-English concept and synthesising it with Englishness seems like a traditional English policy, resulting in adopting the concept with the original structure but in different attire. However, this act of writing cannot be named as a rewriting process to parody/satirise the contemporary world by using the same work within a different environment. It can be posited as a way of establishing a small-scale tradition in eighteenth-century literature with the characters, stories, and parodies it drew from *Don Quixote*.

Similar to the influence of the work in seventeenth-century literature, the following century also made use of the novel, yet this time the outcome of the use was more on the criticism rather than making the ludicrous character more buffoonish. Although the newly bourgeoning genre of the novel, poems and drama included various parts of *Don Quixote* in their works, in this part of the study, the focus will be on the dramatic works and poems. The novels that were composed in Cervantine fashion or with quixotic characters will be scrutinised along with the concept of quixotism since they both constitute the backbone of my argument in this study.

Beginning with the theatre of the age, which was dominantly under the influence of the French comedy of manners style, there had been some plays following Quixote tradition. A far cry from the previous age's profundity of various styles and subject matters, the Augustan Drama was a prolific age in producing sterile and stereotyped plays. Nevertheless, though few, the plays involving *Don Quixote* and its formal or stylistic items can be listed as follows; *The Generous Husband: or, The Coffee House Politician* (1713) by Charles Johnson, librettos of Lewis Theobold's [6]*The Happy Captive* (1741), *Polly Honeycombe* (1760) by George Colman the Elder and Isaac Bickerstaffe's *The Padlock* (1768) Yet, more significant representatives of these plays were by the two of the novelists whose quixotic novels will be studied in this dissertation. These two plays, *Don Quixote in England* (1734) by Henry Fielding and *Angelica; or, Quixote in Petticoats* (1758), demonstrated the authors' fascination with *Don Quixote* and the literary innovation it entailed when posited into diverse environments, backgrounds and genders.

Before *Joseph Andrews*, Fielding used *Don Quixote* as raw material for his comedy written in 1729 when he was a student in Leiden, Holland. Upon its staging refusal by Colley Cibber and Barton Booth[7], the comedy of *Don Quixote in England* had been neglected until the request of the Drury-Lane actors in 1734 (Fielding, *Don Quixote* n.p). After some revisions and alterations, as Fielding explained in the preface, he added:

---

[6] Lewis Theobold (1688-1744) was an eighteenth-century Shakespearean editor and author who also penned *The Double Falsehood* (1727). Despite his literary renown in the period, he had been accused of having forged Shakespeare and Fletcher's lost play *Cardenio* under the guise of improvement, as he called it. Due to its title, Cardenio has been believed to be based on Cervantes' interpolated story of mad gentleman Cardenio.

[7] Managers of the Drury-Lane Theater of the time.

"those Scenes concerning our Elections" which rendered the play "a document in anti-Walpolean political opposition" (Hammond, "Cervantic" 97). Besides the love story of the sensible couple of poor Mr. Fairlove and Dorothea Loveland, the plot of Don Quixote and Sancho Panza is the satirical aspect of the play. His knight-errantry in a county borough is seen as a wish of his to run for parliament where he can practice his quixotic idealism to attack "financial, trading, commercial, and professional forms of self-interest" and the "society poisoned by money" (Hammond 97). Fielding's use of Don Quixote in a satirical comedy can be based on two premises; the first one is the popularity of the novel and the characters through which Fielding might have planned to reach more audience. The second reason is the unstable disposition of Don Quixote that enables him to comment and criticise the corrupt sides of society bravely. Revolving around the corruption of the English society, in the play, the old hidalgo sharply asserts that "Virtue, *Sancho*, is too bright for their Eyes, and they dare not behold her. Hypocrisy is the Deity they worship" (22). Thus, by employing Don Quixote as his mouthpiece, Fielding, in the tradition of eighteenth-century drama, attacks the lack of "humane common sense" (Müllenbrock 200) in eighteenth-century Britain. As stated by Knowles, even though Fielding did not vulgarise Don Quixote in his play, as seventeenth-century playwright D'Urfey had done in *The Comical History of Don Quixot,* he, nevertheless, presented him with simplistic with sudden transitions, which demonstrates the farcical tendency of the play ("Cervantes" 282). The end of the play, like a typical comedy of manners style, demonstrated the condition of the English society on the stage to the society itself and concluded that there was a bit of madness in each and every one of the society.

Being one of the minor *Don Quixote* emulations, the two-act comedy titled *Angelica; Or Quixote in Petticoats* (1758) was published anonymously. The advertisement excerpt of the play explains that "[t]he author of the following sheets thinks himself under an indispensable obligation to inform the public that the character of Angelica and the heroic part of Careless is not only borrow'd, but entirely taken, from the female Quixote, of the ingenious Mrs. Lenox" (Anonymous, *Angelica* np). Despite the reflexive pronoun -himself- the author used in the advertisement, the play was often ascribed to Charlotte Lennox who "anonymously published" *The Female Quixote* six years earlier (Lorenzo-

Modia 105). However, the term "Quixote in Petticoats" had already been used by Steele or Addison in *Tender Husband; or, The Accomplish'd Fools* since 1705, "referring to a damsel who governs herself wholly by Romance" (Lorenzo-Modia 106). The play is based on the story of a mildly quixotic girl who mistakes the relationships between women and men as those of the knights and ladies (Mancing 428). Hence, while the play is imitatively innovative in terms of a woman Quixote like its novel counterpart, it targets the romance-reading women and makes fun of them.

However popular *Don Quixote* was in drama in the seventeenth and eighteenth centuries, it also gained popularity in poetry. The chief satirists of the age, who were also the harshest critics, utilised Don Quixote or his adventures in their own works to condemn the poor literature and political parties that they did not support. Jonathan Swift, in his first major prose work of satire, *The Tale of a Tub* (1704), includes the influence of *Don Quixote* in the chapter "A Digression concerning Madness", where a quixotic character goes mad from reading Whig literature (Ardila, "Influence" 8). Being a Tory, Swift used the novel to criticise the Whig government and Whig writers of the age by attributing the negative aspects of the old hidalgo to the opposite party. *Memoirs of Martinus Scriblerus* (1741) is another crucial work that included quixotic elements due to the collaboration of Scriblerus Club writers Alexander Pope, Jonathan Swift and John Arbuthnot. Incomplete as it was, the work was a parody of the scholarly activities of an erudite hero Martinus, representing the pedantry of the underqualified learned men. The three esteemed satirists of the age composed this parody to attack the other scholars they found unworthy and lacking skill in partaking in the sophisticated arguments of the period. Caricaturing Martinus as a quixotic learner and reader, they made use of "Cervantes's character [as] a suitable fictional pattern of intellectual folly and literary mania which was at the root of the pedant's disease" (Pardo Garcia 4). In the Introduction of the poem, Martinus is physically resembled "decay'd Gentelman of Spain" due to his lankiness, olive complexion, dark eyes, unkempt beard and "a solemn Melancholy over his countenance" (Pope, "Memoirs" 1-2). Besides, Martinus' reading disease is similar to that of Don Quixote in terms of reading-instigated madness; however, it also differs because Martinus transforms his learning into literature by composing works. Therefore, in the context of eighteenth-century poetry and satirical approach to political parties and scholarly

activities, *Don Quixote* and its patterns were taken as practical instruments to criticise the opposite ideas and values.

As explained at the beginning of the Introduction, the term quixotism and its employment by the canonical novels constitute the focus of this study and the literary development of the use of *Don Quixote* beginning from the sixteenth century through the end of the eighteenth-century backdrops the gradual socio-cultural, political, ethical change and their reverberations in literature. Similar to the transformational progress of the work in time and various geographies, the terms quixotism and quixotic also demonstrated a gradual course of change in their meaning. Going back to its country of origin, even at the very beginning of the novel's journey, the word *quijotesco* in Spanish, despite the name of the titular character of Cervantes, was totally absent in the novel (Stavans 78). Moreover, Stavans demonstrates that in the Spanish dictionary titled *Tesoro*, dating back to 1611, the same word had been used to describe "the part of a suit of armour covering the thighs" that Alonso Quijano chose to name himself after (79). Suggesting the absurdity of a chosen proper name, the word quixotic and its formations also followed the same line of their source. However, in the Spanish dictionary dating 1737, the entry of *quixotada* was explained as "a ridiculously serious action or to be determined to do something without having a purpose" with its derivations *quixote* and *quixoteria* (79). The translation of *Don Quixote Part II* by Shelton also introduced the word quixotism to the English language in 1620. Derived from the proper name of the hidalgo, the meaning "quixotic principles, character, or practice; an instance of this, a quixotic action or idea" ("Quixotism") merely referenced the character. As the repercussions of the novel had been appreciated due to its spread in the world, the vicissitudes of the word and its formations began to emerge (Stavans 78). Hence the other entries, quixotic (adj), Quixote (n) and quixotical (adj), came to use in the language beginning from the sixteenth century.

Quixotic, as the most generic one of these entries, was defined as "[o]f an action, attribute, idea, etc.: characteristic of or appropriate to Don Quixote; demonstrating or motivated by exaggerated notions of chivalry and romanticism; naively idealistic; unrealistic, impracticable; (also) unpredictable, capricious, whimsical" ("Quixotic"). Even though the word's daily and most extensive use was defined as such by *OED,* neither scholars of

Cervantes nor eighteenth-century British literature critics tended to give a clear definition of the term related to their studies. Concerning the literary representations of quixotism and quixotic characters, it was evident that the definition of quixotism could only be one of the various interpretations or perspectives from which the characters of British fiction were evaluated. Nevertheless, more like an explanation than a definition, Jale Parla duly scrutinises the term and comes up with an answer that attunes it to any example as follows:

> Tilting at the windmills is the first adventure of Sancho and Don Quixote. In the following centuries and with the other determining features, even the major ones, this adventure has become a token of quixotism. Sallying the windmills is used to describe the cases doomed to failure. The irony is here: There will be a war, but there is no enemy, so it is imperative to make up an enemy. The question of whether this is a noble war or a dangerous, paranoid and futile one has never gone obsolete in the discussions of Don Quixote. The results of making up an enemy, no matter how lofty the aims determined by rhetoric are, can turn out to be the outcomes of motiveless and foolish aggression or fascistic belligerence. The only feature that renders this sally pleasant is Don Quixote's getting beaten at the end of this war. Otherwise, tilting at the windmills is by no means an act that could be shrugged off or laughed away. (42)

In this study, the term quixotism shall be discussed through the exemplary characters of the three novels of eighteenth-century fiction. The course of development that the novel characters followed and their affinity to Don Quixote will constitute the backbone of my argument. I shall refer to the period's relevant social, ethical, cultural and political principles to analyse each character in their own contextual environment thoroughly. At this point of the study, I would like to clarify the use and the definition of quixotism I will adopt throughout my discussion. Despite the fact that there have been many disparate views on the theme and the term quixotism and quixotic, my take on the subject shall particularly revolve around the novel's content and the leading characters' affinity to Don Quixote. In terms of the content, the satirical nature of these novels and the use of the quixotic characters for their satirical ends will be adopted as two definitive premises that constitute the scope of *quixotic fictions* (my italics) (Ardila, “Influence” 12). Moreover, irrespective of their formal qualities, *Don Quixote* and the three primary sources of this study are positively fitting to establish the link between these two premises through the character formation of the leading quixotic characters. By doing so, the outdated approach to quixotic fictions, which emphasises the formal qualities and sees them as texts that

"incorporate and encounter literary genres such as Menippean, satire, sentimental fiction, Moorish captivities, the burlesque, the pastoral and the picaresque" will be ruled out (Wood vii). This ruling-out, in a sense, enables my argument to give weight to socio-temporal, novel-specific and exclusive concerns that surround the work rather than a generic pattern depending on the plot of the subsequent events and their formal qualities.

In line with its exclusivity for each quixotic fiction, the second definitive premise of the quixotic characters follows the same projection through the imitation of Don Quixote in the character formations of Parson Adams in *Joseph Andrews*, Arabella in *The Female Quixote*, and Walter, Tristram and Uncle Toby in *Tristram Shandy*. Drawing on Ardila's statement, a quixotic character or a Quixote is "an individual who, through the excessive reading of a certain literary genre, has become psychotic monomania and hence espouses the obsolete values which that genre proclaims" and in some cases, the main characters of the novel can be called rigid neurotics due to their monolithic beliefs. ("Influence" 11). Depending highly on Don Quxiote's major trait, Ardila's definition is significant in including his madness instigated by over-reading. Although this definition perfectly fits Arabella; Parson Adams and Uncle Toby cannot be categorised as psychotically disturbed characters. However, they cannot be deemed as very functionally down-to-earth characters, either. Not that they lost their contact with outer reality, but the fact that Parson Adams lost his contact with the social and ethical reality of eighteenth-century England also Uncle Toby lost eighteenth-century literary reality and probability can be deemed as the changes in their social value systems that make them quixotic characters. These various and idiosyncratic quixotisms of the mentioned characters will be discussed individually in respective chapters of this study.

Importantly, it is imperative to devote a comprehensive discussion to the scope and meaning of quixotism to locate and appreciate the novel-specific quixotic characters and their surroundings. Being more than a term but an ethos anchored to its time, place and relevant circumstances, quixotism can be suggested to have an ever-changing quality in its representations. Although there is a common denominator for all the quixotic imitations or emulations, it is quite possible to accept each of them as specimens. Due to the composite structure, it is at times challenging to define quixotism with a single

explanation; thus, it shapes itself according to the condition of the society and features of the protagonist in the novel. However, one of the common denominators of the quixotic figures is the comical depiction of their "instability of reason and authority" (Motooka, *Encyclopedia* 962). Like the famous Spanish knight, quixotic characters expect people to comply with the ridiculous rules or ideas acquired through the inaccurate reading of life and its principles (963). They do not conform to the norms but endeavour to be staunch norm-setters by basing them on their own manners. Accepting their own norms as the universal truth, quixotic characters are generally regarded as silly and idiosyncratic figures because what they deem to be the truth was only their individual experiences. Hence the reader is positioned to be a judge to distinguish between the ridiculous and reasonable, accurate and inaccurate in the novel. Since the eighteenth century was the period in which morality, reason, propriety and restraint had been accepted as the fundamental principles of the zeitgeist, the works of British novelists of the time made those topics their main points of criticism in various contexts. In this respect, the use of these topics is posited as the argument of the novel, which also identifies the type of quixotism that the characters internalised.

Given the vast array of its variants and broad scope of application, one cannot contest that quixotic encapsulates an ethos rather than a single, sketchy and often reductionist definition. As each example of quixotic characters reflect their own quixotism on disparate subjects in different cultures, the ethos functions as an umbrella that gathers mini-ethe under itself. Showing the similar tendency, literary representations and applications of quixotism can also be described as a group of exclusive mini-quixotic narratives that abide by the principles of the greater system. Thus, in literature, it is likely to evaluate quixotism, as it was earlier mentioned, as a method of writing along with the protagonist's characteristic patterns. This method is a way of creating a different version of quixotism that is appropriated to the social, cultural and moral practices of the quixotic character's time as a criticism. Through this, the new quixotic fiction emerges with its peculiar quixotic character and quixotic problem, where, in essence, they still carry the fundamentals of the ethos. Supporting a similar perspective, Ivana takes "[q]uixotism as an *idee fixe* or alternative ideology, and as a *modus operandi*" (9), meaning "mode of operation . . . a particular way or method of doing something; the characteristic way in

which a person sets about a task" ("Modus Operandi"). As a matter of fact, quixotism as a modus operandi, or as I will call it, a method, is how the quixotic character handles his/her quixotic problem in a particular way. Quixotic method, hence, confirms the authors' stance through their critique of the time's social practices and the social confrontations of their quixotic characters. Since all the quixotic characters need an opponent to exercise their quixotism on, like many of Don Quixote's either real or unreal so-called enemies, the question why and how these characters see the world or their own reality should be answered so as to contextualize their problem and character within the social background of the novel and the era.

Although the exclusive nature of quixotism is highlighted above, the standard fundamentals of the ethos, nevertheless, play a significant role in creating the character as quixotic and setting up the general framework of novel's scope. This set of rules is neither obvious nor the stable formula for creating or diagnosing a character with quixotism. The definitive elements in the list of quixotism ethos differ in each case of quixotism; however these cases still retain the common traits of its own essence. When someone asked about Don Quixote as a novel, if he/she is acquainted with the work, the first and maybe sometimes the only example would be his first sally of tilting at the windmills, which is the epitomical scene, almost synonymous with the characters. The scene, mainly in the western countries, has been turned into a fact of general knowledge where Don Quixote, as a character, is defined by his madness, his counterpart Sancho Panza and his old skinny horse Rocinante. The act of tilting at an inanimate mill, proves Don Quixote's first impression of the world as a mad man. Therefore, being the most important issue of quixotism, madness bears many facets upon which light will be shed.

According to Vladimir Nabokov, Don Quixote's "mental state appears as a checkerboard of lucidity and insanity" (13), in which the black and white squares constitute two opposite aspects of unity. From a scientific point of view, madness as a pathological fact is the first step in detecting the rationale of his quixotism. As it was defined in the 1996 dated *Dictionary of Psychology*, Don Quixote's madness corresponds to today's term psychosis, that is;

> a type of psychological condition in which individuals experience a serious loss of contact with reality. Psychotics show impaired or distorted reactions to environmental stimuli, even to the point of withdrawing completely into their own private world where they appear unaffected by the world around them. In some cases, psychotics may experience hallucinations or delusions. Although psychoses may have a number of different origins, including drug abuse, senility or brain injury, the most common form of this condition is schizophrenia. ("Psychosis")

Since the formal psychiatric profession had not developed until the first half of the nineteenth century (Bynum 90), the differences among the psychological conditions were not definite in the ages when *Don Quixote* was written and the British emulations were composed. Since this study analyses the examples of quixotism in British literature, it is important to know how madness was defined in the eighteenth century with regard to Don Quixote and other quixotic characters. With the lack of an authoritative voice before the nineteenth century, mental illnesses and psychological problems were left to depend upon the contemplations of doctors of physiology and scholars, as Robert Burton. His period-specific critical work, *The Anatomy of Melancholy* (1628) explores the wide array of mental afflictions, predominantly melancholy, which will be called *the English malady* in 1733 by Cheyne. However, before that, in the seventeenth century, Burton investigates the nature of madness and melancholy in his book and gives a compact explanation of it as follows,

> *Delirium, Dotage.]* DOTAGE, fatuity, or folly, is a common name to all the fullowing species, as some will have it. Laurentius and Altomarus comprehended madness, melancholy, and the rest under this name, and call it the *summum genus* of them all. If it be distinguished from them, it is natural or ingenite, which comes by some defect of the organs, and over-much brain, as we see in our common fools; and is for the most part intended or remitted in particular men, and thereupon some are wiser than others: or else it is acquisite, an appendix or symptom of some other disease, which comes or goes; or if it continue, a sign of melancholy itself (124).

When Don Quixote's mental condition was evaluated by these two definitions more than three centuries apart, he demonstrated most of the properties to be diagnosed with pathological psychosis, also known as madness. However, in order to determine the mental state of Don Quixote, it is important to examine the very beginning of the novel, as an introduction to Don Quixote's madness background.

Having given the personal background of Don Quixote, as a gentleman of rural gentry of

Spain, Cervantes acquaints the reader with his problem of over-reading the books of chivalry. Causing him to neglect the administration of his estate and his daily life, this passion pushed him to sell all his land to buy more books (*Don Quixote* 20). The more he is engrossed in the books, the more distant he grows from the outer reality, which is one of the symptoms of a failing mental state as mentioned above. By shutting himself off and plunging into the world of books in seclusion, the old gentleman accelerates the process of losing his mind and starts spending "sleepless nights trying to understand them [books of chivalry] and exact their meaning" (*DQ*[8] 20). lack of sleep, intense preoccupation with chivalric romances and withdrawal from the outer world can also be deemed as the evident outcomes of the acquired new state, developing its future trajectory.

> In short, our gentleman became so caught up in reading romances that he spent his nights reading from dusk till dawn and his days from sunrise to sunset, and so with too little sleep and too much reading his brains dried up, causing him to lose his mind. His fantasy filled with everything he had read in his books, enchantments as well as combats, battles, challenges, wounds, courtings, loves, torments, and other possible foolishness, and he became so convinced in his imagination of the truth of all the countless of grandiloquent and false inventions he read that for him no history in the world was truer. (*DQ* 21)

The shift in his mind was not limited to having delusions or distorted reflections of reality with a conscious mind rather it was adamantly accepting his delusions as accurate, thus sallying forth windmills mistaking them with giants, taking Aldonza Lorenzo as a beautiful romance lady named Dulcinea del Toboso, seeing inns as castles, prostitutes as chaste ladies are the significant examples of his delusional mind. As his mental faculties wither, his physical anger and frustration are engaged with "full of anger and clamour, horrible looks, actions, gestures, troubling the patients with far greater vehemency both of body and mind, without all fear and sorrow, with such impetuous force and boldness" (Burton 124) to practice the ideal manners he created in his is own mind throughout the novel.

Along with his madness, the urge to feel melancholy and pining for Dulcinea del Toboso

---

[8] As of this page, the full title of the novel *The Ingenious Gentleman Don Quixote of La Mancha* will be abbreviated as *DQ* in parenthetical references.

become Don Quixote's regular mental activity that he wants to suffer from consistently. Therefore, when Sancho Panza starts calling him with a title "The Knight of the Sorrowful Face," Don Quixote feels content and accepts his new name gladly, speculating that "the wise man whose task it will be to write the history of [his] deeds must have thought it would be a good idea if [he] took some appellative title as did the knights of the past" (*DQ* 139). As a representative moment of his unbalanced mental faculties, it is evident that the reader can witness Don Quixote's approval of his sorrowful state and his fantasy world in which he lives as a valiant knight whose history is written by a wise man. His voluntary acceptance of madness makes Don Quixote use it to achieve his ends. In other words, his madness does not transform him into a senile man, on the contrary, he employs his madness "as a method of understanding the world and deviant behavior as a feature of this world" (Stavans 38). Even though the signs he presents confirm his madness, the way he makes use of it as a method to realise his chivalric dreams and secure justice is completely rational and consistent within themselves. Quite similar to Hamlet's condition, like Polonious' famous question, although Don Quixote is mad, he has a method for his own madness to govern his dealings and this fact creates his quixotism. (*Hamlet* II.2.202-3)

However, in the case of British quixotic characters, the issue of madness does not carry a singular way of representation since quixotism enables the writers of the age experiment with the notion of madness in different forms. Having evolved out of the single dimensional mad stereotype of the seventeenth century, in the following era, quixotic madness gained much more complexity via multiplicity in characters and their qualities. In like manner, Borham-Puyal duly points out that "quixotism evolves to become a form of enthusiasm or mania, which can present more or less innocuous forms. In this sense, quixotic madness no longer refers only to a transformative fantasising that contradicted sensorial perception, but it widened its scope to include a romantic or literary deluded reading of reality" (171). At this point, quixotic experimentalism resonates with the particular nature of each quixotic emulation in British literature due to the writers' various outlets and motives to weave their fictions around. Supporting this argument, Hanlon contends that

> The exceptionalism of quixotes becomes the engine of their character

> inexhaustibility, the tendency of authors and readers to meet exceptionalist politics and ensuing injustices-in the physical world with a continual reproduction of quixotic characters. Right away, then, we can draw associations between quixotic exceptionalism and the national exceptionalisms of imperial Spain in the seventeenth century, the Atlantic British Empire in the eighteenth century, and the emergent US Empire in the eighteenth and nineteenth centuries, all periods that generated quixotic narratives to address matters social and political. But to refine these associations we need to understand more precisely the historical circumstances that made possible the proliferation of exceptionalist quixotes in Spanish, British, and early US literatures, as well as the desire for characters who invoke and put pressure on fictionality. (*A World* 128)

Thus, just like how different nation's quixotic narratives are distinct for their own social, political and cultural matters, every quixotic character, albeit being of the same nation's literature, show significant discrepancies depending on their quixotic problem. Correspondingly, the issue of madness is one of the aspects of each character's quixotic problem; hence the reflection of it is represented in various ways.

Motooka's perspective acknowledges the insanity of Don Quixote by eighteenth-century empiricist standards, yet, more significantly, she contests the idea that quixotic British characters who are counted as insane by the same standards (*Age of Reasons* 6). Each of these quixotic characters has their own rationale to rest their quixotic problem upon. Although they are ridiculed or laughed at because of their odd manners, their senses still function and they seem and act more reliable than Don Quixote. In this context, eighteenth-century Britain functions as a source for their problems, through which the author attacks the shortcomings of the society, religion, morals, gender issues, ethics and politics. While the authors of the period refrained from simply pointing at the problems and criticising them in a didactic manner, they tried to get the reader to understand and evaluate the problem by depicting the depravity of the society through the story of the quixotic protagonist.

As a follow–up commentary, Motooka adds that, “English quixotes are characterised by their uncommon ways of interpreting the findings of common sense” (*Age of Reasons* 6). To this end, these findings are often the basic values of their quixotic problems and the manner they assumed in their own idiosyncratic reality. For example, Arabella's perception of the world from the perspective of a romance lady disagrees with Don Quixote's madness in that she does not have delusions yet manipulates her own perception

to see the world how she wants to see it. Walter Shandy's peculiar manner of seeing a nose or hearing syllables, Parson Adams' naivety of firmly believing in others' benevolence and his constant failure can be accepted as offshoots arising from Don Quixote's madness. However, the particular cases of each quixotic character should not necessarily be identified with the preceding phenomenon of Don Quixote's madness though it is the prototype of quixotic manner. Nevertheless, each quixotic protagonist's quixotic will be analysed in depth in the following chapters of this study.

Given the quixotic problems of eighteenth-century protagonists, it is also imperative to focus on the notion of reason and their perception of reality to discern diversity limits in their quixotism. Even though Motooka argues that English quixotes are not pathologically mad individuals, their madness or apprehensions of reality are at odds with that of eighteenth-century British society. Being in disagreement with the common tendency of the majority in rational authority, quixotic problem can be identified with the personal orientations and experiences of the characters rendering the problem political, too. Motooka explains the reasons for these problems' being both political and epistemological by depending on the rational authority's controversial nature (2). The author compares the universality of reason with its compulsion to all the people who accept themselves as rational with the help of individual/singular personal experiences as a means to acquire the general stance (*Age of Reasons* 2). For the British quixotes, as the dissident figures in the society, the origin of their problems are their misreading the outer reality by their common sense and embarking on a quest to verify the causes of their peculiar view of rationality. They are singled out as mad or funny characters because they contradict the universal rationality and the other people, who judge their choices and manners as odd or abnormal. The second layer of these quixotic characters' problem is that they assume their personal experiences are universal in terms of their rationality and act uncompromisingly in holding on to their ways of experience to make meaning of the outer reality, which does not correspond to their interpretation. In an expectation of a closed circuit between personal and universal reason, these quixotic characters unwittingly find themselves as social cast-aways who are made fun of or laughed at.

They are not only laughed at by the other characters in the novel but also the readers find their lack of reason humorous. Though this opposition between the so-called rational and

irrational seems hilarious, it is, in fact, according to Gordon, "a discourse that describes –or establishes- a stark difference between an 'us' and 'them'" (2). Therefore, laughing becomes a means that ostracises the quixotes in the society as others due to their "performative utterances" and manners (2). The basis of their performativity of quixotism –just like Don Quixote's madness- can be found in two different yet, interacting conditions: the first one is that their "quixotic state of mind" is "mimetically nourished by Romances, obsolete codes of behaviour and moral, religious or economic tenets" (Ivana, *Embattled* 9) and having processed these codes and tenets in their minds, they come to accept the notion of their validity as de facto reality. As a matter of fact, establishing a bond between what is fiction and what is real causes them to see through a "generic lens that reading deposited in their heads" and confuse the "real phenomena" with their "imagination's own product" (Gordon 1). In the eighteenth century, the age which is also named as "The Age of Reason," this confusion or passion of reading and observance of the obsolete codes that entail problematic outcomes are accepted as mental aberration of the characters. However, as its name also suggests, the agenda of Enlightenment promises to shed light upon the truth or reality hidden by pretences and prejudices. The process of knowledge production, enabling the clarification, takes us to the sensations as the original means of construing in the first place. In other words, senses and experiences are the basis of the epistemological production that ensures unmediated attainment of the real (Robertson 3).

The ideas of the British philosophers of the era also resonate with the agenda of quixotism in terms of its empiricist foundations. Up to this point in this study, it has been argued that Don Quixote's and other quixotic characters' minds have been marred by outer agents, namely their individual experiences. By the same token, the issue of madness or mental aberration of these characters has been anchored to their way of perceiving outer reality. In his seminal work, *An Essay Concerning Human Understanding* (1689), the major British empiricist philosopher John Locke emphasises that the furnishing of the mind or acquisition of knowledge occurs through experiences and sensory faculties. Denying the existence of innate knowledge, he indicates that

> Let us then suppose the mind to be, as we say, white paper [tabula rasa], void of all characters, without any ideas; how comes it to be furnished? Whence comes it by

> that vast store which the busy and boundless fancy of man has painted on it, with an almost endless variety? Whence has it all the materials of reason and knowledge? To this I answer, in one word, from experience; in all that our knowledge is founded, and from that it ultimately derives itself. Our observation employed either about external sensible objects, or about the internal operations of our minds, perceived and reflected on by ourselves, is that which supplies our understanding with all the materials of thinking. These two are the fountains of knowledge, from whence all the ideas we have, or can naturally have do spring. (77-78)

Thus, Don Quixote and other quixotic characters' minds are disabled from attaining the nature of things and reality since they are imprinted by their own representative epistemological interruption such as over-reading, blind adherence to obsolete principles, distorted senses and over-active romantic imagination. What is perceived by the senses differ in each person, for that very reason, experiences also show distinct qualities as well as the knowledge produced. In correspondence with their peculiar pursuits, quixotism as a practice "involve in making rather than finding the real," (Gordon 13) hence, eighteenth century quixotic characters reject the dominant culture and endeavor to subvert the norms so as to validate their own making of the real.

In relation to the act of creating the reality, Wendy Motooka puts forward the idea of Don Quixote's "central trope" as an "act of self-authorisation, disguised as a deference to established rules" (1). Therefore, it is evident that each quixotic trope is an accumulation of various experiences that are called forth through the sensorial and experiential input—likewise, merging the empiricist epistemology with quixotic self-authorisation results in self-absorbance of the quixotic character about his/her reality. Bernard Mandeville, eighteenth century philosopher, in his *Free Thoughts on Religion, the Church, and National Happiness* (1720) makes a claim which indirectly fits the notion of quixotic self-absorbance as follows: "The generality of men are so wedded to and so obstinately fond of their own Opinion, and a Doctrine they have been imbued with from their Cradle, that they cannot think any one sincere, who being acquainted with it, refuses to embrace it" (228). Although Mandeville refers to the staunch religious ideas through the obstinate nature of people in changing their ideas, he, in fact, equates religion with quixotism. When scrutinised, in the case of quixotic characters, their quixotism trope is like a self-made social religion in which they orthodoxly believe in to lead their lives accordingly. Owing to the fact that quixotism contradicts with ordinary and rooted manners of any

age, quixotic characters tend to be defensive and attached to their own set of beliefs. Although most of the quixotic qualities share a common ground with those of Don Quixote, British quixotic characters, as the characteristic emanations, brought definition and depth to the concept. Despite its beginning as an adoptive method, quixotism was eventually owned and anglicised by the authors of the age in time which peaked in the eighteenth century.

Given the popularity of quixotic works in the era, British quixotism gained currency in the literary arena by means of the numerous representative works. Nevertheless, accepting quixotism as a literary fad that raised immense popularity in the eighteenth century would not do justice to its social and literary background rendering it a significant theme and a method. Moreover, the pertinent relationship between quixotism and eighteenth-century social, cultural, ethical and political conditions also boosted the popularity of the literature as the variety of works appealed to the readers of the age. Based on the reciprocality between quixotism and the conditions of period, Motooka claims that eighteenth-century Britain can be read "as an age of quixotism" (1). In the same way, it is also possible to observe the British adoption of quixotism and Don Quixote in one of the anonymous translator's preface dating 1699, where the translator wrote a poem explaining why Don Quixote had found himself as a natural English subject.

> I am Don Quixote of the Spanish Race,
> Long time I did my Native-Country grace;
> But, born to travel, Spain too streight[9] I found,
> Which made me leave stiff Dons and Sun-burnt Ground,
> . . .
> Then passing o're the Rubicon-like Streight[10],6
> In Albion's Lap I found as kind a Fate;7
> Tho' there my mad Pranks least they cou'd descry,
> 'Cause there are Thousands full as made[11] [sic] as I;
> Men that have Windmills in their Pates[12] like mine,
> Finding Inchantments in their Drabs and Wine;
> Bustle and Sweat, with endless Toil and Care,
> To frame at last strange Castles in the Air;
> My Whimsies with them soon I found wou'd hit,
> If I could but into their Lingua get;

[9] Confined
[10] A narrow way, passsage or channel, probably referring to the English Channel
[11] Mad
[12] Brain

> This made me search, till stumbling on a Friend,
> Who taught me English, and my Humour kenn'd;9
> So, quite forgetting Spanish, I'm your own,
> To find the Country Mirth and please the Town.
> Me as a Stranger then no longer hold,
> But with me as a Native now make bold. (qtd. in Randall and Boswell 616-17)

As demonstrated in the poem, Don Quixote, vocalised by the poet or the translator, on his literary travel from Spain, finds England the most fitting country for his quixotism since there are many mad people in England like himself. Hence, not as a stranger, yet like a native, he embraces England as the country of the quixotes. As Don Quixote is being converted into an English subject, Gordon contends that precisely in eighteenth-century England, Don Quixote received the value it deserved by being not a target of belly laughs as a mad character, yet a mouthpiece of the authors in articulating their social criticism and satire (12). This inverted approach to Don Quixote as a means of critical judgement was put into use so as to depict the problems of the era not by merely representing them but by directly reflecting the reality to the readers like a mirror effect. Began in the seventeenth century with adaptions, Don Quixote evolved into a concept of its own in the eighteenth century by a myriad of emulations and emulators "who [were] not content with exploiting his [Cervantes'] discovery" (Levin 47). Furthermore, as they "pushed on to make advances of their own . . . with the imaginative process that he [Cervantes] developed" these authors of the new quixotic fictions "as his [Cervantes'] peers, continued and renewed" the legacy (Levin 47) up until the twenty-first century.

In eighteenth-century novel, quixotic characters were liable to "pose as recalcitrant individuals eager to have a say in the public sphere" without losing their dignity of manners and propriety while attacking the established norms. Thus, this literary strategy of the quixotic fiction authors can be evaluated as a way to be taken seriously in their criticism, lest the quixotic humour should overshadow the satiric content. Lastly, so as to have a well-rounded portrait of British quixotism and quixotes, it is vital to pose the question: Why were eighteenth-century readers- and the writers- so ready to assimilate Don Quixote to their work? According to Susan Staves, "Cervantes' characters provided such a perfect vehicle for the expression of the disillusion with systems and for the affirmation of the complexity of experience" (213) that the English were already engaged with and perhaps suffered from. Anglicised Don Quixote, who is native British and also

distressed by the same established roles in any institution, was a more trustworthy and relatable figure than a foreign figure condemning the same problems. Thus, as the project of cultural shoehorning of Don Quixote into Britain continued, many British writers took their share of the literary sensation of the era by both emulating their own exclusive Quixotes and integrating their genius and criticism into their works.On the other hand, the reader is positioned to be a judge to distinguish between the ridiculous and reasonable, accurate and inaccurate in the novel. Since the eighteenth century was the period in which morality, reason, propriety and restraint had been accepted as the fundamental principles of the zeitgeist, the works of British novelists of the time made those topics their main points of criticism in various contexts. In this respect, the use of these topics is posited as the centre of the novel's argument, which also identifies the types of quixotism that the characters have internalised in different works.

Apart from the poetry, prose fiction and plays that either imitated or adapted *Don Quixote* as a work or Don Quixote as a character from the sixteenth century onwards, the eighteenth century was an era when the novel as a genre and quixotic method of novel writing were in their heydays. As the “indigenous successors” (Motooka, “Quixotism” 963) of *Don Quixote*, quixotic novels of the age can be chronologically listed beginning from the second half of the century as follows: The most epitomical and well-known works of the age were generally the first examples of the British quixotes or quixotism such as Henry Fielding's Parson Adams in *Joseph Andrews* (1742), Sarah Fielding’s David Simple from *The Adventures of David Simple* (1744), Tobias Smollett’s namesake characters from *The Adventures of Roderick Random* (1748), *The Life and Adventures of Sir Launcelot Greaves* (1762) and *The Expedition of Humphry Clinker* (1771), Charlotte Lennox’s Arabella from *The Female Quixote* (1752), Laurence Sterne’s Walter Shandy, Uncle Toby, Tristram, Trim and Yorick from *The Life and Opinions of Tristram Shandy, Gentleman* (1759), Henry Mackenzie’s Harley from *The Man of Feeling* (1771) and Richard Graves’ Geoffrey Wildgoose from *The Spiritual Quixote; or the Summer Rumbles of Mr. Geoffrey Wildgoose* (1773).

Not limited with the famous examples, there were also various versions of British quixotism in less popular fiction of the age which, nonetheless, have been studied and

acknowledged by eighteenth-century literature scholars. Coinciding with around the last three decades of the eighteenth and first decade of the nineteenth centuries, these novels were; under the pseudonym of the writer Quixote De La Traveller of Distinction's *Tarrataria; or, Don Quixote the Second* (1763), *Fizigigg, or the Modern Quixote* (1763) by Richard Graves, *A Bristol Oddity* (1772), *The Philosophical Quixote; or, memoirs of Mr. David Wilkins* (1782) and *The Amicable Quixote; or, The Enthusiasm of Friendship* (1788) by anonymous authors, Timothy Touchwood's *The City Quixote, a poetical, political, satirical colloquy* (1785), *William Thornborough, The Benevolent Quixote* (1791) by Jane Purbeck, *The Old Manor House* (1793) and *The Young Philosopher* (1798) by Charlotte Smith, *Memoirs of Emma Courtney* (1796) by Mary Hayes, *The History of Sir George Warrington; or, The Political Quixote* (1797) by Charlotte Lennox. The influence of quixotism in literature was also seen in the early nineteenth-century novels of *Memoirs of Modern Philosopher* (1800) by Elizabeth Hamilton, *The Infernal Quixote* (1801) by Charles Lucas and *The Political Quixote; or, The Adventure of the Renowned Don Blackbino, Dwarfino and his Trusty Squire Seditiono* (1820) by George Buxton.

The first novel to be studied in this dissertation is *Joseph Andrews* by Henry Fielding. First of all, the novel's classification as quixotic is verified by its own very first page of its first edition in 1742, stating that the novel is "written in the imitation of the manner of Cervantes, Author of *Don Quixote*" (*Joseph Andrews*). Similar to how *Don Quixote* parodies the renowned romances of the age, Fielding also starts his work with a parody of one of the significant works of the age: *Pamela* by Samuel Richardson. Besides the picaresque quality, the novel also shares similar undertones with Don Quixote's adventures compared to Joseph Andrews and Parson Adams. These two figures do not embark on an idle mission to eliminate injustice from the face of the Earth as Don Quixote does; throughout their adventures, the reader witnesses their codes of behaviour, which do not show any compatibility with the age in the face of many different incidents. Parallel to Don Quixote, Joseph and Parson Adams value the obsolete codes of behaviours that society no longer regards. Ivana contends that "social morality is the label that can be attached to Henry Fielding's novels" and in *Joseph Andrews,* Joseph and Parson Adams can be accepted as the quixotic figures who relentlessly practise their "benevolence," "good moral" and "natural virtue" in a hypocritical and corrupt society

("Eighteenth-Century" 3). Given his occupation and disposition, Parson Adams tackles with society with his Christian values in a selfless manner. His quixotism is delineated with optimism through his disinterested good intentions and benevolence. In other words, his disinterested goodness is starkly at odds with the manners and morality of the other characters, in that he is singled out in society for he is not keen on adapting himself to the norms of the age. Because within the codes of eighteenth-century society, pure benevolence and charity cannot play a part, Parson Adams, as a quixotic figure, swims against the stream of pretence with the values he internalises as universal and proper. Akin to the partnership of Don Quixote and Sancho Panza, Joseph Andrews and Parson Adams' quixotism is determined by the incongruity between what is practised in society and what is defined by the norms of Joseph and Parson Adams. Parson Adams' quixotically situated identities deal with the socio-ethical backdrop and concept of morals of the age. Their adventure does not give out an evident message of preserving the integrity of one's own; however the companions' attachment to their prudence and virtue under any circumstances is the chief constituent of their quixotism. By means of his characters and their adventures, Fielding juxtaposes the people of good nature and hypocrisy to highlight the general condition of the cultural and social transformation in the eighteenth century. Fielding's quixotes do not fight against society and do not impose their ideas on anyone; on the contrary, their passive resistance to the wrongs of the age and unaffected benevolence towards people without discrimination are the core of the notion of moral quixotism that Fielding formulated. Thus, in this chapter of the dissertation, the quixotic scope of Joseph Andrews and Parson Adams will be examined within the social morality, ethical limits of the society and propriety of the period in order to shed light on the reasons of this incongruity.

The second novel that will be scrutinised from the angle of British quixotism is Charlotte Lennox's *The Female Quixote* whose female quixotic protagonist is under the influence of the disadvantages of excessive romance reading. Like Don Quixote, Arabella is fond of reading French romances, which she imagines to be historically actual, and expects her life and the people around her to be as chivalric and adventurous as they are in the romances. Her perception of real life is confused with the life depicted in romances which she judges as the ideal. According to the social norms of the age, Arabella is expected to

marry her suitor, cousin Glanville, to protect her estate inherited by her deceased father. Yet, she does not accept Glanville as her future husband since he cannot live up to the expectations that she instead obtained from the romances. Her quixotism requires her to prioritise the chivalric glory of a suitor over the general codes sought in a gentleman in want of a wife. Her notions of decorum and propriety do not lie in practising the social and cultural norms of the period, yet she endeavours to set her own rules and expects everyone to abide by them. If they do not do so, she harshly criticises the supposedly crooked manners and people like a romance lady. Unlike Don Quixote, she is not delusional, but she opts to misjudge the incidents she experiences by ascribing them irrelevant meanings. Although the conflict between what reality is and how Arabella sees it creates a comic tone, what Lennox is trying to highlight in the novel is the fluid definition of reason. Going against the grain, Lennox, by rendering Arabella a female quixote, questions eighteenth-century definitions of heteronormativity, rationality, propriety and authority. Under the protection of the label of insane or out-of-sense, Lennox, through Arabella tries to challenge the mainstream socio-ethical, cultural and political affairs in an ironic manner. While the other 'normal' characters in the novel make fun of Arabella's choice of manners, fashion taste and way of speaking, Lennox invites the readers of the age to examine their own principles with a subtle criticism allowing them to interrogate the codes they are supposed to accept. Therefore, the relevant chapter aims to analyse the term female quixote in its own context by demonstrating how a female quixote becomes a social critic of the codes of her age imposed upon her.

The last work to be scrutinised under the title of quixotism and quixotic influence is Laurence Sterne's *The Life and Opinions of Tristram Shandy, Gentleman.* To begin with, the influence of Cervantes can clearly be observed in *Tristram Shandy*’s narrative method, character formations and the use of humour. In terms of the narrative methods of *Don Quixote* and *Tristram Shandy,* the reader is confronted with a self-conscious and whimsical narrator/s who is/are bringing innovations to the novel genre's linear and realistic narrative technique. They, in fact, act as impediments to the stories that they narrate. On the level of character formation, many critics comment upon the influence of Don Quixote on the characters whose eccentricity and lack of senses become the common ground in their similarities. For example, Don Quixote's incurable futile devotion to

knight-errantry can also be considered an outlet from which Toby's obsession with hobby-horsing arose. Both the characters invest their time and money in their obsessions, gaining no advantages in return. According to Felicitas Kleber, "Shandean creatures all are trapped in their realms and that those very different spheres must clash just as Don Quixote's world must clash with reality" (70) and Kleber's idea of the clash of small spheres, both in *Don Quixote* and *Tristram Shandy* disables the proper communication and articulation of thoughts that serve one of the eighteenth-century ideals of reason. Within the context of eighteenth-century culture and literature, reason and restraint are the critical points in composing a work of literature. Nonetheless, Sterne's seminal work neither follows a reasonable narrative pattern nor creates a representative figure; it rather celebrates transgressing the limits of reason, shattering restraint and the principles of the age. Basing her point on this, Motooka asserts that *Tristram Shandy* is the "epitome of sentimental quixotic tradition", for it does challenge, question and satirise the "relentless desire for rational explanation" of the period (*Age of Reasons* 30). Compared to the quixotisms employed in *The Female Quixote* and *Joseph Andrews,* quixotism of *Tristram Shandy* is not determined in opposition to eighteenth-century society that the characters live in. In fact, the novel as a structured body of narration, characters, form and context is an example of quixotism in the literature of the age attempting to go beyond the limits by drawing on the very prototype of the novel genre.

In the final analysis, this dissertation will focus on the development of quixotism as a concept and study how Henry Fielding in *Joseph Andrews*, Charlotte Lennox in *The Female Quixote*, and Laurence Sterne in *The Life and Opinions of Tristram Shandy* adopted the method within their own works. Besides the arguments on the literary formations of quixotism, socio-cultural patterns of the period will be used to contextualise the criticism that the authors highlighted.

CHAPTER I.
"A BROTHER IN THE PARISH": AMIABLE AND BENEVOLENT QUIXOTISM OF PARSON ADAMS IN *JOSEPH ANDREWS*

The debut of Cervantes and his work *Don Quixote* in seventeenth-century Britain outdid the literary acclaim of its translations. During the eighteenth century, the novel had already been transformed into a topos that the readers and the audience were aware of and, more importantly, the authors enjoyed visiting. Therefore, featuring Don Quixote and Sancho Panza as characters or appropriating some famous scenes in their works were not unusual applications for the writers of the age. As the novel's introduction to the English literature and the development of quixotism are analysed in the Introduction of this study, this chapter will mainly focus on the examination of *Joseph Andrews* by Henry Fielding as a Cervantean novel and scrutinise the significant aspects of Parson Adams and Joseph Andrews to define their British quixotic characteristics in the backdrop of the eighteenth-century morals and social structure. However, to better situate how Fielding perceived quixotism and quixotic character and for what ends he employed *Don Quixote*, his engagement with all the issues in *Don Quixote in England* will be discussed before analysing *Joseph Andrews*. In addition to that, his early approach to *Don Quixote* as a work to be appropriated in the British culture, society, and literature and the changes it has gone through will be demonstrated through the brief examination of his early play.

As it is touched upon in the Introduction, *Don Quixote in England* (1734) was revised as a ballad opera consisting of "39 brief scenes in three acts, interspersed with 15 airs" (Borgmeier 46). In the play, Don Quixote is transported into English terrain with his squire Sancho Panza and their horses for "a Search of Adventures" In that the knight reasons as: "no Place abounds more with them. I was told there was a plenteous Stock of Monsters; nor have I found one less than I expected" (III.xiv). In a typical comedy of manners comic and romantic double plot structure, Don Quixote is treated as a liminal character between the notions of serious political satire and the hilarious deeds of a mad knight. However, throughout the play, he is depicted with his most famous and often funny features alluding back to the events of *Don Quixote*. Conversely, the political diatribe of the play is also reinforced by Don Quixote, who has become a symbol of "sound judgment and ethical conduct" (Ivana, *Embattled* 30). The political discontent of

Fielding is deliberately not left to the intellect of the audience, yet from the first pages of the Dedication, Fielding emphasises his endeavour to expose the prevalent corruption in the society ("Dedication"). Initially, Don Quixote, who has been made the target of a joke for his courtly attitude and obliviousness, is laughed at by the audience for his absurdity. Later in the play, the characters' hypocrisy and corruption in their affairs appear as absolute madness when Don Quixote deplores their attitude. Thus, as the final revelatory message of the play, it is represented that the madness is not only unique to the knight, but to everyone with Thomas Loveland's words: "Ha! Ha! Ha! I don't know whether this Knight, by and by, may not prove us all to be more mad than himself" (Fielding, *Don Quixote* 70).

In keeping with the focus of the chapter, the use of Don Quixote in Fielding's play is demonstrated as a "reasonable strategy to reform the English mores" (Ivana, *Embattled* 51) with serious insights and criticism. However, from Müllenbrock' s perspective, the use of Cervantes' characters creates a precedent for Fielding's future use of *Don Quixote* in his *Joseph Andrews* (201). Often evaluated as a warm-up to the novel in question, the play features the exact imitation of Don Quixote, only who is in England and speaking English. Nevertheless, in the Preface to his play, Fielding explains the difficulty of imitating Don Quixote in a disparate manner from the scenes of the romance. Yet, he comes to a conclusion contending that "Human Nature is every where the same. And the Modes and Habits of particular Nations do no change it enough, sufficiently to distinguish a Quixote in England from a Quixote in Spain" ("Preface"). In Fielding's opinion, the nationality difference is not a significant point to distinguish his Don Quixote from that of Cervantes, so long as human nature is the same. Evidently, the playwright's literary strategy does not seem to adapt, emulate, or re-accentuate Spanish Quixote into a British one in its native background, yet what he applies in the play is locating a cut-out Spanish Quixote in a play taking place in Britain and concerning British ethical and political issues. Far less advanced than the quixotism of the characters in *Joseph Andrews*, Fielding, in fact, does not try to build new characters with different quixotic manners in the play. Depending on the anecdotal background of the play's publishing, it seems probable that Fielding, the playwright, wishes to make a profit both in finance and recognition in the period. Thus, the employment of Don Quixote in the play may be a

strategy to attract the attention of the theatre-going public to something they are acquainted with even if they have not read the novel. Concerning that, in the Introduction of the play, Fielding's dialogue between a man and the author can be considered as a re-emphasis of *Don Quixote*'s reputation in the period, which assures that the audience will understand and laugh at what they are to see on the stage. Moreover, the same dialogue, which functions as a cliff-hanger, also reveals the main idea of the play in advance.

> MAN: But don't you think a Play, with so odd a Title as yours, requires to be little explained? May they not be surpriz'd at some things?
> AUTHOR: Not at all. The Audience, I believe, are all acquainted with the Character of *Don Quixote* and *Sancho*. I have brought them over into *England,* and introduced them at an inn in the Country, where I believe no one will be surpriz'd that the knight finds several of People as mad as himself. ("Introduction")

Drawing on Spanish Quixote's disposition that blindly follows conduct and fair judgement, Fielding picks himself a very convenient tool to make his ideas on corruption and political decay of the Walpolean government heard. Although Don Quixote is oblivious to the condition of the British political atmosphere in the 1730s, his generic ideas on hypocrisy and corruption echo that of Fielding, who uses Don Quixote as "a mouthpiece of humane common sense" (Müllenbrock 200) and his political tendencies. The romantic and satiric crises of the double plot structure of comedy of manners are unravelled by Don Quixote's madness and righteousness, reminding the characters and the audience of their British common sense. Carrying the issues to a universal level, Fielding blurs the distinctions between the native and the foreign and deliberately addresses the values of good intentions and ethical conduct as the basic necessities. While his comic oddity runs the romantic plot and its intricacies, the stern man of the political rectitude side of Don Quixote directs his biting criticism to the British political status quo. Regarding the multifaceted characterisation, Stuart Tave states that Don Quixote in Fielding's play "has nothing of the endearing quality of Parson Adams, who can embody the heroic ideals of his author and be absurd at the same time, nor has he the benevolence nor the amiable enthusiasm of the Don Quixote we begin to meet after 1742" (157). With reference to his later and more sophisticated quixotic character, Tave evaluates Don Quixote in England as a prototype of a British quixotic character who will have reached his/her full development by the mid-century.

"The most literal of the literary imports" (16) as called by Wood, Don Quixote in *Don Quixote in England* does not have difficulty in acculturating himself in England due to the given message of the universality of madness. When he explains his exercise of hunting, he clearly defines his activity in a metaphoric language: ". . . [I]t is the Business of a Knight-Errant to rid the world of other Sort of Animals than Foxes" (2.5.41). Thus, taking the responsibility of securing the world from 'animals' that are feeding on corruption and hypocrisy, Fielding juxtaposes his protagonist with "materialistic Sir Loveland and avaricious innkeeper Guzzle, to pedantic lawyer Brief and bloody-minded Doctor Drench, . . . each one riding his own hobby-horse" (Wood 16) in a conflating pair of the hunter and the animal. Although he cannot get rid of them from England, he designates his heroic ideal, which is often implausible within the norms of the age it was written. As a transition character between Don Quixote and Parson Adams in *Joseph Andrews, Don Quixote in England* lays the foundation of Fielding's pattern of quixotic character. His subsequent quixotic trial will be much improved, a new character equipped with various features demonstrated in numerous plots, without any imitational method or intention.

Henry Fielding (1707-1754) was born in Somerset and received education in Eton College and Leyden University, Holland, where he penned *Don Quixote in England* at age twenty-one. He started his career in playwriting yet, later forced to quit due to Walpolean legislation. With a turn in 1741, Fielding engaged in the novel genre with his first novel, *An Apology for the Life of Mrs. Shamela Andrews*, or shortly *Shamela* (1741) as a parody of Samuel Richardson's blockbuster *Pamela* (1740). From *Shamela* until his death, he wrote five novels which are *The History of the Adventures of Joseph Andrews and his friend, Mr. Abraham Adams*, simply *Joseph Andrews* (1742), *The Life and Death of Jonathan Wild, the Great* (1743), *The History of Tom Jones, a Foundling* and *A Journey from this World to the Next* in 1749 and *Amelia* in 1751. Besides his novels, he documented the fictionalised account of eighteenth-century cross-dresser fraud Mary Hamilton in *The Female Husband or the Surprising History of Mrs. Mary alias Mr. George Hamilton* (1764) in a pamphlet format. However, the chief arguments of this chapter revolve around his second novel *Joseph Andrews*[1] as the first endeavour that re-

[1] In this chapter, Fielding's novel *Joseph Andrews* will be abbreviated as *JA*.

inscribed Cervantes' *Don Quixote* in British prose fiction without being a direct imitation of the characters and the comic quality of the novel. Drawing on specific structural and contextual elements of *Don Quixote*, Fielding carries his literary influence onto a more sophisticated and multifaceted level where his domestic ideas drawn from eighteenth-century England and the universal values of *Don Quixote* coalesced into *Joseph Andrews.*

As a heavily loaded novel, *Joseph Andrews* has been a rich source for eighteenth-century scholars for its diverse subject matters, contextual and formal composition. More than what the common literary genres of the age denote, such as satire, burlesque, parody, picaresque novel tradition, and many more, it is a unique medley of most of the strategies with the apparent influences and traces from *Don Quixote*. However, background information about the period is required to appreciate the reason and the uses of all the mentioned genres enmeshed with the Cervantean plot. Despite how much the novel's situatedness depends on the social, political, ethical, and literary *status quo ante*, Hammond and Regan make a sketchy outline of the novel as follows:

> Joseph Andrews is a 'road movie' of a novel. Setting out in search for Fanny [Goodwill, who is childhood sweetheart], Joseph finds the parson of his parish, Abraham Adams, . . . a simple, pious Christian, who has a primitive purity of belief. Once all of the major characters are on the road, the novel is concerned with the incidents that befall them and with the parade of moral types. Orchestrated through implausible coincidences, the novel does not afford the truth-to-real-experience to which so many of Richardson readers testified, but rather the kind of Providential patterning that one might find in a Shakespearean romantic comedy. (102)

In this chapter, despite the focus on quixotism, some substantial developments and innovations the novel brought to the English canon will be analysed with their association to the concept of the novel and the socio-cultural structure of the age. Being one of the first examples of the nascent genre of the novel whose theoretical background had neither been fully established nor the generic contours had been drawn, *Joseph Andrews* provided a plethora of critical subjects to be discussed in the prospective tradition of the English novel. Before discussing these subjects in their literary contexts, the compelling query of how to categorise *JA* as a novel while bearing evident traces from DQ is worth extensive consideration. The scope of this discussion will provide not only proper information about the terminology and the generic taxonomy of quixotic fiction but also lay bare the

perspectives of the scholars working on the same subject. Moreover, the extensive scrutiny of the smaller units of eighteen-century British fictional practices based on *Don Quixote* will clarify the blurred distinctions among the novels which go by the same name quixotism. The reason this distinction is discussed in this chapter rather than Introduction is either to peruse each novel individually or to compound them in the same group as a result of the argument.

Although the scope and use of quixotism in this study were thoroughly explained in the Introduction, for some certain scholars, "quixotism remains among the slipperiest and, by virtue of that, most troublesome concepts in literary studies" (Hanlon, "Toward"141). These scholars who would like to clarify the terminology of quixotism differ in their views to separate or unite the diverse concepts regarding the studies of Cervantes and/or *Don Quixote*. Beginning with J.A.G Ardila's view on the subject, he states that the term *quixotic* has been regarded as an umbrella term that encompasses anything relating to Don Quixote and *Don Quixote,* and *quixotic fiction* "has been associated with the . . . novels whose titles bear the name Quixote and which narrate the adventures of characters who resemble the Spanish Knight" ("The Influence"11). His point is to argue against those who employ quixotism or quixotic as all-inclusive terms that reduce the "actual dimensions of Cervantes' impact on English prose fiction" (11). Correspondingly Ardila, opting more detailed and selective way of evaluating the prose fiction that arose from Cervantes-*Don Quixote* influence, offers four key terms to define the narratives to refer to Cervantes' works and Don Quixote: "quixotic, Cervantean, Cervantic and Cervantine[2]" (11)[3]Rather than exemplifying and defining all the terms in length, three novels analysed in this dissertation will also be explained according to Ardila' s approach to the subject. Despite the minute details that distinguish the terms from each other, for Ardila, *Joseph Andrews* is both a Cervantean and quixotic novel. Because of the fact that *JA* was influenced by "Cervantes' novelistic techniques as employed in Don Quixote" it can be categorised as a Cervantean novel. In addition, since it "recount[ed] the adventures of a Quixote or a neurotic Quixote, "it also deemed to be a quixotic novel (14). The same

[2] Definitions and examples of the four terms can be found in Ardila's article.
[3] In his article, he also refers to the other scholars who share the same consensus with him; Ronald Paulson in *Don Quixote in England* and Brean Hammond in "Mid-Century Quixotism and The Novel," lists the aspects of Cervantic fiction.

double-coded interpretation, both quixotic and Cervantean, is also congruent terminology for Ardila' s way of compartmentalisation of Charlotte Lennox's *The Female Quixote* and Laurence Sterne's *Tristram Shandy*. Owing to the both novels' protagonists being neurotic, Ardila accepts them to be included in the two different frames of reference to *Don Quixote* and Cervantes.

The first scholar holding differing opinions from Ardila' s is Sarah F. Wood, who would instead use the term *quixotism* for a broader, more straightforward, and inclusive purpose to cover the literary works influenced by *Don Quixote*. Corroborating her approach on the basis of literary inclusiveness and the polyvalence of the term, Wood defines her use of quixotic fiction as

> intentionally simple, inclusive, and comfortable with the co-existence of other literary genres. It is not intended as a rigid generic framework to be imposed upon and measured against the texts . . . incorporate or encounter literary genres such as Menippean satire, sentimental fiction, Moorish captivities, the burlesque, the pastoral and the picaresque. (vii)

What is more, as a reference to the genres Wood listed above, the employment of the term quixotic also points to the fictional work in which "*Don Quixote* is a generative literary source" (Wood vi). Another opinion regarding the term Quixote with an exclusive and narrative-specific manner belongs to Aaron Hanlon, who "proposes and exit from the disorienting Cervantes-*Don Quixote* loop by way of a counter politics of quixotism" (Hanlon, "Towards"142). The rationale behind his counter-poetics is to investigate the novels or characters by concentrating on their "quixotic ideology", "quixotic behaviour" and the constituents of quixotism in that specific prose fiction to discern its particular quixotism. Accordingly, Hanlon states that

> eighteenth-century quixotism would distort certain contextual elements of Cervantes' *Don Quixote* as it appeared in new and differing cultural spaces, but quixotes themselves would maintain the fundamentals of the character archetype: the imaginative idealism, literary sensibility, and exceptionalist deviation from the mainstream. ("Quixotism"54)

Thus, rather than a sweeping term, quixotism, in Hanlon's approach, finds its own definition along with the narrative, cultural and ideological characteristics in each example. Of all the approaches explained, Hanlon's way of examining and defining

quixotism corresponds best to the methodology of this dissertation which aims to scrutinise the peculiar quixotisms in each novel concerning their cultural, social, and ethical structure, narrative influences, the formation of the characters and the attitude of the author.

Returning to the quixotic development of the works of Henry Fielding, it is evident that the inclusion of *Don Quixote* in his works began with minor quixotic imitations and evolved into more sophisticated uses that involved wider scopes of implementation. While *Don Quixote in England* carried an elementary approach to quixotism in an imitative manner, mid-century novels of Fielding, *Joseph Andrews,* and *Tom Jones* were the works in which the concept of quixotism took the fuller bourgeoning. Particularly, as to Ardila, Joseph Andrews was “mainly a parody and a satire acted by quixotic characters”and seven years later, Fielding levelled up his fascination by emulating the “narrative structure of *Don Quixote*” in *Tom Jones* as the superior work of his oeuvre in its technicality (Ardila, “Henry”124). Nonetheless, despite the superiority of *Tom Jones*, *Joseph Andrews* is the first novel that employs a titular quixotic character and since it is the pioneer of the method of quixotism and the mid-century novel in the Neoclassical Age, the Preface and the narrative body makes preliminary statements about myriad fundamental issues regarding the generic questions about the novel. Based on the full title, *The History of the Adventures of Joseph Andrews and his Friend, Mr. Abraham Adams, Written in Imitation of the Manner of Cervantes, Author of Don Quixote,* the issues addressed in the novel and the preface can be elicited from the selection of words and subtitles.

Beginning with the essential keywords that would deliver us to the significant aspects of the novel, Fielding's use of history as the very first word of the title requires a generic definition. However, before that, it is beneficial to refer to the time of Fielding's novel and Preface to reimagine the period that was ready to deliver the new genre. Due to the eventual development of the novel genre in the age, the term “novel”did not come automatically as a literary category. The mid-eighteenth century- after 1740- marked the developmental period for “the novel's endeavour to theorise itself as an art form, particularly “in the wake of Fielding's 1742 preface to *Joseph Andrews*” the genre bore

itself out as the "new degree of self-consciousness that separates mid-century from earlier prose fiction" (Hammond, "Mid-Century" 253). As Hammond indicates, around the 1750s, there was a goal to make the novel a serious art form that would be a separate entity from earlier prose fictions ("Mid-Century" 250). The effort that Fielding put into the theorisation of the novel began in his Preface to *JA* and continued with some theoretical chapters along with his articles in periodicals. Fielding was selective in his choice of precedent examples to draw on in that he did not ally his work with Samuel Richardson's *Pamela* or other English prose fictions, yet with Cervantes' *Don Quixote*. Although the writer explicitly states his imitation of Cervantes in the title of his novel, he does not mention how Cervantes contributed to his fiction and pseudo-theory of the novel in the Preface. Before the aspiration that Cervantes and his work provided for Fielding, how he single-handedly exercises his ideas on the new genre and how he tried to build its structural backbone are significant attempts to be called the proto-criticism of the novel genre. Besides, while the Preface sheds light on Fielding's aesthetic of fiction which he attributes to the previous classical genres, it also fulfils the literary requirements of the Neoclassical Age that prioritise classical adherence.

In an attempt to explain both individual and canonical contributions, Ardila contends that the novels of Fielding stand out in "English literature, not only for their exceptional literary quality but also because they illustrate the eighteenth-century eagerness to establish a canon of the English novel" ("Henry" 125). Therefore, beginning from the title of *JA*, Fielding uses many different terms to designate the foundational premises on which he bases his work. By officially naming his book *The History of the Adventures of Joseph Andrews…,* he raises the first question about why he has chosen the word "history." Although the word is commonly used in the titles of the novels of the age, for the twenty-first-century reader, history is not what is meant in the eighteenth century. Despite its contemporary denotation of the past events, periods, and personages, in the eighteenth century, as it was defined in *A Dictionary of the English Language* by Samuel Johnson, as a "narration of facts and events delivered with dignity" ("History"). Thus, the main objectives of the history of Joseph Andrews were to convince the readers that it was factual and that the work was not created to transgress the borders of decorum.

Fielding's choice of various genres to describe his work generically is the first innovation he aims to bring forth in English literature. His efforts to define the contours of his unprecedented work, which may be called a theoretical background of the new species of writing, are given in the Preface. No matter how rudimentary and speculative his generic explication was, Fielding, being the first critic of his own work, attempts to map out his project and sheds light on the readers who might be perplexed about the epistemology of the work they have read. Utilising this preliminary guidance, the author not only sketches out the new genre but also opens up new horizons to the canon of English literature.

In the first paragraph of the preface to *JA*, Fielding lays out straight what his novel was not and with what it should not be confused. Anticipating which possible genre the work could be likened to, he directly indicates that "the mere English reader may have a different idea of romance. . . may consequently expect a kind of entertainment, not to be found, nor which was even intended in the following pages" (Fielding, "Preface" 1). Thus, the author benefits from the contemporary outlook of romance and its conventions to go beyond its already established features by setting the boundaries between his work and romances. In other words, what he has been experimenting with in *Joseph Andrews* did not have a generic name in the eighteenth century. So his forewarning the readers regarding romances stems from his fear of being misunderstood in his aim. Due to the formal similarities between *JA* and contemporary romances, such as prose style, series of adventures, and moral aim, the novel could be considered a romance. Thus, Fielding in Preface attempts to illustrate his piece of work, which he calls "kind of writing. . . hitherto unattempted in our language" (Fielding, "Preface" 1) "not in a general context of literary or philosophic speculation" (Goldberg 196) but to a reader who is not much acquainted with other types of writings.

Delving more on the author's reaction to the dated romance genre, it is important to state that Fielding, in Preface uses the term "romance" in a pejorative sense. Pinpointing the crucial part of Fielding's fear, Goldberg asserts that "[Fielding] assumes in his opening clause that the reader will recognise the work before him entitled, 'History of… Adventures' and avowedly an imitation of *Don Quixote*, as a romance –that is, an extended prose fiction" (197). The possible misunderstanding, which was eventually

becoming a misconception, that *sees Don Quixote* as a romance also compelled Fielding to clarify himself in the preface. Moreover, in Samuel Johnson's *Dictionary,* the common usage of romance was defined as "a lie, a fiction" ("Romance"). Therefore, he did not want to defame his prose fiction with a connection to a genre that was considered dated and sham. Hence, though he did not mention the word "novel" even once, what Fielding established in the preface was the comparison between the qualities of his embryonic genre and that of the romances employed as a failing yardstick. Distinguishing these two genres from each other, Fielding tries to come up with a term to define his work's strategy, deliberately or not; he does not call it novel.

Given the earlier phases of the development of the theory of the novel, the terms "novel" and "romance" were used interchangeably until the end of the century by the general readership for their unacknowledged differences. Although "the modern distinction between the two narrative modes had been established in the second half of the seventeenth century" (Schluz 78), the critical confusion between the genres prevailed throughout the eighteenth century. Due to the generic ambiguity and the inferior position of romance in the period, none of the eighteenth-century novelists applied this term in their works, except for Tobias Smollett (Schulz 78). Referring to Schulz's previous point, in the preface of William Congreve's *Incognita: or, Love and Duty Reconcil'd* (1692), despite not being a critical text, the distinction between the genres was given previously in the seventeenth century:

> Romances are generally composed of the Constant Loves and invincible Courages of Hero's, Heroins, Kings and Queens, Mortals of the first Rank, and so forth; where lofty Language, miraculous Contingencies and impossible Performances, elevate and surprise the Reader into a giddy Delight. . . when he is forced to be very well convinced that 'tis all a lye. . . Novels are of a more familiar Nature; Come near us, and represent to us Intrigues in practice, delight us with Accidents and odd Events, but not such as are wholly unusual or unpresidented, such which not being so distant from our Belief bring also the pleasure nearer us. Romances give more of Wonder, Novels more Delight. (Congreve n.p)

From the beginning of the century and through, romance is relegated to a concept inferior to the novel because of its ancient characters, supernatural elements, and apparent falsehood. Whereas the novel, with the usual and probable events, comes nearer to the reader of the age for its alleged truth or lifelikeness. Consistent with the early century

ideas, female novelist Clara Reeve in her critical work, *The Progress of Romance,* pronounces similar approaches to romance and the novel. Even though it was written in the last years of the century, Reeve was the first writer who has embarked on such criticism to trace the development of the romance. Moreover, she involves herself with the confusion of the terms in the age and makes one of her debating characters Euphrasia call the romance a "Heroic fable" and "Epic in prose" (Reeve 13). Toward the end of the book, Reeve puts forth her opinions about the distinction between the novel and the romance through a dialogic debate.

> **Sophronia-** But how will you draw the line of distinction so as to separate them effectually to prevent the future mistakes?
> **Euphrasia-** I will attempt this distinction, I presume if it is properly done it will be followed, - If not, you are but where you were before. The Romance is an heroic fable which treats of fabulous persons and things. -The Novel is a picture of real-life and manners, and of the times in which it is written. The Romance in lofty and elevated language describes what never happened nor is likely to happen. The Novel gives a familiar relation of such things, as pass every day before our eyes, such as may happen to our friend, or to ourselves; and the perfection of it, is to represent every scene, in so easy and natural a manner, and to make them appear so probable, as to deceive us into a persuasion (at least while we are reading) that all is real until we are affected by the joys or distresses, of the persons in the story, as if they were our own. (111)

If Fielding avoids calling his work a romance and does not employ the term novel, what does he call *Joseph Andrews*? In the second paragraph of the preface, Fielding begins explaining the lineage of his work firstly basing it on a classical background. Mounting his argument on Homer's lost comic-epic, he states that epic, like drama, can be divided into tragedy and comedy. The works of Homer include both kinds; however, while the tragic epics like *Iliad* and *Odyssey* have lasted to our day, comic-epic *Magrites* is lost. Establishing the similarities between the contemporary prose-fiction and comic-epic, the author defends that an epic can also be written in prose and this prose can even be called epic for it covers the genre's chief constituents "such as fable, action, characters, sentiments, and diction" except for metre of verse. ("Preface"2). Touching upon the ongoing debate on naming the prose-fiction of the era, Fielding tries to justify his argument by stating that "no critic hath thought proper to range it any other head, or assign a particular name to itself" (2). As he goes on shifting the focus to the romances, Fielding

categorises prose epic -Fenelon's *Telemachus*[4]- and the French romances –"namely, *Clelia, Cleopatra, Astraea, Cassandra, the Grand Cyrus*" under the same format. However, comic epic in prose and comic romances mean the same thing for Fielding, thus he interprets the point as such:

> Now, a comic romance is a comic epic poem in prose; differing from comedy, as the serious epic from tragedy: its action being more extended and comprehensive; containing a much larger circle of incidents, and introducing a greater variety of characters. . . It differs from the serious romance . . . in its characters by introducing persons of inferior rank, and consequently, of inferior manners, . . . lastly in its sentiments and diction; by preserving the ludicrous instead of the sublime. ("Preface" 2)

As Fielding comes to his initial conclusion to call his novel a 'comic epic in prose,' the motivations behind this new naming are worth arguing for their value of being literary criticism. Besides the efforts of categorising his new fiction, Fielding also observes the tradition of the Neoclassical Age in his work and his relatively lengthy explanation of classics in the first paragraphs indicates his predisposition to follow the revered ancient writers like Homer and Aristotle. In agreeing perspectives, critics Judith Frank and Homer Goldberg claim that his use of classical genres, reference to the classical writers, and categorising his new fiction under these genres stem from his aim "to bestow upon his new fiction the prestige of a classical genre" (Frank 219). As palpably seen, his literary invention of comic epic can be traced back to antiquity, providing the work with a "classical legitimity" (Goldberg 198). Thus, for the critics, Fielding does this in order to tie his work to a "literary pedigree" (Goldberg 198) and "respectable lineage" (Frank 220). On the one hand, Fielding uses epic as a classical literary genre; on the other, he addresses the common use of the word epic meaning "narrative", as defined in Samuel Johnson's *Dictionary* ("Epic"). Thus, his kind of writing unattempted in English finally is constructed as a superimposition of three categories; epic and comedy and prose fiction, thus being a comic-epic in prose.

Another significant issue that Fielding lengthily discusses is the difference between burlesque and comic, as an extent of Cervantes' contribution of humour to the work. To

---

[4] *The Adventures of Telemachus, son of Ulisses* (1689), didactic prose fiction in French written by Fenelon, the Archbishop of Cambrai.

elaborate on the issue of the comic, the author makes use of a strategy that juxtaposes the comic with the burlesque to clarify his concept of the comic in *JA*. Having produced works of burlesques in his earlier years, such as *Tragedy of Tragedies* (1731) and *Shamela* (1741), at this point of his literary career, where a significant escalation in the quality of his works is observed, Fielding is aware that he does not want to risk his future opportunities. Considering this change in his work as an advantage, Frank aptly argues that Fielding's shift is “from popular -that is, theatrical- entertainment to literary representation. Such a dislocation allows us to shift the focus from the predominantly middle-class readers of the romance to the problematically non- and semiliterate spectators of early eighteenth-century burlesque theater” (218). Correspondingly, the reason why I evaluated this shift as an escalation in Fielding's career is that he veers his prospective plans to a more refined and high-cultural prose work that can be an alternative to the romance in the age.

In his comparison, he takes sides with the comic, as opposed to burlesque, using the term to define what comic is not. Notwithstanding his drifting apart from the burlesque, Fielding also admits that in *JA* he employs some burlesque imitations “in the description of the battle scenes, and some other places” (“Preface”2) chiefly for the entertainment of the reader. However, Fielding meticulously draws the distinction between the two as follows:

> Indeed, no two species of writing can differ more widely than the comic and the burlesque: for as the latter is ever the exhibition of what is monstrous and unnatural, and where our delight, if we examine it, arises from the surprising absurdity, as in appropriating the manners of the highest to the lowest, or *è converso;* so in the former, we should ever confine ourselves strictly to nature, from the just imitation of which, will flow all the pleasure we can this way convey to a sensible reader. And perhaps, there is one reason, why a comic writer should of all others be the least excused for deviating from nature, since it may not be always so easy for a serious poet to meet with the great and the admirable; but life everywhere furnishes an accurate observer with the ridiculous (2-3).

To clarify his points, it can be summarised that Fielding takes burlesque as a lower imitation of the comic in which monstrous and unnatural are invoked, whereas the comic deals with the natural and the proper. The emphasis on nature in the comic originates from the empirical observation and imitation of the phenomena in society. Thus in

imitating nature, it is hard for a comic writer to deviate from nature because he is to find ample resources of ridiculous to imitate in his observations of social and cultural nature. At this juncture, Rawson draws attention to the perception of ridiculous in the eighteenth century, which has “a more neutral or non-pejorative sense than is customary in modern usage, as arousing laughter rather than ridicule” (83). In addition, copying nature in the “novelistic endeavour” is synonymous with lifelikeness and “honest fact” (Rawson 83) that are distorted by romance and burlesque through their use of exaggeration.

Establishing a connection between painting and literature, Fielding finds the essence of caricature akin to that of burlesque for they both present monsters, with “all distortions and exaggerations” (“Preface”4). Caricature, exaggerates the physical features rendering the figure absurd, yet burlesque “deliberately distorts the picture in order to render a true image of the vice” (Hawley xiv). So, in the same manner, monstrous “is much easier to paint than describe and the ridiculous to describe than paint” (“Preface”4). Aligning himself with William Hogarth, whom he considers as a comic-painter, Fielding dwells on Hogarth's method of 'copying nature' in his works, for he thinks that the painter is producing vividly realistic and satirical paintings. Indeed, Hogarth does not resort to distortion of the characters for the comic effect of his work. By means of this example, Fielding displays how analogous his and Hogarth's approach to the concept of the comic and ridiculous, rejecting burlesque and caricature.

Apart from being an introduction to *JA*, the preface is a pretty loaded text with Fielding's ideas of literary criticism and aesthetics, thus requiring a detailed explanation to situate *JA* in its own literary period and decipher how Fielding made use of quixotism in the novel. Therefore, the last point of the preface is Fielding's formula for detecting the points that he thinks deserve criticism and satire. Establishing his arguments in ramifications of the concepts he dwelt upon, at this point, Fielding starts discussing the term ridiculous, for he previously stated that ridiculous “falls within (his) province” in *JA* (“Preface”4). Referring to the lack of definition of ridiculous, he embarks on defining ridiculous, whose only source, as he asserts, is affectation with many different manifestations. From this point, Fielding again indicates that affectation is caused by vanity or hypocrisy, forcing us to assume false ideas and characteristics to imitate the wrong people or not to be

disdained by others. Concerning this approach, eighteenth-century Scottish poet Allan Ramsay sums up Fielding's ideas by classifying this type of ridicule as “argumentative kind” and he explains that “[t]he real object of ridicule was 'false opinions'; ridicule operates by raising up fictitious characters to act in familiar occurrences in life, upon principles false and chimerical, and by representing the obvious consequences of such a proceeding, convincing the reader of the falsehood and absurdity of such principles and opinions” (Ramsay 53-54). Thus, exemplifying this kind of ridicule in *JA*, Fielding signals his condemnation of the people or the institutions that embody the manners of vanity and hypocrisy.

The inner dynamics of these two manners lead to deceit and ostentation, for falsehood instigates more falsehood. When someone is a hypocrite in his conduct, this causes him to be also a deceitful person, for he conceals his real motivations. Or, should one is affectatious, trying to look more than he actually is, ostentation is the only way he can explore his motivation. However, going back to the beginning of the formula, what have ostentation and deceit got to do with ridiculous? Fielding aptly connects the dots of his formula and expounds:

> From the discovery of this affectation arises the Ridiculous—which always strikes the reader with surprise and pleasure; and that in a higher and stronger degree when the affectation arises from hypocrisy, than when from vanity: for to discover any one to be the exact reverse of what he affects, is more surprising, and consequently more ridiculous, than to find him a little deficient in the quality he desires the reputation of. (“Preface”5).

As Fielding goes on sub-categorising the manners and their sources, he, in fact, wants to invite the reader to see his point in writing a comic epic in prose and calling it so in the very beginning. Like a scientist, Fielding dissects the genres and breeds them with different styles, avoids unwanted genres, and provides a perfect explanation of his new creation of comic-epic in prose as the ideal narrative in an environment such as eighteenth-century Britain. In the preface, he not only writes his own theory of fiction but also signals that the content of his work will lend itself to be culturally loaded with present-time references and criticism. His detailing of the form of his novel eventually transforms itself into a more culturally and ethically woven discussion. This narrowing down from form to content also highlights the issues that Fielding will be revolving

around. Hence, the quixotism of the characters and how far *Joseph Andrews* is a quixotic novel or a Cervantean novel, as the main arguments of this chapter, fall within the nexus of *Joseph Andrews* with *Don Quixote*.

Going back to the title, demonstrating the significant issues addressed in the novel, Joseph's surname Andrews and Cervantes and his work' name shed light on Fielding's integration of different novels, namely Samuel Richardson's *Pamela* and Cervantes' *Don Quixote*, into his work. The very name of the quasi-titular character of the novel, Joseph Andrews carries the same surname as Richardson's servant girl Pamela Andrews. As a matter of fact, Joseph is "esteemed to be the only Son of Gaffar and Gammer Andrews, and Brother to the illustrious Pamela, whose virtue is at present [after the mid-eighteenth century] so famous" (*JA* 7). Hence, being a hint of Pamela's existence in the novel, the surname of Joseph also denotes many different manners passed down from Pamela to her brother. These manners, chiefly the virtue, as Pamela's virtue does get rewarded for it, are also the central attributions that entail the formation of Joseph's character and his quixotism. Linking the two novels together, the subtitle of the novel "Written in Imitation of the Manner of Cervantes, Author of *Don Quixote*" leads us to the other yet essential point of the novel and the general argument.

Although Fielding's esteem and admiration for Cervantes and his *Don Quixote* were evident in his previous works, *Joseph Andrews* can be accepted as the exemplary embodiment of his admiration, which is transformed into a new narrative. In Book III, Chapter 1, in terms of his prose delivering the facts, Fielding reflects his appreciation by stating that ". . . the Achievements of the renowned *Don Quixote* [are] more worthy the Name of a History than even Mariana's" (*JA* 201). As it is palpably observed in the novel's subtitle, Fielding does not deny his use of the Spanish novel; however, his novelistic technique and subject matter show that he is not a slavish imitator. On the contrary, instead of simply echoing the novel in *JA*, Fielding uses *Don Quixote* as a buttress to support his new narrative in structure, characters and tone. Though the novelistic invention and creativity of his novel belong to Fielding, he follows the guideline of *Don Quixote* with the purpose of introducing an innovative prose fiction that distinguishes itself from its contemporaries. Due to the various approaches to novel and

their examples in the era, Müllenbrock evaluates that “only by firmly rooting” the “Cervantine influence” on the construction and contextual elements of the novel, Fielding “establish[ed] a new tradition because it was only here that he was on equal footing with the Spanish author and could therefore live up to (or rather write up to) his model” (201). When *Joseph Andrews* was published in 1742, the success of the work imported from Spain had already been recognised in England, and thus, in the same vein as Müllenbrock' s idea, Fielding considered *Don Quixote* as a convenient reference to devise his new kind of writing. Methodising his use of *Don Quixote* within his first full-fledged novel, he was called “English Cervantes” by the eighteenth-century author Francis Coventry (33). Moreover, due to the theoretical and novelistic developments he introduced to the early stages of the genre of novel, he was dubbed “the father of the English novel” by the nineteenth century writer Sir Walter Scott, for “his powers of strong and national humour, and forcible yet natural exhibition of character, unapproached, as yet, even by his successful followers” (35).

Though the latter comment might raise some dissenting voices regarding the genealogy of the English novel, the epithet of “English Cervantes” was given to him based on Cervantes and his corresponding narrative styles of the comic novel in which they proved their accomplishment. Concerning Joseph Andrew's relation with the comic, poet Anna Laetitia Barbauld comments on the subject with these words:

> *Joseph Andrews* . . . has been, and always must be, a most captivating performance to those who have a taste for genuine humour. . . [I]t possesses, in quite an equal degree, the comic spirit of the author. [Fielding] professes to have written it in the manner of Cervantes; and accordingly the style, where the author speaks, is in a kind of mock heroic (xiii).

Besides the points Barbauld emphasises in her book, the ways Fielding created and developed a new concept of *Don Quixote* both as a character and a novelistic enterprise made him “the first writer in England to make Don Quixote a noble symbol” (Tave 155).

The scope of Fielding’s imitation, inspiration and admiration of *Don Quixote* surely was not only limited to the formation of quixotic characters and the comic tone in *JA*. Since there is not a single correct answer to the matter of influence, the critics handle the subject

from different perspectives, yet most of them do indicate similar facets as the major influences. For Ardila, *JA* observes the approach of Cervantes in two ways: "the quixotic characters and many passages which Fielding drew from Don Quixote" ("Henry Fielding" 128), such as the action taking place at inns, roads, houses during an adventurous journey. Apart from the companionship of Parson Adams and Joseph Andrews modelled on Don Quixote and Sancho Panza, Müllenbrock emphasises the aspect of "the confrontation of reality and ideality", the narrative technicality of interpolated stories and metafictional comments along with the "reports of the Golden Age" (202) as the direct borrowings from Cervantes. Furthermore, Mortimer adds that *JA* and *Don Quixote* follow the same episodic narrative without the epic regularity, yet attaining the causal sequentiality that connects the actions to a plot with loose and independent adventures (73). Concentrating on the lack of climactic event that is escalated by the causal adventures, Mortimer recognises the similar shift from episodic structure to a sequential flow that carries the actions to an end in Goldberg's term "'incremental revision' involving frequent recapitulation, variation and redirection of the basic comic situation" (Mortimer 73). Lastly, Mancing, to whom most of the critics gave reference, lists the essential points that Fielding drew from Cervantes:

> Among the narrative techniques Fielding employs that are also characteristic of DQ are the 'true history' device, the intrusive narrator, the search for sources, comic character names, comic chapter titles, links from one chapter to the next, and a variety of embedded narrations. Some of the comic inn scenes with naughty romps in the sack, mistaken identities, and brawls, are directly modelled on DQ's and SP's adventures (293).

Adding more to the cluster of parallels, one might also enumerate the insertion of poems, frame narratives and the narrator's voice into chapters of different adventures. Also, as Fielding names his work 'epic poem in prose,' the parodic epic descriptions of nature, like in Book I Chapter 12 in *JA* is also reminiscent of *Don Quixote*.

Even though it is possible to detect many common points between *DQ* and *JA,* compartmentalisation of these points is a strategy to discern better how the British novelist incorporated them in his work. Categorisation of these points will help us to methodise the stages of appropriation procedure of Spanish novel into British background and character. Keeping with this idea, in his evaluation of the influence of Cervantes on

JA, Alexander Welsh begins his article by analysing the full title of the novel, too. Propounding a binary approach to *JA,* he divides the “tribute in the subtitle. . . between method, or manner and the hero” (Welsh, “Influence” 80). Putting it differently, to study the affinity between two novels, the parallelisms should be identified as structural and contextual. While the former addresses the technical, genre-related and stylistic semblances, the latter relates to the characters, their formation and attitudes. Thus, Welsh's method circles back to the variety of terms that denote the extent of *Don Quixote'*s use both in novelistic fashion and portrayal of the characters in the eighteenth-century emulations. The terms in question are Cervantean and quixotic, which respectively come to indicate the generic and characteristic qualities of the offshoot works. Thus, dividing the effects of *DQ* in *JA* into two, both Ardila and Welsh espouse the same perspective.

In the opening paragraphs of Stephen Gilman's article, he writes about the idea of “shared fictional memories” of avid readers who have been indulging in reading anything from low to high quality. Having accumulated this literary acquaintance, readers own a “treasure of shared fictional memories” that the novelists utilise as a means to reach the readers with their works. Gilman calls this communication “novel-to-novel-dialogue”, meaning that the novels have bonds among each other that make them a unit of a greater system of novels that are related to each other (27-28). Close to the idea of palimpsest, Gilman's term foregrounds the dialogue between novels as a strategy to appeal to the reader to the new literary product by using the familiarity of the former works. Correspondingly, *Joseph Andrews* is in a direct dialogue, particularly with *Don Quixote* and Richardson’s *Pamela.* So, acknowledging the popularity of Pamela in the eighteenth century, Fielding adopts Richardson's work as a springboard for his novel, which will eventually evolve into a more Cervantine narrative.

Gilman's term “novel-to-novel-dialogue” does not necessarily meet on a ground of admiration for the other works; at times, it enables the new works to establish a bond through irritant or disapproving reception. Due to the fact that Henry Fielding “adored *Don Quixote* and detested *Pamela,*” (Gilman 28), his novel led to an amalgamation of three novels within a “creative dialogue” (Gilman 29). Fielding's dislike for *Pamela* can

be predicated upon various reasons in that he transforms his despise into a stimulant force to accommodate her in his works in a subversive and satirical manner. Pamela, for Fielding, is a hypocrite and a master plotter who deploys “the resources of the feminine role . . . to entrap a rich booby [*sic*] into marriage, although her purity [does] not go beyond the public pretence” (Watt, *Rise* 168). Even the subtitle *Virtue Rewarded* raises some question marks over the issue of Pamela's doubtful morality, making Fielding question whether the virtue is rewarded or marriage is ensured by feigned virtue.

Not only does Fielding chastise Pamela's hypocrisy in the first chapters of his novel, but he also sets a moral example with the characters in *JA* by means of his own ethical standpoints as a foil. From a broad outlook, strict moral standards and exemplary virtue constitute the core issues of Richardson's works which can be related to his representation of Puritan thinking. Regardless of any religious context, British and American scholars and readers used the word 'puritan' as a “catchphrase for everything that is unyielding, judgemental and cruel about Richardson's morality” (Michie 179). Owing to the feeling of duty and conscience, Richardson's protagonists are occasionally at war with their will and strictly comply with the puritan lifestyle's collective values, illustrating the epitomes of integrity and propriety. Aware of this fact, Fielding builds his parody of *Pamela* based on a pretence in which the character's manners are covered up in the disguise of an extended sexual and psychological victimisation. This blatant double standard the novel harbours becomes a convenient subject for Fielding not only to parody but to create an alternative to the well-liked novel of the age. Thus, the antithetical stances of Fielding and Richardson in the art of the novel and ethical questions give rise to the argument of their competence.

The everlasting literary rivalry between Richardson and Fielding was also a much-used material for the literary authorities or the public figures of the eighteenth century. Their capacity to act as a moral compass for society and their novelistic finesse were criteria for their literary success. As a seminal biography of Johnson and a documentary of his times, in *The Life of Samuel Johnson*, Boswell gives comparative accounts of Johnson's and his opinions about Richardson and Fielding candidly. Concentrating on the moral degree of their works and their artistry, he explains as such:

> It has always appeared to me that he [Fielding] estimated the composition of Richardson to highly, and that he had an unreasonable prejudice against Fielding. In comparing those two writers, he used this expression; "that there was a great difference between them, as between a man who knew how a watch was made, and a man who could tell the hour by looking on the dial plate." This was a short and figurative state of his distinction between drawing characters of nature and characters only of manners. But I cannot help being of opinion, that the neat watches of Fielding are as well constructed as the large clocks of Richardson, and that his dial-plates are brighter-Fielding's characters, though they do not expand themselves so widely in dissertation, are as just pictures of human nature, and I will venture to say, have more striking features, and nicer touches of the pencil; and though Johnson used to quote with approbation a saying of Richardson's, "that the virtues of Fielding's heroes were the vices of a truly good man," I will venture to add, that the moral tendency of Fielding's writings, though it does not encourage a strained and rarely possible virtue, is ever favourable to honour and honesty, and cherishes the benevolent and generous affections. He who is as good as Fielding would make him, is an amiable member of society, and may be led on by more regulated instructors, to a higher state of ethical perfection. (245)

Apart from his attitude towards Pamela's characterisation, Fielding's ideas about the art of the novel, contradict with what Richardson experimented in his novel. On the matter, Battestin asserts that in *JA,* Fielding does not solely mock, "but rather establish a sorry alternative, . . . a kind of foil to the philosophic and esthetic intuitions that inform his [Richardson's] own book from the first sentence to the last. What he offered in return was his own and, for its time, a highly sophisticated view of the art of fiction" (10). Castigating *Pamela* with his parody, Fielding also demonstrates his correct alternatives to his rival on various points. Firstly, Fielding denounces the approach to the concept of virtue in *Pamela*. As argued by Mortimer, Pamela's moral integrity operates like a synecdoche of Britain's national virtues representing the true British spirit compared to the rival European nations. However, this "parochial arrogance" combined with "peculiar middle-class blend of jingoism and self-righteousness" in Richardson's works is disapproved by Fielding (70). This censure of Fielding emanates from his being informed about the fact that the background of British novel tradition cannot be based on solely national grounds, yet should also be incorporated with "humanist, aristocratic and European cultural" elements (70).

Secondly, of all Richardson's works, especially *Pamela'*s setting is generally limited to Mr B's residences and gives an impression of a passive and immobile series of events

focusing on dialogue rather than action. Echoing the same impressionistic feeling, Samuel Taylor Coleridge also describes Richardson's novels as “close, hot, day-dreamy” contrasted with “cheerful, sunshiny, breezy spirit” (n.p). Claustrophobic as they seem, Pamela's adventures occur indoors and “centripetal and static” structure of the novel imprisons the innocent protagonist into an “intimate circle dominated by a centrally authoritative persona” (Hammond, “Mid-Century” 261) like Mr. B. Taking an opposite stance against Richardson's isolated world of fiction, from the Chapter 11 on, Fielding sends Joseph on a journey full of adventures. Due to his being on the road and outdoors, Joseph's experiences expand to a broader degree where he encounters a series of conflicts bringing dynamism to the narrative. From another perspective, the dynamism of being on a journey is a significant nexus that brings *JA* and *Don Quixote* together. Even though neither of the two is a picaresque novel, *JA* and *DQ* follow a picaresque structure comprising sequences of adventures faced during a long journey.

What is more, the change Fielding implemented after Chapter 11, which is Joseph's setting off, also answers the compelling question: “How was it possible to engage in simultaneous dialogue with two such disparate novelists as Cervantes and Richardson?” (Gilman 30). This question takes the argument back to the term “novel-to-novel-dialogue”, which Fielding tries to combine these two in a single novel rather amateurishly. Although his novel begins with the comic treatment of *Pamela,* at one point, the narrative reaches a novelistic impasse that could render the whole work another parody of *Pamela*, if the strategy is not changed. Moreover, rather than combining two novels in the same manner and the same story -which Gilman sees impossible- the author sends Joseph off on a journey to commence the parts where he plans to write in the manner of Cervantes. Nonetheless, the chief issue contributing to the Cervantine manner of *JA* is why and how *Pamela* is undertaken as a parody, in the same strategy of repudiation of romance in *DQ*.

From the outset of Book I Chapter 1, Fielding acquaints the reader with two popular works of the time; Richardson's *Pamela* (1740) and Colley Cibber’s *An Apology for the Life of Mr. Colley Cibber* (1740), for their representation “an admirable Pattern of the amiable in either Sex” (*JA* 6). In an ironic tone, Fielding explains that both Pamela and

Mr. Cibber are represented as paragons of their sexes in virtue, respectively. His ironic tone for Colley Cibber's work looks backwards to his own personal contempt for Cibber's being an apparatus of the Walpoelan government on and off stage. Fielding's sarcastic attitude that sees Cibber as a 'great man' is also reflected in his criticism of *An Apology,* which he asserts is written by a self-engrossed man who, to some people, "lived such a Life only in order to write it" (*JA* 6). Moreover, Cibber's representation of himself in his autobiography is apparently written in partiality in, which leads to affectation and vanity, which are the central manner that Fielding criticises in *JA*. Writing himself like a person he wants to look like, Cibber falls into the depths of pretence. Sharing the common denominator of being the ideal with Mr. Cibber, Pamela carries the same value in hypocrisy "declaring virtue while acting out a scenario of subterfuge, feigned fainting spells, and seduction for monetary gain" in the novel (Paulson, *Life* 139). Hence, what Fielding sees in these novels is quite akin to Cervantes' approach to the romances that Alonso Quijano reads until he loses his mind. On the same level as romances, *An Apology* and *Pamela* create a fake world in which they give out the message that morally-upright figures thrive, although the characters that exemplify this thesis do not, in fact, follow the rules of morality. Elaborating on the matter, although the authors map out a fictional world where the protagonists are rewarded, they actually structure those worlds to enable their characters' victory. Thus, deviating from the social/ethical truth of the age, they succumb to the untruth of vanity, hypocrisy and affectation in their representation of the characters and their stories.

Apart from the sham reality *Pamela* and *Colley Cibber* created, these novels act like the romances of the previous centuries in terms of their popularity and reading rate. However, as Paulson contends, "*Joseph Andrews* . . . treat the 'romances' of *Pamela* and Cibber's *Apology* not as the reading of an isolated Quixote but as a pernicious ideal to which most people aspire" (*Life* 151). In other words, despite their differences, three works in question are categorised under the same title due to their appeal to the readers of the respective periods. What makes Fielding's manner Cervantean in treating *Pamela* and *An Apology* is that he finds their affectation ridiculous and parodies them, specifically *Pamela*, in the first eleven chapters, just like Cervantes has found the ridiculous in *Don Quixote's* imitation of chivalric romances. Thus, using the comic tone for the parody of

Pamela, Fielding also takes up a burlesque manner acknowledging the fact that hypocrite Pamela behaves as if she had the impeccable moral integrity to be rewarded. Nevertheless, what Fielding serves, beginning from the first chapter of the novel, is a serious representation of life that directs the reader to a moral debate in a comic manner of parody, burlesque/mock-epic and Cervantean.

Chapter 2, where Joseph Andrews is introduced to the reader, begins with a short lineage of Joseph where the comic tone is ensured through mock-epic diction. Joseph, having a lower-class background, is employed at the Booby estate as a bird keeper and this task is defined with splendour: "His Office was to perform the Part the Antients assigned to the God Priapus, which Deity the Moderns call by the Name of *Jack-o'Lent*" (*JA* 8). With a subversive comparison, Joseph is juxtaposed with the minor god Priapus, the scarer of thieves and birds in his drudgery. Having such a sweet voice, he cannot perform his task of bird scaring and gets promoted to attend Lady Booby as her foot-boy for his good character. Another point that ties two novels together is family that the siblings are both work for. The surname Booby stands for Richardson's Mr. B in *Pamela*, the nephew of Sir Thomas Booby, the master of the Booby estate. Owing to the comic style, the surname of Mr. B is disclosed as Booby, utterly different from what the twenty-first century might think, meaning "a dull, heavy, stupid fellow" ("Booby"). In this comical strategy that he interweaves the beginning of his novel with the parody of *Pamela*, Fielding also formulates the character of Joseph. Before his journey, he exposes him to some Richardsonian type of adventures that are centripetal yet vital to test his chastity and honour at the estate.

Joseph's actual ordeal starts after heading to London with Lady Booby. During their morning stroll, Lady signals her admiration to Joseph by some small so-called inadvertent advances. However, after the death of Mr. Booby, her advances intensify and she tries to tempt Joseph into her bed 'accidentally', showing her white neck and insinuating her admiration for him. Warding off the first blow from Lady Booby, Joseph attests to his virtue and responsibility by referring to "his endeavour to be a dutiful Servant both to [her] and [his] Master" (*JA* 18). Having heard her newly deceased husband, she exclaims in a high diction, which is not her usual style: "Why didst thou mention the Name of that

dear Man, unless to torment me, to bring his precious Memory to my mind? (and then she burst into a fit of tears.) Get thee from my Sight! I shall never endure thee more" (*JA* 18). The diction of Lady Booby's exclamation is not her usual way of speaking however, her shift can be related to the affectation she assumes that she is deeply inflicted with the loss. Although the reader knows what Lady's real feelings are even, she utilises this feigned eloquent speech to put herself and her manners in a superior position against Joseph. Noticing Joseph's refusal of her, Lady strategically exalts her way of speaking to make Joseph feel guilty regarding the matter and she behaves like a chaste woman who is actually still grieving for Sir Thomas Booby.

An eighteenth-century reader familiar with Pamela knows that the experiences of Andrews sister and brother are congruent, yet their reactions to suggestions of her master and his mistress are totally different. Finding himself in a position similar to his sister, Joseph, in his first letter to Pamela explains the adversity he has faced. While Joseph rejects all the advances from Lady Booby and Mrs. Slipslop, Pamela devises a plan that would enable her to have her cake and eat it, too. That is, while she marries Mr. B and climbs the social ladder with her plan, she can seem like a chaste woman. Correspondingly, Fielding indirectly equates Pamela and Lady Booby for their insincere and calculating manners to achieve their ends. Hiding their real intentions under the guise or the protection of pretended chastity, both Pamela and Lady Booby are in want of different benefits, which is not love. Nonetheless, the comic style of JA utilises mock epic to emphasise the artificiality of Lady Booby's feelings towards Joseph as if she was in love. The narrator describes the scene where Lady oscillates between her ideas and in the meantime "the little God Cupid, fearing he had not yet done the Lady's Business, took a fresh Arrow with the sharpest Point out of his Quiver, and shot it directly into her Heart: in other and plainer Language, the Lady's Passion got the better of her Reason" (JA 25). Paulson expounds on the passage that it "sets her lust in perspective abut also demonstrates her delusion, revealing an unhappy, misguided woman who rationalises her petty affair into a great, theatrical Didoesque love" (Life 147). Supporting Paulson, the dissolving self-control of Lady Booby is mocked by the high-flown style again and the false exaltation of her pretended feelings makes them look funnier than they really are.

Because Cupid's interference with her vile affairs creates an absurd opposition, but in the end, not her love but carnal desires get hold of her reason.

Before her dismissal from her job at the Booby estate, Joseph is again importuned by Lady Booby to change his mind and constant attitude toward her. As a result, Joseph rejects and discourages her lest he ruins his own man virtues. Losing her temper, Lady Booby gets into a verbal fight with Joseph:

> Did ever mortal hear of a man's virtue? Did ever the greatest or the gravest Men pretend to any of this Kind! Will magistrates who punish Lewdness, or Parsons who preach against it, make any scruple of committing it? And can a Boy, a Stripling, have the Confidence to talk of his Virtue? Madam," says Joseph, "that boy is the brother of Pamela, and would be ashamed that the chastity of his family, which is preserved in her, should be stained in him. If there are such men as your ladyship mentions, I am sorry for it; and I wish they had an opportunity of reading over those letters which my father hath sent me of my sister Pamela's (JA 30).

Reinforcing the moral codes in the novel with Joseph, Fielding emphasises the decadence of the society and points to the similar situation that Pamela is exposed to. As Lady puts it, virtue, connoting chastity, is considered a female quality in the age. Due to its gendered nature, when virtue is attributed to a male character, it creates absurdity. Because of the categorisation of the male characters as sexually active figures, sexual escapades do not bring any infamy to their honour; just the opposite, it can be considered a sign of courage and virility. Correspondingly, intended absurdity arises not from Joseph's rejection of Lady Booby but from the reason for his rejection. His consistency towards the repeated temptations makes Joseph the epitome of chastity in the novel. Furthermore, Weinbrot reinforces the idea that "male chastity is desirable, because, in part, it helps to oppose the values of the novel's healthy comic 'world' to those of the corrupt real 'world' as represented by Cibber and Lady Booby" (15). The values of the healthy comic world and its characters create a comical effect through the incongruence between reality and appearance. Depending on the readers' pre-knowledge about Pamela, Joseph's defence of his virtue with reference to his sister is indeed one of these examples that creates the absurd dramatic irony in the novel. Though the attitude of Joseph excites laughter, "never the moral castigation and contempt implicit in Fielding's definition of the Ridiculous" (Battestin 103), which points to the deviation from morality and the good. That is, the

intensity of Joseph’s strict adherence to his virtue can create an absurd effect, yet Fielding never makes his characters fall prey to immorality as long as he utilises them as a mouthpiece of his ideas on integrity. Even naivety is a much more valuable quality than hypocrisy; thus, Fielding prefers his characters to be laughed at rather than despised.

The pivotal moment that finalises the parody of *Pamela* and reiterates the characteristics of Joseph is the second letter he writes to his sister about the adversities he has encountered. His letter focuses on crucial points of virtue, chastity and temptation which are also particular concerns to Pamela. Going through the same phases, Pamela and Joseph's experiences do differ from each other. However, Joseph is not aware that his sister is behaving in a calculating way to secure her future and still looks up to her as a paragon of virtue to guide his way through the vices of the world along with the pieces of advice of Parson Adams. In the letter, Joseph explains his situation as follows:

> Mr. *Adams* hath often told me, that Chastity is as great a Virtue in a Man as in a Woman. . . Indeed, it is owing entirely to his excellent Sermons and Advice, together with your Letters, that I have been able to resist a Temptation, which, he says, no Man complies with, but he repents in this World, or is damned for it in the next; . . . What fine things are good Advice and good Examples! . . . I don't doubt, dear sister, but you will have grace to preserve your Virtue against all Trials; and I beg you earnestly to pray I may be enabled to preserve mine; for truly it is very severely attacked by more than one; but I hope I shall copy your example, and that of *Joseph* my Name’s-sake; and maintain my Virtue against all Temptations. (*JA* 36-37)

Deriving good advice from Parson Adams and a good example from Pamela, Joseph behaves like a warrior who has been armed and ready to fight against temptations. Moreover, he likens himself to the Biblical figure Joseph, who is famous for protecting his virtue against Potiphar’s wife, Zuleikha. This stark contrast between the idea of Pamela in Fielding's mind and the idea of Pamela in Joseph's gives the comical effect and all the good attributions of Pamela are nullified due to her manners that prioritise personal gain. Instead, Joseph's sincerity in his feeling and his quixotic effort to be true emphasise his naivety and purity, causing his misfortunes. As a result, the contrasts between Pamela and Joseph's perspectives on “worldly wisdom” (Paulson, *Life* 152) are also manifested far differently. Paulson indicates that “when Joseph maintains his virtue against Lady Booby's advances he is discharged”, yet when Pamela keeps the middle way of neither protecting her virtue nor yielding to the temptations “receives her master’s hand in

marriage" (*Life* 152). And even after Joseph leaves the Booby estate, his virtue and truth are rewarded by abuse, maltreatment, imprisonments and blows during his journey.

Once Joseph sets off from London, he heads toward Lady Booby's country seat to see his beloved Fanny. Apart from Pamela, Fanny is another reason for Joseph's virtue and constancy, for they loved each other for a long time and he by no means wishes to betray her. For some critics, Joseph's staunch adherence to his love and chastity, refusing temptations, can be considered a quixotic quality similar to Don Quixote's love for Dulcinea del Toboso. Despite there being a consensus among the critics that the exemplar quixotic character in *JA* is Parson Adams, some scholars hold certain opinions about some quixotic qualities of Joseph. Since the first eleven chapters are directly related to Joseph disclosing his characteristics, they also function as critical points of his partial quixotism. However, while for some scholars, Joseph and Parson are both quixotes, some maintain that Joseph acts like Sancho to Parson Adams. Although there is not a single correct answer to this argument, Penner claims that "Joseph is not an imitation of either a Don Quixote or a Sancho Panza; he is undoubtedly a compound of numerous personalities both fictional and real" (509). Therefore, while it is possible to relate some of his characteristics or attitude to Sancho's, some of his inclinations show similarities with Don Quixote. Penner also suggests that Joseph plays the role of Sancho to the quixotic Adams and this idea is supported by both Ronald Paulson (*Don Quixote* 149) and Sheridan Baker (416) in terms of Joseph's worldlier disposition compared to Parson Adams' bemusement and streetwise ignorance.

Initially, Joseph's affinity to Sancho can be detected from his readings of religious literature, e.g. *the Bible, The Whole Duty of Man, Thomas a Kempis* and his knowledge of the New Testament as tested by Parson Adams. Because Sancho often presents Christian morality in his remarks, he believes in God's greatness and self-avowedly expresses that he is "an old Christian" (*DQ*, Part I, Chapter XXI 161). Being a follower of religious doctrines with the piety of a country simpleton, Sancho, unlike Don Quixote, does not lead his life under the control of chivalric principles. In the similar vein, Joseph also accepts the superiority of the Scriptures and his likening himself to the Biblical character of Joseph is another instance presenting his Christian morality. As Battestin argues, the names of Abraham Adams and Joseph Andrews are quite deliberately selected

by Fielding to crystallise the personalities of the characters about the Christian paragons of virtue (32). Besides religious adherence, Joseph and Sancho sincerely admire and respect their companions for their knowledge. Parson Adams, as his occupation also requires, is revered for his sound bits of advice in his parish for his goodness of heart and many people "consult him on every Occasion, and very seldom act contrary to his Opinion" (*JA* 40), including Joseph and Fanny who wait for their prospective marriage upon Parson's advice. Despite acknowledging "superiority of Adams' literary knowledge," (Penner 509) Joseph acts as auxiliary support to the Parson, particularly when he lacks the knowledge about the ways of the world that Joseph has. With the inclusion of Fanny, the three companions on their adventurous journey stand for each other and "each in his own way possess a hear of honest simplicity" (Gilman 34) that assures their mutual loyal devotion till the end of the novel. In fact, the adventures that they are experiencing together become the main element that binds the quixotic companions together. Being on the road redefines the previous relationship between Sancho and Don or Joseph and Parson Adams in that the shared adversities and joys constitute a new connection between two parties that depends on brotherly love. However, throughout the novel, Sancho nags his master about being the governor of an insula, and this insistence of Sancho might mislead the reader into thinking that it is why he is serving Don. As a reference to Sancho's esteem and loyalty to his master, in Part II Chapter XXXIII Duchess asks Sancho why he follows and serves a dimwit, a madman like Don Quixote, Sancho answers:

> If I were a clever man, I would have left my master days ago. But this is my fate and this is my misfortune; I cant help it; I have to follow him: we're from the same village, I've eaten his bread, I love him dearly, he's a grateful man, he gave me his donkeys, and more than anything else, I'm faithful; so it's impossible for anything to separate except the man with the pick and shovel[5] (*DQ* 678)

Notwithstanding the loyalty, Sancho and Don are in a hierarchical relationship that the former follows and obeys the latter's rules while he accepts Don as his master from the beginning of their journey. Whereas in *JA*, though Parson Adams is in a higher position due to his religious identity, the journey he embarks on with Joseph equalises the hierarchical structure between them and enables Joseph to "refer to Adams as his friend"

[5] An allusion to death

(Penner 510). Furthermore, Fielding's quixotic companions start on their journey with different objectives; while Adams intends to sell his sermon manuscripts in pursuit of love, Joseph wants to meet his beloved Fanny in the country. Not the common aim, but the developing sense of camaraderie between two men makes them grow closer under any circumstances. When they encounter a violent attack from a pack of dogs, Joseph tries very hard to defence Parson Adams who was caught off-guard in his sleep. Given his devotion to the Parson, Joseph leaps to ward off the dogs by attacking them with a cudgel. Having succeeded in securing his friend, the owner of the dogs inquires about the manner of Joseph assaulted his dogs. With intrepidity, Joseph reacts that "they[dogs] had first fallen on his Friend; and if they had belonged to the greatest Man in the Kingdom, he would have treated them in the same way; for whilst his Veins contained a single Droop of Blood, he would not stand idle by, and see that Gentleman *(pointing to Adams)* abused either by Man or Beast. . ." (*JA* 259). Thus, like Sancho, Joseph illustrates that his commitment to Parson Adams is beyond the hierarchical respect and the companionship between means of continuous support and defence through thick and thin.

Another approach to Joseph's characterisation claims his being a quixote or the second quixotic character of the novel. Although the exemplifications of the claim point to some common definitive qualities he shares with the Spanish knight, Joseph is not generally accepted as an epitomic portrayal of a British quixote. Nevertheless, Fielding's employment of the quixotic method or attributes in creating his characters also carries importance to demonstrate his motivation on the subject. As dwelt upon above, Joseph's obsession, or as one might also call it, hobbyhorse, is chastity. Nevertheless, Fielding does not foster Joseph's aberrance on sexual constancy in the later chapters of the novel to not develop a monomania like Don Quixote. Compared to Don, Joseph is a completely sane character with some strong tendencies and because of this, Ardila expresses that he cannot be regarded as a proper quixote ("Henry Fielding 130). On the other hand, his staunch idealism for Pamela's obsolete values clashes with the reality of the time. His evading Lady Booby's assaults with a virtuous composure seem awkward and this very subversion of values is the point Fielding's criticism feeds on. The mechanics of Fielding's criticism of society and hypocritical Richardsonian values lie in the problematisation of the norms of propriety. In other words, although the readers may be aware that Joseph's attitude to virtue does not contradict the moral code of the period, the way he exaggerates

his virtues and acts them out renders the whole situation ridiculous. Much like the absurdity of Don Quixote's adoption of the chivalric norms in daily life, Joseph's strict chastity creates a similar comical effect. Because he is a man who prefers complying with feminine etiquette (Ardila, “Henry Fielding” 129) and this contrast lays bare how incompatible society's masculine sexual expectations with that of Joseph's. Therefore, the correlation between Don Quixote and Joseph can be rested on the outmoded ideas they cling to that make them behave bizarrely within the norms of society.

It is evident that any facet of Joseph's quixotism is related to his chastity. Being the most ridiculous and humour-mongering side of the young man, chastity, as Paulson indicates, is bestowed upon him as an obsession, as is charity to Parson Adams (*Satire* 120). Based on this premise, both Joseph's and Don Quixote's devotion to integrity and sexual abstinence, in fact, come from written sources. For the love of Dulcinea del Toboso, Don Quixote meticulously exercises the chivalric requirements he read in the romances. He reads and learns the entrenched rules of how a knight should act and applies them to his own life, even inventing a non-existent beloved with an appropriate name. Besides, the chivalric set-up he lives within is derived from the romances that also cause his monomania. Taking every single detail of the knights in the romances and equipping himself with their attributes, old hidalgo methodises his life through the precedents in these outworn written texts. Within this context, Don Quixote's reaction toward two seductresses can be illustrated as a critical example to his servile adherence to the rules of chastity in chivalric romances. In Part I and Part II, Don Quixote is salaciously assaulted by two different women, the servant girl Maritornes at one of the inns and the young girl named Altisidora working in the service of Duke and Duchess, who host Don Quixote and Sancho at their castle. Although he initially shows some signs of pleasure getting closer with Maritornes in bed (who mistakenly sneaks into Don Quixote's bed in lieu of the muledriver' s) the old knight apologetically and verbosely explains why he cannot yield to the temptation.

> Would that I were able, O beauteous and exalted lady, to repay the great boon thou hast granted me with the sight of thy sublime beauty, but . . . even if I, with al my heart, desired to satisfy thine own desires, I could not. Futher, added to this impossibility is another even greater, which is the promise of faithfulness that I have sworn to the incomparable Dulcinea of Toboso, the sole mistress of my most hidden thoughts; if this great obstacle did not loom between us, I would not be so foolish a

> knight as to turn away from so gladsome an opportunity as this that thy great kindness affords me (*DQ* 114)

Parallel to Don Quixote's manner, it is also a fact that Joseph's obsession stems from Pamela's letters, the written documents in which she pours her heart out and expresses her take on the question of virtue. Thus, Joseph blindly follows Pamela's seemingly ideal route to the perfect virtue without questioning the accuracy of the information in these letters. Another example illustrating his obsession and akin to his experience with Lady Booby is when Joseph is sexually attacked by the maid Betty at the inn of Mr. Towwouse. Despite being a good-natured girl who is but "composed of warm Ingredients" (*JA* 81), Betty develops a liking for Joseph and cannot resist the urges of her passion and tries to entice him with compliments and embraces. Joseph, governed by Pamela's exemplar, shuts her out and locks the door. Immediately after the scene, the narrator makes the following comment: "How ought man to rejoice that his chastity is always in his own power; that, if he hath sufficient strength of mind, he hath always a competent strength of body to defend himself, and cannot, like a poor weak woman, be ravished against his will!" (*JA* 83). Once again, very similar in style, Don Quixote's soliloquy and the praise of male virtue re-emphasise the lovers' obsession with loyalty. Further, the use of grandiose mock-epic style for such personal and insignificant issue heightens the ridiculous effect that is borne out of the contextual and structural contrast. Conversely, the distinction between the advances toward Joseph and Don Quixote is that the former charms women with his handsomeness while the latter generally falls victim to either a mistake or a prank of these women. No matter how different the reasons for their encounters are, both Joseph and Don firmly reject these seductions owing to their beloveds, Fanny and Dulcinea. What is more, the rules they derive from letters and romances are also important factors defining their approach in the face of temptations.

Starting from this point of view, Joseph's slavish adoption of Pamela's views causes him to behave insincerely toward his own agency and this very attitude can be evaluated as an instance of affectation. In this context, as Fielding indicates in the Preface, affectation is one of the reasons eliciting ridiculous hence according to Fielding's sense of judgement, being a ridiculous figure, Joseph deserves to be scoffed at. As the writer parodies *Pamela,* Joseph achieves the desired effect through his ridiculous attitude. When considered, Joseph's ridiculous manner can be observed when he acts obsessively chaste, in other

words, when he is behaving like a quixote. Consequently, in parodying *Pamela,* Fielding intentionally utilises quixotism as a method to make Joseph into a quixote in order to criticise Samuel Richardson, his novel and the crooked values it bears. Thus, it would not be wrong to state that in *JA*, Fielding does not intend to create a proper British Quixote out of Joseph, yet he implements quixotism as a strategy for his literary purposes. And if ever there is a way to describe Joseph as a quixote, he could be more fittingly called a quixotic lover.

In hindsight, at first, Fielding might have detected some quixotic manners in Pamela, too. Since being the precedent figure setting example to Joseph, Pamela, with her orthodox approach to chastity, displays quixotism of her own. However, her use of obsessive chastity does serve the set of strategies she determined to enable her upward social mobility. In this respect, Pamela only superficially affects his brother through the accounts and advice she penned in her letters. Pamela's devotion to her virtue does not last long enough to show the consequences of her quixotic manner in the contextual background. So, from the first instance of Pamela's yielding to Mr. B, it is possible to observe the failing quixotism in her manners and values. In return, Fielding, by abusing her foible, fabricates a whole new story about Pamela, which will chastise the novel and serve his own literary creation. Employing Pamela's quixotism in the character of Joseph, the author aims to show how Joseph embraces his vital values, thus resulting in his consequent exposition to maltreatment and dangers on the way. In this context, quixotism in question ostracises the characters from the rest who are collaborating with the extant status quo of the eighteenth century. Creating morally and socially dissident figures who are earnest in their values and judgements in eighteenth-century Britain, Fielding chastises the values endorsed both in the society and in its representation in *Pamela*. Significantly, through the use of quixotism as a means of criticism, Fielding achieves another facet of quixotism which differs from its prominent use of characteristic appropriation. Thus, as the first but not the full-fledged trial of quixotic character, Joseph sheds his quixotism throughout the novel, since Parson Adams takes it over as the major quixotic character.

Despite the novel's titular character, from the perspective of quixotism, Parson Adams is predominantly considered and studied as the epitomic quixotic character in *Joseph*

Andrews. For most of critics and scholars, the overall portrayal of Abraham Adams is profoundly congruent with the features of Don Quixote. It is a palpable fact that Don Quixote and Parson Adams share substantial similarities in personal and physical qualities. Without being coincidental, this resemblance directs us to the expression of "the manner of Cervantes" Fielding used in the title of the novel. Therefore, in the character formation of Parson Adams, Fielding imitates the personal qualities and to some extent, the physical appearance of Don Quixote, however, not the identity. This imitative strategy of Fielding is the watershed that distinguishes his practical use of his admiration in Don Quixote in *Don Quixote in England* from Parson Adams. In this attempt, Parson Adams can be counted as an improved way of imitation that does not easily evince his resemblance to Don Quixote. In order to discern the similarity and to be better acquainted with the Parson, the informed readership of *Don Quixote* is required. Rather than having Don Quixote speak in English and engage in British politics and figures, Fielding acculturates the Spanish hero into a native British clergyman and sets him apart from the direct image of Cervantes' influence. Meals Haas explains that the individualisation of Adams indicates Fielding's use of Don Quixote as "a stimulus to his own creative process" and his breaking free from uninspired copying (2). Consequently- John Skinner calls Parson Adams "the most striking metamorphosis of Don Quixote in English literature" (53). For Homes Dudden he is "a thoroughly English incarnation or embodiment of the basic idea of Cervantic Quixotism" (qtd. in Ivana, *Embattled* 87) and based on his quixotic disposition, Paulson postulates that Parson Adams "is the first great comic hero of the English novel" (*Satire* 120). That being said, it will not be wrong to state that Parson Adams also becomes the first successful quixotic character ever experimented with in British literature.

As Parson Abraham Adams is the key quixotic figure that most scholars have analysed and come up with various approaches regarding his bonds with Don Quixote, the plethora of critical ideas and ways in which they interpret the Parson constitute a loaded bulk of information to which attention should be given. Thus, starting with the elementary features that do not necessarily contribute to Adams' quixotism, evaluation of the physical similarities between the two characters is meaningful to observe whether the look of Don Quixote influenced Fielding in delineating his character. On the very first page of *Don Quixote,* Cervantes describes Alonso as being "approximately fifty years old" with a

weathered complexion and a “gaunt face,” a “scawny” man who loves waking up early and hunting (*DQ* 19). After losing his mind due to over-reading books of chivalry, Don Quixote equips himself with an old armour of his great-grandfather's and a sallet he made do to look like a knight. His horse Rocinante, in a similar unfitting fashion for chivalry, is a skinny old nag whose “hooves had more cracks than his master's pate” (*DQ* 22). Details of Cervantes’ description of Don Quixote are formulated in such a manner that makes the hero look like a rickety makeshift knight who is at odds with his knightly appearance. Although the resemblance between the characters seems weak at first glance, it is possible to notice some common points behind the rationales of the writers who illustrated them.

In *Joseph Andrews*'s first pages, the reader acknowledges the physicality of Joseph with detailed descriptions, whereas for Parson Adams the reader needs to settle for his characteristic qualities, not his appearance. However, throughout the novel, Mr. Adams' descriptive details are scattered between the lines to help us compose his physical projection. Nevertheless, it is crucial to note that the aspect of physical similarity between the Spanish knight and the Parson can be pronounced as “extremely general likeness” which also confirms Fielding's indifference to the issue (Meals Haas 3). As Fielding lists the physical characteristics of other characters in great detail, he refrains from emphasising those of the Parson “while only suggesting [his] build” (3). This strategy of Fielding can be a way to avoid the possibility of being read as a superficial physical resemblance through which the uncomplicated connection between the two characters is established. Because, in the second attempt of his imitation of Don Quixote, Fielding abandons the simplistic methods and adopts more sophisticated techniques to imitate his disposition rather than his appearance.

However, if Parson Adams is to be described, a middle-aged man with six children, with deeply wrinkled cheeks (*JA* 278) has such a lanky figure, like Don Quixote, that on a horseback “his legs almost touched the ground . . . had but a little way to fall” (*JA* 119). Tall as he is, he has fists “rather less than the knuckle of an ox” (*JA* 61) and wrists with the strength “which Hercules would not have been ashamed of” (*JA* 80). Despite his physical strength and robustness, Parson Adams has a shabby appearance with “a greatcoat, which half covered his cassock—a dress which, added to something comical

enough in his countenance" (*JA* 69). In a jumble of clothes, Parson Adams wears a worn-out and torn priest cassock that dangles under his overcoat. The stains he got from all his adventures were on the white linen part of his cassock (*JA* 292), indicating his carelessness, shabbiness and disinterest in his appearance. At times, his poor physical image is poked fun at by the other characters in the novel. In one of which, a poet extemporises a short poem for Parson and his look as follows

> Did ever mortal such a parson view?
> His cassock old, his wig not over-new,
> Well might the hounds have him for fox mistaken,
> In smell more like to that than rusty bacon; *(JA* 263)

Given the playwriting background of his literary career, Fielding, in his novels, invests in a detailed description of the characters as if he were graphically portraying the characters. Instead of displaying his characters to the theatre audience on the stage, he takes up meticulous descriptions to enable the reader to create a mental image of them. As he points out in his "An Essay on the Knowledge of the Characters of Men," "the passions of men do commonly imprint sufficient marks on the countenance; and it is owing chiefly to want of skill in the observer" (407). As he often practises it in his works, from another aspect, Fielding attributes himself to the skill in question and justifies his skill with the acute observation of people enabling him to distinguish the good from the bad. Thus, in the light of what he has asserted in his essay, it can be understood that Fielding's use of detailed portrayal of the characters is a way to foretell the fabric of their characteristics. Regarding this, he adds that, ". . . glavering smile, of which the greater part of mankind are extremely fond, conceiving to be the sign of good-nature; whereas this is generally a compound of malice and fraud, and as surely indicates a bad heart, as a galloping pulse doth forever" (408). Corroborating his ideas on vanity and hypocrisy, the discrepancy between the appearance and the self, if one observes such, creates a space for writers like Fielding, who loves ridiculing the blatant two-facedness. Furthermore, he emphasises that "[a]ctions are their own best expositors" (414) and the motives of which are compellingly valuable to decide whether the actions are reasonable. Hence, if the robber has a motive, a necessity to do the action, it shows that he has a good design, yet if it is out of "wantonness or vanity" (414) is more than a crime. In a nutshell Fielding in his evaluation of actions and appearance, shows an inclination to look deeper than their

face values, to grasp the real motive and the authentic self of the characters. However, still not wholly abandoning his use of medieval physiognomy, the author profiles hypocritical characters with ugly appearances while the innocent ones are portrayed with lovely qualities. Correspondingly, Fielding's over-emphasis on hypocrisy in the Preface can be observed in Parson Adams' characteristics and crystallises his view in theory and practice.

Fielding's quixotic practice on Parson Adams focuses heavily on the inner characteristics of the mad knight rather than his outer ones. However, in hindsight, both are of the same simplicity, which causes them not to suspect any bad intentions from the others. A good heart is what they share and is first and foremost a typical quality between Don Quixote and Parson Adams. Nonetheless, though it is the most significant one, a good heart is only one of the similarities. According the Ziolkowski, (basing his ideas on that of F. Homes Dudden) Parson Adams' debt to Don Quixote encapsulates:

> His honorableness, high-mindedness, simple-heartedness, and devotion to the ideals that are unintelligible to the commonplace people around him; his study of ancient books, and his habit of interpreting the world in the light of a bygone age while failing to see contemporary persons and things as they really are; his vulnerability to the worldly-wise; his abounding charity, and championing of the weak and oppressed; his indomitable bravery, and the delight he takes in fighting physically (physically) for a good cause; his toughness and ability to stand drubbings, his love for adventure. . . (32).

In this vein, how Fielding practised his own quixotic method on Parson Adams lies at the heart of his character creation, which he makes known from the novel’s beginning. Parallel to the first pages of *DQ* in which the narrator recounts the reasons for Alonso Quijano’s transition into Don Quixote, a similar exposition of Parson Adams is given to acquaint the reader with the fundamental qualities of his quixotic attempt. In the style of a panegyric, Mr Abraham Adams,

> . . . was an excellent scholar. He was a perfect master of the Greek and Latin languages; to which he added a great share of knowledge in the Oriental tongues; and could read and translate French, Italian, and Spanish. He had applied many years to the most severe study, and had treasured up a fund of learning rarely to be met with in a university. He was, besides, a man of good sense, good parts, and good nature; but was at the same time as entirely ignorant of the ways of this world as an infant just entered into it could possibly be. As he had never any intention to deceive, so he never suspected such a design in others. He was generous, friendly, and brave to an excess; but simplicity was his characteristic. (*JA* 10)

Parson Adams' bookish knowledge from reading classics is given priority in his introductory description. Adherence to classical literature is one of his primary traits in that wherever he goes, he keeps his book of Aeschylus and lets himself be absorbed by the book whenever he is at rest or waiting. In Gilman's explanation, the Parson is an ardent reader of Aeschylus that "he reads not philologically but as it were Alonso Quijano reading *Amadis de Gaula*" (27). This bookish nature of Parson Adams directly correlates to Don Quixote's love for romances. As he has lost his mind due to excessive chivalric romance reading, the Spanish knight fabricates himself a world in which he can practise chivalric values and actions. Since this act is the one that starts his adventures, it also announces his monomania for the romance universe. In a like manner, except for madness, Parson Adams, as a scholar and self-educated man, is highly occupied with reading and writing. Once asserting that "[k]nowledge of Men is only to be learnt from Books, Plato and Seneca for that. . ." (*JA* 188), he demonstrates the basis of his naïve world-view that hampers him in quotidian experiences and social relations. In addition to the topic of shared manners, Parson Adams' setting off to London to sell his three volumes of sermons is the beginning of his story, which is also caused by a reason involving the books. Based on the bookishness of the two, many different consequences of their characteristics emanate from their shared habit.

The issue of books encompasses compelling points to explore Parson Adams' quixotism compared to that of Don Quixote. However, within the framework of my argument, the mere comparison of available similarities is not a sufficient way to discuss the points I would like to elaborate upon. Hence, rather than the apparent similarities, the consequences of their bookishness are far more critical issues to be examined. These consequences define the framework of their quixotism, specifically of Parson Adams, whose bookishness causes him to grow into a naïve person who is "entirely ignorant of the ways of this world as an infant just entered into it could possibly be" (*JA* 10). Although he equips himself with the knowledge of man through the help of the books, the practical knowledge he lacks and his simplicity put him into dire circumstances during the journey. Furthermore, as a complementary feature to his simple characteristic, the absent-mindedness of Adams exacerbates the already difficult conditions in which he finds himself.

In Book II, Chapter 2, the Parson finds out that the sermons he was taking to London to publish were missing and wakes up to the fact that he has no reason to go to London anymore. Setting off home together with Joseph, Adams quickly loses him, for he does not look back and falls into "a Contemplation on a Passage in Aeschylus" and when he notices Joseph's absence, he decides to walk along slowly. On his journey, being as literal as he can be, Adams' competence in practical daily life falls short, and his naïve and inattentive manner makes him do such absurdities:

> He therefore resolved to proceed slowly forwards, not doubting but that he should be shortly overtaken; and soon came to a large water, which, filling the whole road, he saw no method of passing unless by wading through, which he accordingly did up to his middle; but was no sooner got to the other side than he perceived, if he had looked over the hedge, he would have found a footpath capable of conducting him without wetting his shoes. (*JA* 93-94)

Wading through the puddle, which he did not notice, is the palpable presentation of Adams' head in the clouds. The extent of his absent-mindedness gets him to take wrong and ridiculous decisions, which in the end makes the reader sympathise with the Parson while laughing at him. Related to the point of being the target of jokes, humiliation and pranks, both Adams and Don Quixote show the same vulnerability owing to their simplicity and taking everything at its face value without an evaluation.

In terms of both Don Quixote and Parson Adams' guileless disposition, they share the same manner of looking at life in which "they are as unacquainted with evil as children often are" (Meals Haas 20). When this innocent simplicity is combined with the impractical ideas, they derived from books, Don Quixote and his English counterpart become the targets of deception. The issue of their deception can be divided into two: the first is the deception they live in at the nexus of their social expectations and the social reality, and the second is their being perfect preys to be deceived and pranked on because of their obliviousness.

Corroborating the points above, A. R. Penner states that their obliviousness is caused by "heavy reliance upon knowledge drawn from books" (513) and the deception stems from this as a consequence of their disposition. In this regard, like Don Quixote's romances, Parson Adams is so immersed in his Bible and ancient books that "he becomes imbued

with the values and habits that set forth in them" (Meals Haas 7). He by no means questions the "efficacy of books as guides to life" (Newman 84) since they are the ideal and the truth about his own reality that centres around virtue, benevolence and charity. Clarifying the eventual result of Parson Adams' disposition and fascination Staves, resembles the Parson to the two other quixotic heroines:

> Like Arabella or Catherine Moreland, he has grown up in the relative innocence and retirement of the country. He has spent his years reading not romances but classical literature and the Bible. . . The given of the story is that Parson Adams takes literally the precepts of classical philosophy, especially Stoicism, and even more literally and seriously, the precepts of Jesus Christ. Adams has heard that he lives in a civilised country, and consequently expects all the inhabitants of that country whom he encounters on the highway to take those precepts with equal seriousness. (207)

Thus, being the pioneer of the British quixotic characters, Parson Adams' blind devotion to the veracity of the bookish values and his idealistic societal expectations constitute the foundation of his quixotism.

As the concept of quixotism in *DQ* is elaborately discussed in the Introduction, the framework of Parson Adams' quixotism will be compared or contrasted with that of Don Quixote to lay out the transformation when applied to a parson in England. Regarding the British quixotism, as quoted in the Introduction, Motooka claims that British quixotes are not out of their senses, unlike Don Quixote, who is accepted as insane by empirical standards (5). Even when the British quixotes behave in such ridiculous and unreasonable manners, their absurdity in fact, does not originate from the lack of sanity; on the contrary, it stems from their common sense. Thus, according to Motooka, in his British counterparts, Don Quixote's madness is compensated with "their uncommon ways of interpreting the findings of common sense" (6). Rather than gathering every Quixote under the umbrella of an ingrained notion of madness in their imitations, British writers choose to dismantle this notion into particular and separate quixotic problems not in relation to their senses but their common senses. In his context, Fielding in *JA*, disposes of the theme of insanity in Parson Adams all together and only on two occasions the reader can witness him being called mad (Ziolkowski 51). In addition to that, mad figures in Augustan Literature were not favourable characters since the "literary tastes reflected the emerging middle-class morality" (Ziolkowski 51) and in the same age, madness was associated with the myth of the infamous lunatic asylum, Bedlam, due to the horrendous

circumstances the inmates had to live in. Therefore, in lieu of madness, Fielding equips Parson Adams with the goal of utmost charity and benevolence, buttressed by the features of absent-mindedness, bookishness, gullibility and bravery, to constitute the cornerstones of his quixotism.

Since offshoots of Don Quixote's madness manifests themselves diversely in each novel, in *JA*, some seemingly mental aberrations of Parson Adams are caused by his naïve disposition and his trust in people. What I mean by seemingly mental aberrations here is the ludicrous accidents Parson Adams goes through in his journey; these accidents or pranks happen so frequently that every time it happens, it renders Parson's sanity more questionable for his adamant naivety. Returning to the incident that Mr. Adams' wades through the puddle, it is clear that his foolishness is not caused by hallucination but by his carelessness and preoccupations in mind. Moreover, in the roasting scene in Book III Chapter 7[6], in Squire's house, Adams "is teased and mimicked, tumbled to the ground, scalded with soup, [given a gin and beer mixture], terrified by an exploding firecracker, and finally dunked in a great tub of cold water" (Dickie 271). Having been exposed to this bombardment of pranks, Parson does not leave the house after the first prank and, as a result of his social deception, keeps his trust high in the prankster Squire and his like-mannered retinue. Ridiculous in his manners and ideas, Parson Adams, in effect, proves "his virtue of feeling" and simplicity when he puts up with the series of humiliating incidents. In line with this, his reliance on these pranksters arises from his own good intentions, which Paulson finds similar to Don Quixote: "Don Quixote offered Fielding his prototype for the man who reacts to stimuli from his basic good nature, often in complete opposition to custom, convention, and even prudence" (*Satire* 119).

Albeit the unfortunate adventures and derisions both Don Quixote and Parson Adams are exposed to because of their good hearts, benevolence and generosity constitute a greater part of their quixotism. The fundamental source that nourishes their quixotic problems and attempts is the vantage point from which they observe the world. In the core of their vantage points lie the staunch idealism that controls the dynamics of their quixotism, the ideals that Parson and Don Quixote follow are their inseparable features marking the

---

[6] The scenes in Squire's mansion where Parson Adams is constantly mocked are parallels with those in which Don Quixote is subjected to pranks in the Duke and Duchess' house.

reason for their quixotism. As a self-fashioned knight, Don Quixote deeply believes in the order of chivalry and declares the ideal of his identity as follows: "I wander these solitary and desolate places in search of adventures, determined to bring my arm and my person to the most dangerous that fortune may offer, in defense of the weak and helpless."[7] (*DQ* 88). Evidently, his constant pursuit of adventures is searching for occasions to eliminate injustice as much as possible in such a corrupt age. His monomania brings along the chivalric sense of justice in the Golden Age in that he intervenes in numerous incidents to secure justice unsolicitedly through the obsolete codes he absorbed from the romances. As he internalises the identity and the role of a knight errant in society, Don Quixote involves himself in a relation of exchange. Though he is ready to risk his life in the face of anything that requires his judgement or help, the knight is not a disinterested benevolent character like the Parson. Don Quixote's motivation in the practise of knighthood is to pursue fame (Meals Haas 28). When in Book I Chapter IV, Don Quixote hears the cries of a young boy called Andres being whipped by his master; he sees this encounter as an opportunity "to fulfill what his [he] owe[s] to [his] profession" (*DQ* 35). Glory and fame are what he is after as a knight-errant; though he launches his missions selflessly to protect the weak and oppressed, the end product of his quixotism should contribute to his recognition and making a name.

As for Parson Adams, whose goodness was initially stated, his idealism is "benevolent activi[sm] [which] endeavours to resurrect virtue in the world of probability" (Ivana, *Embattled* 87). Despite their shared vantage point, Parson Adams' stance on benevolence differs from Don Quixote's due to his disinterested attitude in helping people. His fatherly devotion to Joseph and Fanny during their journey and his readiness to help anyone underline his unbiased approach to the people who needs a hand. For Ivana, Don Quixote's "reactive knight-errantry" makes room for "Abraham Adams' proactive saint-errantry and benevolence" in a socially hostile environment (*Embattled* 106). In close connection to his saint errantry, he acts on a whim and his judgement to act comes from his benevolence and goodwill without any calculation. His benevolence reaching up to altruism can be best exemplified, particularly in Book 2 Chapter 12, where the Parson

[7] In *Don Quixote* Book II Chapter XXVII Don Quixote, again, announces that "I, Senores, am a knight errant whose practise is favoring those in need of favor and helping those in distress" (*DQ* 639).

and Fanny take shelter in an inn due to a storm. While the Parson is intensely concentrated in his Aeschylus, Fanny hears a melodious voice singing from another room. Looking at Fanny, the Parson notices her paleness and receives her subsequent passing out with a great panic: "Adams jumped up, flung his *Aeschylus* into the Fire, and fell a roaring to the People of the House for Help" (*JA* 163). When it is understood that the singing voice belongs to Joseph and the union of the lovers is made possible, Adams openly presents a small spectacle of the happiness he feels for the couple by "dancing about the Room in a Rapture of Joy" (*JA* 164). In the analysis of the two extreme reactions of the Parson, another common point, apart from being outrageous, is that he responds to the incidents that happen to Fanny and Joseph. Not being directly related to the incident, Parson Adams, out of his pure generosity, prioritises Fanny over his invaluable friend *Aeschylus*. Concerning Adams' altruistic patterns, Mark Spilka duly argues that:

> [W]hen Fanny faints and Adams, in his haste to rescue her, tosses his precious copy of Aeschylus into the fire. Here Adams has literally stripped off an affectation while revealing his natural goodness—the book is a symbol, that is, of his pedantry, of his excessive reliance upon literature as a guide to life, and this is what is tossed aside during the emergency. Later on, when the book is fished out of the fire, it has been reduced to its simple sheepskin covering—which is Fielding's way of reminding us that the contents of the book are superficial, at least in the face of harsh experience (63).

In step with what Spilka puts forward, Parson Adams' unselfish concerns for the others and his unconscious impulses to act overweigh his bookish affectation. The scene mentioned earlier is a telling incident that reassures his quixotic behaviours arising from his primary quixotic quality of charity. Although both his bookishness and benevolence are the prominent constituents of his quixotic problem, in practice, the worries and joys he feels in the name of his loved ones are strong enough to overshadow his other traits. Nonetheless, the Parson is not depicted as a paragon of virtue, yet the ways in which Fielding structures Abraham Adams' renders him a virtue-motivated model for humankind even with his foibles. Despite the comic characterisation, Parson Adams champions his virtue and charity, which, on the other hand, allows him to be a yardstick to contrast the immorality or social crookedness that Fielding unfolds satirically. In this way, Parson Adams also functions as a mouthpiece of Fielding's moral and social sentiments, which lay the groundwork for his satirical tone and examples in the novel.

Successful in practising what he is preaching in his literary artistry, Fielding makes use of his moral and social sentiments to create characters and their problems as he did in *JA* and *Don Quixote in England*. However, some of his ideas hark back on his later works. As an example to the issue of goodness in *JA*, Fielding in his play *The Coffee-House Politician* (1730) posits that irrespective of any religious bindings, the concept of goodness -rejection of self-seeking and tendency towards benevolence- is consonant with quixotism. Anticipating the interconnectedness between good nature and quixotism, the soliloquy of the character Constance in the play sheds light on Parson Adams' disposition as such:

> CONSTANCE: I begin to be of that philosopher's opinion, who said, that whoever will entirely consult his own happiness must be little concerned about the happiness of others. *Good Nature is Quixotism* (italics mine), and every Princess Micomicona will lead her deliverer into the cage. What had I to do to interpose? What harm did the misfortunes of an unknown woman bring me, that I should hazard my own happiness and reputation on her account? (Fielding, *Coffee-House* III.2.859)

The intertextual consistency of Fielding, expressly, the echoing ideas in his various fictional or non-fictional works, function as consolidation for some particular views he implemented in Parson Adams. Thus, what he explains in *The Coffee-House Politician* becomes the outlet point enabling Fielding to mould Parson Adams into a quixote whose problem initially arises from his good nature.

Elaborating more on the theme of goodness, the characteristic features Fielding incorporated in Parson Adams direct us to the view that his quixotism is profoundly imbued with the Christian virtues. Due to Adams' profession, the insertion of religious background and references into his quixotism resonate with his overall benevolent portrayal. Nevertheless, Parson Adams is not solely endowed with good nature, for he is a parson, quite the opposite, he is such an exceptionally unblemished person that "no other office could have given him so many opportunities of displaying his worthy inclinations" (Fielding, "Preface" 7). In correspondence with this idea, Wright sums up that Fielding does not attempt to portray an ideal priest, for "Adams is Adams before he is a parson" and his office is secondary to his character (156-57). As a man of God, he carries superb qualities and similar to the Biblical naming of Joseph, the name Abraham also carries some significant connotations concerning religion and his purity. Named after the first prophet and Old Testament patriarch Abraham, namesake Parson Adams inherits

charity and benevolence, which were "commonly offered by latitudinarian divines as a model" (Shesgreen 89). Here it is essential to explain the influence of latitudinarianism on Parson Adams for a proper explanation of his ethics.

With so intense emphasis on Parson's goodness to pinpoint the extent of his quixotism in his manners, exploration of the underlying religious tenets brings another subject to the discussion. Latitudinarianism, in *JA*, is the most influential doctrine that Fielding reads "with sympathy and admiration," and even often refers to its divines[8] and their sermons in his novels and essays. In *JA*, the use of latitudinarianism lays the religious infrastructure of Parson's benevolent nature and ethical principles. Sharing the belief of "pragmatic, common-sense Christianity," (Battestin 14) in latitudinarianism Fielding finds the most fitting and closest approaches to his own on the issue of ethics. Regarding these points, Battestin clarifies them as follows:

> In the sermons of these divines . . . he found ready made a congenial philosophy of morals and religion. It was an optimistic philosophy stressing the perfectibility, if not the perfection, of the human soul, and one directed toward the amelioration of society. In both respects it was exactly suited to the satirist's purposes. . . Developing an optimistic (though unorthodox) interpretation of human nature, they formulated, in effect, *a religion of practical morality by which a sincere man might earn his salvation through the exercise of benevolence* (my italics). Against the author of the *Leviathan*, [referring to Hobbes] for example, Tillotson defended the naturalness of the benevolent social affections: "So far is it from being true, which Mr. Hobbes asserts as the fundamental principle of his politicks, 'That men are naturally in a state of war and enmity with one another" (14-15).

Hence by the look of it, if ever the chief tenets of latitudinarianism incarnate in a human, Parson Adams would be the aptest exemplar. Covering a wide array of virtues such as optimism, benevolence and altruism, latitudinarianism function as a confirmation of the Parson's goodness also on a religious level. However, this heightened common sense, along with other quirks, raises some question marks about Parson's sanity, which as the novel proceeds, the reader gets to be convinced otherwise. Concerning this subject, McKeon claims that

> An English Quixote obsessed with the rule of Apostolic charity, not of romance chivalry, Abraham Adams reminds us of the madness of the hidalgo estranged from reality and the conservative wisdom of the utopian social reformer . . . [H]e upholds the standard of good works against a cross-section of humanity whose complacency,

---

[8] Isaac Barrow, John Tillotson, Samuel Clarke, and Benjamin Hoadly.

> hypocrisy, and downright viciousness announce, again and again, the absence of charity in the modern world. (400)

His unyielding trust in social institutions and their members with whom he clashes all the time, in effect, is an accumulation of an effort which can be seen as an act of social reformation with no possible realisation. Therefore, from a broader perspective, the projection of Parson Adams' ideal worldview actually struggles for a utopian vision. Correspondingly, the unattainability of the Parson's utopic aspirations, once again, leads us to his quixotic expectations from society that repeatedly end in frustration. Particularly on the issue of charity and benevolence, Adams' expectations from his churchmen brothers are higher and when in a stalemate condition, he seeks help from them out of camaraderie. Yet, the other two representative clergymen he meets on his journey, Parson Barnabas and Parson Trulliber, are devoid of the sense of charity, for which Puhr names them as “uncharitable hypocrites” (27). Parson Barnabas, whom Adams comes across at the beginning of his journey, is the less obvious uncharitable one of the parsons in his demeanours. Nonetheless, in close inspection of his duties as a parson, Barnabas severely fails in showing charity for the sick and needy. In the inn, where Joseph is convalescence after the harsh beating of the highway-men, Barnabas, despite his duty of comforting him, savours his beer and socialises with the people of the inn. When summoned to Joseph's room, he half-heartedly performs his duty, asking Joseph to repent his sins and forgive the people who wronged him and later informs him that it is lawful to kill thieves as long as Joseph forgives them (*JA* 52-53). Being a misleading power than preaching the good and proper, Barnabas serves as a preliminary preparation for the Parson and the reader until meeting Parson Trulliber.

In several criticisms on Christianity and charity in *JA*, Parson Trulliber is accepted as a direct foil to Parson Adams in various aspects that define the limits of his ethical principles. Being one of the characters endowed with immoral features, Parson Trulliber becomes an evident target of satire in the novel. In a like manner, in criticism of Trulliber, Fielding employs Parson Adams as a yardstick to judge his morality and his priesthood in the entire Book 2 Chapter 14. In chapter 13, penniless Parson Adams cannot pay his debt to the innkeeper and decides to resort to the charity of the parish's clergyman whom he considers “a Brother in the Parish” (*JA* 171). In the first encounter with Trulliber, Fielding feels it necessary to allow the reader to explore his appearance to have a clue

about his true self before Adams sees him. Having the look of a hog-dealer than a priest, Trulliber is said to be a "Parson on Sundays" and a farmer on the other days pursuing his side career in the trade. Besides owing to his constant interest in the hogs, Trulliber[9] is ridiculed for looking like a hog for his corpulence. With much emphasis on his stoutness, he is described that ". . . the Rotundity of his Belly was considerably increased by the shortness of his Stature, his Shadow ascending very near as far in height when he lay on his Back, as when he stood on his Legs" (*JA* 172). In respect of Fielding's opinion on physiognomy, the highlights he provides in Trulliber's air contribute strongly to his portrayal as an earthly parson relishing greed and gluttony.

After a slap-stick comedy scene in which Parson Adams is taken as a hog buyer by Trulliber and falls into the pigsty's mire in an attempt to hold the hogs, Trulliber does not help the Parson to get him up and laughs at him. In a series of telling scenes, he is unravelled as a character through the displays of his affectation by insulting Adams' torn cassock, his greediness by grabbing the beer before Adams and his boastfulness by emphasising his affluence. Eventually coming to the reason for his visit Parson Adams, still not apprehending what kind of a man he is, pleads him to give the money so that he can pay his debt and continue his journey, Trulliber rages at him:

> "Thou dost not intend to rob me?". . . "I would have thee punished as a Vagabond for thy Impudence. Fourteen Shillings indeed! I won't give thee a Farthing. I believe thou art no more a Clergyman than the Woman there" (pointing to his wife); "but if thou art, dost deserve to have thy Gown stript over thy Shoulders for running about the Country in such a manner" (*JA* 177).

Adams, in his pointless trustfulness to Trulliber's charity, still insists that as a parson and a good Christian, he should feel obliged to relieve his distress. Since the notion of charity is deeply inscribed in Adams as the main requirement of being a good Christian, once again, he falls for his high expectations from the clergymen. However, the hypocrisy of Parson Trulliber for being a man of talk but no action, along with selfishness and vanity, make him the perfect target for Fielding's criticism and derision. As a fitting figure to the formula of ridiculous in the Preface, Trulliber reflects his hypocrisy and vanity in his manners and thus deserves to be criticised. Furthermore, saddest of all, due to Trulliber's

---

[9] According to Brooks, the name Trulliber, "is a latinized form of the colloquial "trullibub," a variant of "trillibub" meaning "entrails, the inward of an animal" and "a jeering appellation for a fat man" (799).

seemingly austerity and religious solemnity, his "parishioners are in awe of him, deceived by his exterior of Christian virtue" (Puhr 31), failing to see his unchristian materiality and brutality.

For Welsh, this confrontation with Parson Trulliber is a "quixotic sally" (*Reflections* 22) in which Adams' ideal is shattered by the overwhelming reality of his peer. Adams' request for charity from a corrupt character and his attempts to convince him of the Christian principles are quixotic efforts to no avail. Although the satire is on Trulliber, "the true Cervantine eye is directed at Adams" (Welsh, *Reflections* 23), for Trulliber constantly speaks and acts against Parson Adams' principles, reinforcing his quixotism. Seeing that he is scorned rather than aided, he has to take his leave from Trulliber's house and regains his dignity with reciprocal scorn telling that "he was sorry to see such Men in Orders" (JA 178). When Adams needs benevolence from the others, he cannot find anyone willing to help him; hence, his relentless search for the sum of money in the parish is to no purpose. On the receiving side of the anticipated act of benevolence, Parson cannot conceive the rationale of the giving-side's rejection and laments that "it was possible in a Country professing Christianity, for a Wretch to starve in the midst of his Fellow-Creatures who abounded" (*JA* 180).

Beside his pious obsession with charity, Abraham Adams internalises the idea of "submitting in all things to the will of Providence," like his namesake Biblical patriarch Abraham, who sacrifices his son to God (Welsh, *Reflections* 189). However, as argued before, the good nature of Parson Adams not necessarily comes with his identity as a cleric. Parson is a comic figure as much as he is a benevolent quixote; hence his not being a paragon of submission to God defines the contours of his quixotism who aspires to live up to the ideal standards yet fails. This being so, the critical point worth delving into is the extent between what he preaches as a priest and what he practises as a man. Book 4 Chapter 8, as a whole, seems to be dedicated to the nexus where Parson's humanity and priesthood clash. In a very lengthy sermon about the importance of Providence he gives to consult Joseph on Fanny, Parson Adams harps on about the issue with a couple of examples:

> When any accident threatens us, we are not to despair, nor, when it overtakes us, to

> grieve; we must submit in all things to the will of Providence and set our affections so much on nothing here that we cannot quit it without reluctance. You are a young man, and can know but little of this world; I am older, and have seen a great deal. All passions are criminal in their excess; and even love itself, if it is not subservient to our duty, may render us blind to it. *Had Abraham so loved his son Isaac as to refuse the sacrifice required, is there any of us who would not condemn him?* (italics mine) . . . Now, believe me, no Christian ought so to set his heart on any person or thing in this world, but that, whenever it shall be required or taken from him in any manner by Divine Providence, he may be able, peaceably, quietly, and contentedly to resign it. *(JA* 340-41)

No sooner than he finishes his sermon, Parson is informed that his youngest son is drowned. In a manner quite contradictory to what he has been preaching, he "stamp[s] about the Room and deplores his Loss with the bitterest Agony" (*JA* 341). Putting aside all his ideas on Providence and with the instant change of a heart, Parson engages in such a long dramatic reminiscence of his son that when the son appears dripping wet, the drastic change of heart happens again. Seeing his son alive, "The Parson's Joy was as extravagant as his Grief had been before; he kissed and embraced his son a thousand times, and danced about the Room like one frantick" (*JA* 342). If the sudden and radical change the Parson had is evaluated from the most superficial angle, it is positively a sin, in a literal sense; he is not practising what he is preaching. However, due to the comic tone of the novel and the peculiarities of Parson Adams, the scene is regarded as one of the most hilarious scenes where his quixotism becomes prominent.

Accordingly, the erratic course that the Parson is following in his behaviour reinforces his comic heroism and innocent human side. Paulson contends that Parson is comic because of the "constant jangling of the spiritual and physical in his makeup" (*Satire* 130). The conflict between his ideal and his reality lays the groundwork for his high expectations from society which causes him to fail in each and every one of his encounters with the people of Britain. However, in his adventures with the public, to which the eighteenth-century readers also belong, Parson Adams is much laughed at than scorned. When the Parson is degraded by being dragged, hindered, bruised, laughed at and humiliated, the reader also laughs at Adams' expense; nevertheless, this laughter also recognises the reader's feeling of "sympathy and respect for [his] goodness" (Johnson 75). Not an impeccable hero like Biblical Abraham, in every incidence caused by his miscalculation, the Parson is constantly being warned not to act without thinking, and he

never learns his lesson. Additionally, Parson Adams' childlike disposition and comic heroism are the main reasons for his likability. For some scholars, this pleasant characterisation of Adams is one of the features which makes him closer to Don Quixote. Stuart Tave calls this similarity as the “amiable humourist” figure in which “the readers can detect the spiritual kinship between the ridiculous and lovable” (151). What is meant by the term is that although Don Quixote and Parson Adams become the target of laughter or sometimes are criticised by their authors, they are still lovable characters whose oddity is balanced with their goodness. Moreover, in a review, he wrote for Charlotte Lennox's *The Female Quixote*, Fielding assesses that Don Quixote “is ridiculous in performing a feast of absurdity himself” (“Covent” 379), yet the affection of the reader is preserved for his endearing personality combined with “great Innocence, Integrity and Honour, and of the highest Benevolence” (378). Closely affiliated with these qualities of “the great progenitor of amiable humourists” (Tave 151), Parson Adams, in his own context, is also shaped by ridiculous which allows showing his humour and noble side.

It is important to note that not every single feature of Don Quixote is available in Parson Adams. Although exploring Parson's quixotism can depend on a comparative evaluation of the characters, at times, several of Parson's conducts lend themselves to carrying an unprecedented representation of his quixotism. In other words, in these quixotic representations, Fielding does develop his take on the question of benevolent quixotism in the Parson without copying or alluding to a specific scene from Cervantes' book. Because in eighteenth-century society acts as a great source to develop Parson's benevolent quixotism, which effectively operates on moral depravity and unethical qualities. Accordingly, the good in the Parson and his unworldly simplicity renders his adventures more contextually-situated examples that are more meaningful within the scope of eighteenth-century Britain. Thus this fact renders Parson Adams “an unusually effective instrument for social criticism” (Mack 55), giving voice to the approaches and ideas of Fielding.

Shaping Parson Adams both as a comical figure and a man of benevolence, Fielding acclimates Don Quixote into British novel and society, creating the first British quixote in the age. As the novel's crux, Parson Adams gets involved in a great variety of incidents and discussions which reveal his quixotic problem and sallies. However, as the

benevolent quixote who naturally adopts the habit of preaching as a parson, he is in an ongoing endeavour to correct the wrongs and teach the right to the people he has encountered. As the ideal eighteenth-century conscience incarnate, the Parson teaches while he is giving delight to the reader through his humorous adventures. Thus, in the aftermath of the emergence of *Don Quixote* in the world literary scene, Fielding in Britain starts the relay race of British quixotism in the novel with his amiable and eccentric Parson Abraham Adams. By inheriting from Cervantes and passing it on to the other authors of the age, he takes the lead in evolving and developing the topos and method of quixotism while setting a model.

CHAPTER II
"HAD I NOT THE EVIDENCE OF MY SENSES": DELUSIONAL AND TYRANNICAL QUIXOTISM OF ARABELLA IN *THE FEMALE QUIXOTE*

After a ten-year hiatus in the production of quixotic novels since the publication of *Joseph Andrews* (1742), in 1752, Charlotte Lennox made an innovative contribution both to the novel genre and the quixotic fiction with her *The Female Quixote*. As the author's second work, the novel gained critical praise from the literary authorities of the age and introduced a new quixotic figure to English readers. Despite being the second example of the quixotic novel and a figure, Lennox carries the concept of quixotism to a new stage in which she can build its structure on the premises of gender, romance and eighteenth-century society. Following the method of quixotism that Lennox practised in her novel, this chapter of my study will analyse the novel primarily as a quixotic fiction by taking the heroine Arabella into focus. Including the other two body chapters, the aim of this chapter is not to re-prove that the heroine is a quixote and the novel is a quixotic one. Rather, I aim to study the rationale behind Lennox's envisions of female quixotism with specific points on historical, social and gender backdrops of the period.

Since the literature of the age was expected to establish bonds with the extant reality, the zeitgeist and society, the novels produced during the period were heavily loaded with authentic materials to be scrutinised. Therefore, while reading the novel through a quixotic lens, it is vital to visit the factual information about the period to make better sense of it. Correspondingly, this much of an emphasis on the background proves that a quixote is a socially-embedded character whose characterisation can be read properly with reference to her/his communal life. In *TFQ*[1], out of harmony with the status quo of the time, not necessarily a rebel but an eccentric, Arabella behaves like a lady in the chivalric romances. Regarding the anachronism of both Arabella and Don Quixote within their time, they seem like "living relics" with their idiosyncratic habit of speaking, manners and appearance (Ziolkowski 19). She is a misfit to society and as Motooka states, like any other quixotes, Arabella "function[s] within empirically derived rational systems" (*Age of Reasons* 4). Her empirical ideas, derived from romances, on love,

[1] In this chapter, Lennox' novel *The Female Quixote* will be abbreviated as *TFQ*.

courtship, history and propriety can be appreciated more accurately within the contextual relationship.

From a wider angle, in terms of the period's literary tendencies, British novel was gradually severing its ties with romance as it was shaping itself out of the reality of the time. Thus, not only did the dragons, castles, fairies, or other supernatural elements fall out of favour, but the concept of chivalric love and its courting principles were considered outrageous in literature. Nevertheless, in numerous examples of eighteenth-century fiction, romance and novel were employed in tandem to define the framework of the novel genre. As elaborated in the Introduction and Chapter I, romance lacked a certain definition and different novelists incorporated it into their works for different purposes. Nonetheless, the concept of romance in these works was often used as anti-examples, often attributed to anything that was not understood or unwilling to imitate (Langbauer 29). In a similar manner to binary opposites, the novel was what the romance was not. Langbauer succinctly explains the relationship between the two as follows:

> The utility of romance consisted precisely in its vagueness; it was the chaotic negative space outside the novel that determined the outlines of the novel's form. To novelists, and, they hoped, to their readers, the novel was unified, probable, truly representational because romance was none of these. The contrast between them gave the novel its meaning. (29)

Referring to the Preface to *Joseph Andrews,* Fielding approaches romances in terms of their formal qualities as examples of epics in prose. However, he cannot help but add how very little instruction and entertainment these French romances, namely *Clelia, Cleopatra, Astrœa, Cassandra, the Grand Cyrus,* carry for the readers (Fielding, "Preface" 1). In *JA*, Fielding announces his take on romances in advance and does not include romance readership as a quixotic subject matter in his work. Nevertheless, Parson Adams, the quixote of the novel, has an obsession with reading classics, not French romances. On the other hand, in *TFQ,* romance reading constitutes the main reason for Arabella's quixotism. In fact, the romances mentioned above are the ones that Arabella reads passionately, causing her distorted sense of reality. Hence, while Lennox is in an attempt to write her novel, she heavily draws on the contrast between the novel and

romance, by extension, external reality and its empirical perceptions enmeshed with gender issues.

Before an in-depth analysis of *TFQ*, it is relevant to examine Charlotte Lennox as a woman writer of the age to appreciate the basis upon which she structures female quixotism and the perks and detriments of romance reading. Charlotte Lennox (née Ramsay) (1729(?)-1804) was born in Gibraltar, whose siege his father, lieutenant James Ramsay commanded (Carlile 23). In 1731 due to her father's job, the family was relocated to England and in 1739, James Ramsay was appointed "Captain of an Independent Company of Foot" in Albany, a county of New York (Doody xi). Despite the vagueness of her early teenage years, it is known that she was sent back to England to her maternal aunt in Essex in 1741. During these first couple of years in England, thirteen-year-old Charlotte gained the attention of Lady Isabella Finch and her sister Lady Mary, the Marchioness of Rockingham, with her writings (Carlile 37-38). Though there exists not sufficient evidence, some scholars accept Lennox as the first American novelist who composed her earliest writings in New York[2]. As a young woman in London who was unprovided for, she was compelled to make her living with her wit and pen. In the beginning, for her livelihood, she took up a temporary career as an actress in popular plays of London theatres. However, upon publishing her first work, *Poems on Several Occasions* (1747) and receiving critical acclaim, Lennox steered away from the stages as she concentrated on pursuing publication.

Commencing her literary career with poetry, Lennox composed various works in different genres. Having to provide herself financially, she acknowledged that she could only live by her pen as long as she wrote. Correspondingly, her oeuvre covered a wide range of works, including poems, three plays, literary criticism, translations, periodicals and especially novels, which notably thrust her into the limelight. During her most productive years, the author published seven novels chronologically; *The Life of Harriot Stuart* (1751), *The Female Quixote* (1752), *Henrietta* (1758), *Sophia* (1762), *Eliza* (1766), *Euphemia* (1790) and lastly *Hermione* (1791). Writing was neither a pastime activity nor

[2] Gustavus Howard Maynardier's *The First American Novelist* (1940) and Phillipe Séjoruné's *The Mystery of Charlotte Lennox* (1967) concentrate on the subject of Lennox's being the first novelist in colonial America.

a natural consequence of her aristocratic education; it was the only asset she could earn money as a non-aristocratic woman writer. Furthermore, novel writing gave her a way of experiencing both being a woman and earning money. In the biography of Lennox, Susan Carlile supports the idea that "[t]urning to novel writing to try to work out the strange twists and turns of her own life was a useful strategy both for personal reflection and for her survival" (54). Because of her double-edged occupation, Samuel Johnson expresses his respect for Lennox as follows; "Three such women [as Carter, More and Burney] are not to be found: I know not where I could find a fourth, except Mrs. Lennox, who is superior to them all" (Turner 106). He believes that Lennox's career as a writer makes her superior; the fact that she "makes a trade of her wit," (Boswell 1264) distinguishes Lennox from the others. According to Carlile, Johnson's appreciation of Lennox also stems from the risk that the women authors undertake when they put themselves in public positions with their works. For the women writers, this publicity causes their private lives to be taken under close examination by the readers who would decide the degree of respectability (56). Thus, once a woman ventures into the public sphere with her works, the distinction between their works and private life is often eradicated. They are the sole figures who were held accountable for the choices and lives of their characters, even though they are fictional. What is more, the adventures that female characters encounter are treated seriously as if they were the writer's and if her works raise any doubt of respectability, then the woman writer, along with her works and wit, is renounced by the readers.

However, this was not the case for Charlotte Lennox, who had not wavered in her public persona from the beginning. Concerning this, Clarke explains that novel writing and reading were also a challenge in themselves since the novel as a genre was still seen as a "novelty" in the period compared to the respected genre of poetry (67). In her study, Clarke presents the views of Catherine Talbot, a woman writer and a member of Bluestocking society, about Arabella's quixotic adventures being "whimsical enough and not at all low" (67). In those circumstances, evaluating the works of a woman writer as low or high corresponds to the serious and dignified content of the work. Hence, Talbot's comment reassures that both Lennox and her *TFQ* observe the propriety and literary

respectability the women writers were supposed to comply with in mid-eighteenth-century Britain.

Furthermore, Lennox also received the appraisal of the esteemed literary figures of the age; notably, Samuel Johnson and Samuel Richardson played an active part in her practical and literary assistance. Due to the patronage, he provided for Lennox, Dr. Johnson arranged a party at the Devil Tavern in 1750 to advertise her literary persona and her first work *Harriot Stuart.* At the party thrown in her honour, Lennox favourably secures an introduction to Samuel Richardson (Doody xiii). Determined to work her way up to prominence, her introduction to Richardson eases the circumstances of *TFQ*'s publication. For Isles, Richardson helps Lennox in "three distinct ways;" as a novelist, he revises her manuscripts and gives literary guidance, "as a printer he prints the first edition of *TFQ*" and as an acclaimed writer of the age, he makes use of his influence to bring her to the public attention (419). Besides Johnson and Richardson, in the same year of *TFQ*'s publication Henry Fielding wrote an appreciative review of the novel in *Covent Garden Journal* asserting that Lennox "hath excelled the Spanish Writer" (Fielding, "Charlotte" 379) and added his views in an order:

> First, . . . that the Head of a very sensible Person is entirely subverted by reading Romances, this Concession seems to me more easy to be granted in the Case of a young Lady than of an old Gentleman. Nor can I help observing with what perfect Judgment and Art this Subversion of Brain in Arabella is accounted for by her peculiar Circumstances, and Education. To say Truth, I make no Doubt but that most young Women of the same Vivacity, and of the same innocent good Disposition, in the same Situation, and with the same Studies, would be able to make a large Progress in the same Follies. (Fielding, "Charlotte" 380)

With the first view, Fielding makes a witty yet essentialist remark on the gist of quixotism by granting it to female (in)experience that he considers more susceptible to falsity. For Fielding, compared to a frail-minded older man, a young girl's mind acts as a more suitable ground for possible wrong judgements about life. On the one hand, Fielding's commentary conveys positive remarks for the novel; on the other, it unearths the deep-seated gender roles and attributions. At the end of his review, Fielding, persisting in the gender question, evaluates the work as a helpful conduct book for the young ladies that "expose[s] all those Vices and Follies in her Sex which are chiefly predominant in Our

Days" (Fielding, "Charlotte" 382). Therefore, assuming that women are more inclined to quixotism intrinsically, Fielding advises them to read the novel to take lessons and not to end up like Arabella.

Even though Lennox makes her major entrance to the literary circles and the market with *TFQ*, similar to her consistent public persona, she steers a steady course in writing the stories of various women in her novels. It is not difficult to see that all her novel titles are namesakes of her heroines, except for Arabella, whose female quixotism is consonant with her identity. Centring the main story around her heroines, Lennox gives full attention to the character and her crucial features to employ them as plot-movers. Her strategy is no different in *TFQ,* yet in this work, her heroine is modelled upon the mad knight Don Quixote who has lost his mind to romance reading. Hence, Lennox's take on Don Quixote embodied in Arabella, as a woman member of the British upper-class, makes a strong statement in the development of the British novel. Although Arabella is launched as the female quixote in her second work, the heroine of her first novel bears significant quixotic qualities, which can also be evaluated as preliminary sketches or exercises before *TFQ.*

In her first novel*, The Life of Harriot Stuart, Written by Herself* (1752), Lennox does not fully exercise quixotism yet; she bestows the quixotic theme of over-reading upon Harriot. Identifying herself as a coquette who has "the latent seeds of coquetry in [her] heart," (Lennox, *Harriot* 65), Harriot enjoys being treated like a romance lady in her courtships with amorous beaus. Like Arabella, her acute mind starts to show itself when she learns to read very early, eventually becoming an avid readership of romances. The chivalric tradition of romances, especially the trope of the damsel in distress waiting for a knight to be rescued, appeals to Harriot since she also relishes this kind of gallant behaviour in her courtships. Falling into the error of self-over-estimation, Harriot reflects on her adventure with her lover as follows:

> I spent the hours in recalling to my mind all the words and actions of my young admirer: I compared my adventure with some of those I had read in novels and romances, and found it full as surprising. In short, I was nothing less than a Clelia or Statira. These reflections had such an effect on my looks and air next day, that it was very visible I thought myself of prodigious importance. . . I was born a coquet, and what would have been art in others, in me was pure nature. (*Harriot* 66)

As one of the quixotic features, romance reading falls short in evoking sufficient quixotism in the heroine. Even so, Harriot's ideal is not to become a romance lady; she strives to become a more contemporary woman, known as a coquette. When inspected closely, the nature of Harriot's romance reading points to the fact that she is merely inspired by romances, whereas Arabella immerses herself in romances. On this very point, Gordon claims that “romances turn Harriet less into a victim, vulnerable like Arabella because of her romance fantasies, than into a coquet who, valuing power and knowing how to gain” (*Practise* 59-60). As an artful coquette, Harriot resembles Arabella only in terms of her romance reading and vanity. Harriot can be accepted as a precursor to Arabella in her delusion. Regardless of their delusions' severity, romances heighten their expectations from the gentlemen. However, while Harriot integrates it into her art of coquetry, Arabella accepts them enthusiastically as a way of life based on romance tradition.

Apart from *Harriot Stuart*, there is not another quixotic character known to be legitimately written by Lennox. However, the play *Angelica; or Quixote in Petticoats* (1758), was published anonymously six years later than Lennox's *TFQ*. Although the play is already explained in Introduction, in this chapter the play will be analysed from a different angle. *Quixote in Petticoats,* as one of the examples of British quixotic tradition, features the character Angelica who represents the concept of female quixotism. At this point of the study, it is crucial to accept Charlotte Lennox's *TFQ* as one of, probably the earliest, cornerstones of female quixotic tradition in development. Through the book's publication, not only does the concept of female quixotism gain currency in the market but also, for the first time, a full-fledged story of a female quixote is recounted. Therefore, as much as the earlier examples, being often stereotypical female romance reading characters with delusional expectations, some later examples can be considered the developmental stages of female quixotism.

In a single web search of *Angelica; or Quixote in Petticoats*, according to both printed and e-books findings, the results show that the play belongs to Charlotte Lennox. However, certain scholarly criticisms refute Lennox's authorial presence in the play for specific reasons. First of all, the play is written anonymously and is dedicated to David

Garrick and got refused to be staged by the same person for its apparent resemblance to Steele's 1705 play *The Tender Husband; or, The Accomplish'd Fools* (Anonymous, *Angelica* np). Moreover, another strong point that minimises the chance of Lennox's being the author is the reflexive pronoun used in the "Dedication". The author discloses himself as a male in the advertisement part as such: "The author of the following sheets thinks *himself* under the . . ." (Anonymous, *Angelica* np) (my italics). Thus, the author's explicit statement of influence from Lennox and *TFQ* in the advertisement also leaves no question marks regarding the authorial problem. Besides the question of authorial ownership, how the other female quixotes were represented in literature is also a more significant subject for this study.

Although *TFQ* was treated as a cornerstone by many scholars within the selections of works dealing with female quixotism, a retrospective analysis of *TFQ*'s antecedents is essential to understand the development of quixotism until the eighteenth century. For Borham-Puyal, the topos of female quixotism dates back to the previous century ("Quixotic" 177), in which quixotism was considered and employed as a means of laughter and a light-hearted subject. In her extensive study on female quixotism, Borham-Puyal presents one of the earliest examples of romance reading women in British poet Thomas Overbury's *Characters* (1615), which is a compilation of satirical portraits of characters ("Quixotic" 177). Written ten years after the publication of *Don Quixote*, in his book, Overbury describes the Chambermaid character as a lover of romance reading as such: "She reads Greenes works over and over, but is so carried away with the *Mirror of Knighthood*, she is many times resolv'd to runne out of her selfe, and become a lady errant" (qtd. in Wright 148). Upon the pattern of excessive romance reading that Don Quixote originated as a lower-class member of society, the chambermaid typifies the detrimental effects of romance reading on women. Depending on her social level, romance reading makes her run out of herself, in a way, causing her to escape the household duties in daily life. This possible act of rejection can be seen as a threat to the microcosmic world of running a household. Moreover, when the same threat is projected on a macrocosmic level, the maid's evading her duties points to a failure in the social hierarchy, in which the lower class stumbles over the sense of responsibility inherent in their position. Identification of "adventurous love stories" (148) with the gentle sex and

the lower-class, as Wright remarks, "the literary fare of maid" (148), finds another exemplification in a poem titled "A Mayde" featured in Wye Saltonstall's *Picturæ Loquentes. Or Pictures Drawn forth in Characters* (1635). The poem deals with a maid and her life story with some warnings and lectures written for women scattered within the text. A significantly relevant part of the poem is, in fact, a sermon of Saltonstall's about the dangers of romance reading for the maids. For him, these romances can spoil the maids' minds and can cause them to jeopardise their chastity and virtue.

> Nor should they reade books which of some fond Lover,
> The various fortunes and adventures show;
> Nor such as natures secrets do discover,
> Since still desire doth but from knowledge grow:
> These bookes if that within the brest remaine,
> One sparke of ill will blow't into a flame. (Saltonstall n.p.)

Though indirectly, Saltonstall's warning about romances highlights that knowledge, at the hands of women, poses a danger to the codes of patriarchy which suppress women under the yokes of virtue, propriety and beauty.

As the two earliest examples of the concept of female quixotism, the portrayals of two maids obsessed with romance reading depict a negative and satirical picture. Just as any excessive activity was not condoned in society, excessive romance reading, especially by women, was commonly satirised for it would invite the readers to an irrational mind and actions. Though the poems on romance-loving maids do not recount the outcomes of their deluded minds, they allow the wishes of these maids to be visible. Another work that pertains to female quixotism in the period is a French fiction, *La Fausse Clélie* (1670) penned by Adrien Thomas Perdou de Subligny. With the help of French sentimental novels' appeal to women readers and the overall popularity of French fashion during Charles II's reign, Sublingy's novel was translated into English in 1678 with the title *Mock-Clelia, or Madam Quixote* or sometimes with a more telling title *"The Mock-Clelia: Being a Comical History of French Gallantries, and Novels, in Imitation of Don Quixote"* (Randall and Boswell 413). Even though *Mock-Clelia* was of French origin, its contribution to the literary presence of female quixotism as a character and a subject looms large in England, too. The novel was written as "a parody of sentimental romances. . . of Madelaine de Scudéry's *Clélie* (1660) (Ardila, "The Influence" 12) and the heroine

of the novel, Juliette d'Arvianne, thinks that she is Scrudery's Clelie and acts accordingly. Her obsession with the French heroic romance *Clélie* causes Juliette to develop a pathological craze with periodic fits in which she behaves like the romance heroine and lashes out at the people who try to outwit her. The similarity between Subligny's Juliette and Lennox's Arabella sheds light upon the "comic representation of the ladies who got carried away into absurdity by their reading" (Doody xxii). In relation to this, Doody claims that "it was highly likely that Charlotte Lennox knew *La Fausse Clélie"*; the French novel serves as an inspiration for Lennox, and Richard Steele, in creating their subsequent female quixotes following similar routes.

Apart from poems and prose fiction, the period's drama also adopted the character of female quixote with a variety of uses. Given the stereotypical representation of a female quixote, the character's comic attitude, the absurdity of her expectations and the misunderstandings caused by her language corresponded to the stage of the period. As a minor example from the pre-*TFQ* period, in William Cartwright's play, *The Lady-Errant* (1651) Machessa is the titular heroine, a lady errant "who is sworn to succor distressed men" (Farnsworth 383). In the absence of men who have joined the war between Cyprus and Crete, Machessa realises her wish to be a female knight by shifting the gender roles. Besides, Machessa's female quixotism seems to be reproduced from the particular qualities of Don Quixote. Defined as a "burlesque figure" and a "woman warrior" by Farnsworth, Machessa, like Alonso Quijano does, decides to call herself "Monster-quelling-Woman-obliging-Man-delivering Machessa" (Cartwright np) to increase her imaginary heroic reputation. In a similar vein as Don Quixote and Sancho, Machessa has a page called Philaenis, and because of their heroic delusions, the pair dream of vanquishing the Amazons and Pigmies to be the queens of both. Although the play's main theme is the Cyprus-Crete war, Machessa, as a preliminary representation of a female quixote finds a chance to bring forward her issues as a new character drawn from life itself. Taking the lead in representing the female quixotism on the British stage before its heydays in the eighteenth century, Lady-Errant can be regarded as a typical transition figure between the ages.

The first example of the eighteenth-century female quixote on the British stage is Biddy Tipkin in Richard Steele's *The Tender Husband* (1705). In a typical comedy of manners plot, Biddy, who is "a merchant's niece obsessed with romances and unhappy at the union arranged for her with a country clodhopper is persuaded into a clandestine marriage by a needy aristocrat passing himself off as a romance suitor, Clerimont Junior" (Ballaster 13). Similar to Subligny's Juliette, Biddy is an avid romance reader who is under the influence of the imaginary world of the books. However, different from her former counterparts, Biddy's female quixotism is structured upon diverse credentials that render her truer to life. Unlike the maid romance readers, she is depicted as "rich, young and attractive" (Borham-Puyal 196). Biddy lives in utter oblivion of the ways of the world since she is said to have spent her life in solitude in romance reading. In her daily life, she behaves as if the romances are the door that opens to reality; hence she creates a world of her own that is made up of romance elements, references and expectations.

In a conversation with her Aunt, Biddy expresses her frustration upon having an ordinary birth as follows: ". . . I must needs [sic] to tell you that I am not satisfied in the point of my nativity. Many an infant has been placed in a cottage with obscure parents, till by chance some ancient servant of the family has known it by its marks" (Steele 37). In an attempt to live by the instructions she has learnt from the books, Biddy cannot but slavishly follow the codes and patterns of the romance ladies. As a typical trait of quixotism, Biddy not only desires to change her birth but also her name into a heavily romanticised name of Parthenissa[3] (Steele 45). The libertine Captain Clerimont, in their first meeting, gently yet somewhat prematurely implies that he can change her and her future children's surname if she marries him. In the fashion of romance lady, Biddy retorts:

> O fie! Whither are you running? You know a lover should sigh in private, and languish whole years before he reveals his passion; he should retire into some solitary grove, and make the woods and wild beasts his confidants. You should have told it to the echo half-a-year before you had discovered it, even to my handmaid. And yet besides—to talk to me of children! Did you ever hear of a heroine with a big belly? (Steele 45-46)

---

[3] The heroine of Roger Boyle of Orrey's *Parthenissa: That Most Fam'd Romance: The Six Volumes Compleat* (1676)

At this point, Biddy's answer to this untimely offer highlights the issue of inspiration/influence that Lennox might have acquired from the play. The apparent similarity between Biddy and Arabella's attitude towards romance rules and their incorporation into daily life make Biddy much closer to the one this study focuses on. In link to this, Doody, having expressed the influence of *Mock-Cleila*, also mentions the resemblance between the two female quixotes (xxii). In a small web of female quixotes created up to *TFQ*, it is inevitable for authors not to be inspired by one example or to influence another. Like every other topos, the female quixotism flourishes through imitation and the appearance of various representations in the literature. Although some earlier examples show a somewhat ridiculing attitude towards female quixotes, they are essential in seeing what processes female quixotism has gone through in their developmental stages up until the present day.

Concerning the ridiculing attitude, in the same play, Clerimont uses the phrase "quixote in petticoats" to state Biddy's condition from his male point of view. Being one of the striking lines of the play that reveals the patriarchal undertone, Clerimont says:

> A perfect Quixote in petticoats! I tell thee, Pounce, she governs herself wholly by romance—it has got into her very blood. She starts by rule, and blushes by example. Could I but have produced one instance of a lady's complying at first sight, I should have gained her promise on the spot. How am I bound to curse the cold constitutions of the Philocleas and Statiras? (Steele 47-48)

The word petticoat, though it denotes nothing other than a woman's underwear, in fact, is an expression of the patriarchal discourse which reduces the woman to a clothing item. Supporting this view, Lorenzo-Modia accepts that the word is used "as a derogatory synonym for women" (106). In this gender-prejudiced socio-literary atmosphere of the age, avid female readers are directly associated with socially unfit types. Women who are despised as the second sex are once again marginalised as a quixote, as eccentric, which culminates in their being regarded as social misfits. From another angle, these misfits, intentionally or not, hold forth the points of how women should not behave. As the anti-portrayal of a marriageable lady, female quixotes again represent the other unwanted party of women who are regarded as odd. Since the principles of female quixotism call for an extensive contextualisation of the period, they will be discussed separately to shed

better light on its course of improvement. In this context, the pervasive patriarchal tone, especially in the works of male writers, can deservedly be called the chief problem in the agenda of female quixotism.

What I have suggested above might seem like one of the hasty generalisations made about patriarchy and its adverse effects. The choice of word petticoat might well be an unbiased decision. Nevertheless, despite its single use in *The Tender Husband* in 1705, the expression 'quixote in petticoat' still existed and was used in some European works. Since the female quixotes in literature were seen as native female character types, the name 'quixote in petticoat' makes a big generalisation regardless of their diversity. Similar to the character types of comedy of manners, such as orange-wench, beau, country-bumpkin; 'quixote in petticoat was used as a category encapsulating all its representatives, still in a derogatory tone. In her article, Lorenzo-Modia points to helpful information that Lennox's *TFQ* was translated into Spanish by Bernardo Maria de Calzada in 1808 with the title *Don Quijote con faldas* [Don Quixote in petticoats] (107). Following the example of its German translation, *Quixote in Reinfrocke* (1754) and *Angelica; or, Quixote in Petticoats* (1756), for Lorenzo-Modia, Calzada was aware of Steele's phrase and by his choice, he helped its use to stretch over time and places (106). Thus, the unnecessarily extended use of the phrase points to the fact that the effect of a phrase that catches the patriarchal tone can actually survive across time. Furthermore, it is also meaningful not to forget that all the preceding female quixote characters were either written or translated by a male figure.

Even after the publication of *TFQ,* making an epitomic contribution to the examples of female quixotism, the phrase was used in the title *Angelica; or Quixote in Petticoats* (1758). The anonymous playwright made it clear in the beginning that Angelica was entirely taken from Lennox's work. However, as a character who cannot but be a sketchy imitation of Arabella, Angelica falls short in representing her distinct quixotism effectively. Thus, rejected by Garrick for not being original, the play shows great similarities to *The Tender Husband* regarding the courting scenes between Careless-Angelica and Biddy- Clerimont. Furthermore, given that her female quixotism is merely based upon over-reading, romantic delusions and expectations, the characterisation of

Angelica does not radically differ from her predecessors like Juliette, Biddy and the two maids. These identical features of the female quixotes discussed so far were treated like a formula that could render a woman character a quixote. In Act I Scene I , Angelica is described as a stereotyped female quixote with timeworn features as such

> … [S]he is run mad in romance, fancies everyman that looks upon her, some obscene ravisher; screams for help from gods and men! And but the other day spit in a gentleman's face, and box'd the ear of another, for only attempting a civil salute. Sir William is of opinion that she is a little crack brain'd; and has advis'd with a mad doctor what is best to be done with her (*Angelica* 2-3).

Slavish imitation of these features inevitably transforms the character into a ridiculous type full of whims and irrational behaviour. The lack of subtlety and depth in female quixotes brings them closer to more stock-typical representations. Moreover, because of the patriarchal voices in the literature of the era, some quixotic features of these heroines are made more blatant and even exaggerated to the degree that is inclined to be a caricature of the character as a whole. Nonetheless, with the advent of the novel genre, the trajectory of female quixotes took a new turn in their representations and with the advent of the new century, the novel genre became adept enough to deliver upgraded and enriched literary works. Although the female quixotes before Lennox's Arabella were not many, with the subsequent examples of quixotic women in literature, the group of female quixotes reached a considerable number across two and a half centuries with the help of George Coleman's *Polly Honeycombe* (1760), Maria Edgeworth's "Angelina" in *Moral Tales for Young People* (1801), Eaton Stannard Barrett's *Heroine or: Adventures of a Fair Romance Reader* (1813), Jane Austen's *Northanger Abbey* (1813), Sarah Green' *Scotch Novel Reading or; Modern Quackery* (1824) and American writer Tabitha Tenney's *Female Quixotism, Exhibited in the Romantic Opinions and Extravagant Adventures of Dorcasina Sheldon* (1801).

From a retrospective angle, until the point of *TFQ'*s publication, the quixotic characters that were created in the period are the national British quixotic characters with their domestic problems and criticisms. Within this view, the ways of anglicising Don Quixote into a British quixote offer such a wide variety of choices that each one of the writers was able to create their exclusive and topical quixotes. The characterisation of a British

quixote, with a problem rooted in one or more institutions of eighteenth-century Britain, is woven around the fundamental realities of his/her temporal, spatial and social background. The reason why these writers feel the need to design a whole new quixotic character rests on the issues that the authors especially focus on in the novels. The issues problematised in the quixotic problems of each British quixote are the components of the unique, quixotic combination of the writers. In this context, being a subsequent example of Fielding's benevolent quixote Parson Adams, Lennox, through Arabella, makes a daring and successful manoeuvre by changing the gender of the quixote, shifting the context to her female quixotism and transforming her into a full-fledged character much more than a stock-type.

Although the national quixote was constructed as a masculine figure like Don Quixote in its early examples, “quixotism's association with masculinity was complicated by the potential passive penetrability of quixotism and the proliferation of narratives about female quixotic readers” (Dale 5). Considering the same views Fielding put forward in his commentary of *TFQ*, the feminine quixotic candidate was seen as a more fitting figure for her malleable subjectivity and mind. In the same vein of this view, Dale points out the gendered nature of quixotic qualities and links it to the patriarchal perspective that regards feminine “as soft and penetrable” (7) creatures that can easily be “molded, imprinted and formed” (7) by the materials they read. Notwithstanding this derogatory view, the emergence of female quixotism was not propelled by the contempt for women yet, as Dale states, with the increase of women writers and the works about female romance readers with quixotic dispositions.

Furthermore, as each quixote has her/his idiosyncrasies, the female quixote as a character represents “what [her] male counterparts do not” (134) or cannot within their agenda. Considering the common points among the previous female quixotes, the chief idea of “the serious consequences of engaging in quixotic fantasies” (Newman 134) constitute the fulcrum of their diverse experiences. With a staunch belief in what they read and taking what the fiction offers as the “models of the world” (Kvande 219), all the female quixotes' quixotic problems stem from their misguided reading habits. Living in a world of fantasy and twisted judgements, female quixotes, like male ones, are considered

outlandish in their society and time (Borham-Puyal, “Madness” 175). Their eccentricities escalate to such a point that they evoke pity in readers for their foolishness and are despised for their wrong judgements. Gillian Brown terms this reciprocal alienation process as “quixotic fallacy” and explains it as: “the waywardness of quixotes' reading arises from the fact that their reading doesn't accord with peer perceptions and valuations of literary and real objects. The quixotic reader fails to conform with the local standards by which an individual lives as a member of a given society-she doesn't share the same sense of reality” (259). Due to their incompatible perception of reality, British female quixotes are at times discussed as the characters who are closest to madness. Though they are not pathologically insane, the phenomenological frame of how they experience the world and life differs from those of others, and so do their stories.

Regarding the point of having stories, through the end of *TFQ,* a countess who wants to familiarise herself with Arabella gets into a deep yet edifying conversation about the stark difference between the reality and romance worldview. Being a penitent romance reader, the Countess attracts Arabella's attention for her competency in romances. Supposing they would speak the same language, Arabella cannot help asking about her adventures. Offended by being asked such a question, the Countess gives a little speech to Arabella:

> The Word Adventures carries in it so free and licentious a Sound in the Apprehensions of People at this Period of Time, that it can hardly with Propriety be applied to those few and natural Incidents which compose the History of a Woman of Honour. And when I tell you, pursued she with a Smile, that I was born and christened, had a useful and proper Education, received the Addresses of my Lord —— through the Recommendation of my Parents, and married him with their Consents and my own Inclination, and that since we have lived in great Harmony together, I have told you all the material Passages of my Life; which upon Enquiry you will find differ very little from those of other Women of the same Rank, who have a moderate Share of Sense, Prudence and Virtue. (*TFQ* 327)

Although Arabella's word ‘adventure’ fails to deliver the intended meaning in the eighteenth-century society, what she actually would like to hear is the Countess' own hi/story recounted in her own words. Expecting an exchange of different hi/stories, Arabella is keen to discover a variety of experiences, yet; she comes to a stalemate within the codes of her society. Because the only examples of adventures, or hi/stories that are recognised during the era, are either the sexual stories about a young girl's demise

(Langbauer 40) or tedious and uniform marriage stories of the genteel women that follow the same pattern. For this reason, to Doody, what Countess eventually resolves about life is that “good women have neither history nor adventure” (xi). However, being a woman with a history and something to tell, Lennox creates Arabella to tell her story within the context of the novel, as a platform to voice the adventures of a female quixote. Though otherwise stated by the Countess, the novel's materiality is evidence of Lennox's opinion regarding the matter.

The novel starts with the story of the Marquis, who is retired in a castle in a remote village in Britain. With the idea of creating his own “Epitome of *Arcadia*” (*TFQ* 6), the Marquis pours his riches away on his castle to create a space without any distraction from outer reality. From the very beginning of the novel, even before Arabella was born, the motif of seclusion is hinted at as a suitable circumstance for personal peculiarities to grow. The Marquis does not only confine himself to his imagined Arcadia but also forces her wife and daughter Arabella to share their predetermined life. As one of the romance elements, Arabella loses her mother at a very early age. After the loss of his wife, Marquis is described as an attentive father who discovers Arabella's quickness of mind and he takes over her early education from her women attendants. With an absentee mother and the lack of female existence around her, Arabella's “little world is dominated by male authority” (Pearson 202), starting from her daily and educational life. Nevertheless, as Arabella grows, her fondness for reading grows too and she takes up the dangerous passion of reading the romances she found in her father's library. At this point of the narration, it is crucial to question the care of the Marquis, who has educated her young girl up to a point and later seems to have negligently let her daughter be immersed in romance reading. For fear of any harm befalling his daughter, the Marquis isolates her daughter from the outside world. As a father, he falls short in his paternal care and interest in her rearing. Since he has not cared much about anything but his daughter's impending marriage age, Arabella has already taken a deep dive into romance reality. After the education and the paternal duty that the Marquis has provided for his daughter, Arabella is placed in an interim period before she is passed under her future husband's control. However, at the age of seventeen, called “the dangerous age,” (Meyer Spacks 418), Arabella definitely does not agree with either his father or society's expectations.

The eighteenth-century idea about the period between childhood and adulthood, adolescence, is often deemed a reckless age in which the passions of youth are at the forefront. However, the youthful, productive energy in sexual and creative forms poses threats to the eighteenth-century codes of propriety. Moreover, since it is the Age of Reason, "reason should govern passion, the principle of energy but also of chaos" (Meyer Spacks 419) that is present in young adults. Pointing out the eighteenth-century view of the possible harm that pleasure can give, Meyer Spacks quotes the views of the clergyman William Dodd warning the youth about; "all those pleasures which are likely to enkindle their passions in their state of life . . . such Pleasures must be peculiarly dangerous, when reason hath not yet attained its perfect state, and the passions are in full strength and power; willing, as it were, to tyrannise the more, during the minority of Reason their Sovereign" (qtd. in Meyer Spacks 419). As a matter of fact, in order to avoid a youngster's falling into traps of passions, the guidance of an adult and reliance on more mature people are required. The hierarchical order of human life was divided into five ages that define the dominant activities of the people in that age. This idea, derived from a French source, appears in a diary entry of Hester Lynch Thrale, the eighteenth-century female diarist. The rest of the ages following the "Innocence" and "The Passions" are "The Understanding or the Sciences" and "Honour and Employment" and finally the old age, "Piety and Repose" (Thrale Lynch 462-63).

In this view, Arabella, as a passionate young lady, must be taken care of by her elders due to their supposed superiority in reason and honour. So by the rules of the period, Arabella's reading passion should be taken under control by her father, just as the passions must be controlled by reason. However, the lack of attention from the Marquis, who is resigned to his old age, allows Arabella a free space to focus on her pleasures. Studied from a wider angle, the Marquis can be considered one of the reasons for Arabella's quixotism. The dominant atmosphere he created at the castle detaches Arabella from outer reality and as a solution for her loneliness, she resorts to her mother's romances. Just like Don Quixote, Arabella is engrossed in romances as an escape from tedious daily life. Moreover, she fabricates a romance world whose principles she believes in piously and acts out her own creation. Unlike Don Quixote, Arabella is provided with her mother's romances by the Marquis, inadvertently aggravating her obsession with romances. In the

same view, Close expresses that the reading habits of the heroes can be important actors in their “mad impulses” (*Romantic* 27). Combined with “enforced isolation,” romance reading eventually drives Arabella to an unhealthy obsession (Newman 137).

The materiality of the romances within the castle carries important connotations regarding the matrilineal inheritance passed down to Arabella. First of all, “[t]he deceased Marchioness had purchased these Books to soften a Solitude which she found very disagreeable” (*TFQ* 7) and they happen to be the only things she received from her. Suffering from the same confinement as her mother, Arabella resorts to “very bad translations” (*TFQ* 7) of French romances whose “corrupt culture and sexuality intrude through the (even absent) mother” (Langbauer 47) into the Marquis' retreat. Since Arabella and Marchioness could not leave the estate, they have taken shelter in the fantasy world of the romances in an escapist manner to survive in the castle. Furthermore, as the assets that are left from her mother, the romances also point to a bond of femininity which corresponds to the idea of the period that considers romance to be a woman's form (Langbauer 31). From another aspect, the romances once in the Marchioness's private library are carried to the library of the Marquis. As Hughes maintains;

> A gentleman’s private library was a significant part of his life – it was a place where his intellectual character was fed, his connections were solidified, and his home adorned. The gentleman’s library was . . . a place of solitude. . . and was private in the sense that it was part of the domestic (i.e. private) realm and was an individual’s private collection, particular to him and shared and with family and associates (3).

The scene of removing the romances from the closet of the Marchioness into the masculine space of the Marquis' library permits a reading that affirms both literary and private approval of romances. As a matter of fact, by accepting the books into his private, masculine power circle, the Marquis encourages Arabella's reading while obstructing his design of life at the castle. On this subject, Roulston succinctly states that

> by being moved from a private to a public space — from the mother's closet to the father's library — the romances are made legitimate while simultaneously usurping the authority of the library as a place of knowledge. It is, in part, the context in which Arabella discovers the romances which allow her to “[suppose] Romances were real Pictures of Life” (7).

Because of her inexperience in “any kind of public and social life” Kvande diagnoses Arabella's problem as the inability to “discriminate between real and false knowledge” (225). Since the library of the Marquis is a space of dominant male authority where Arabella endeavours to improve her learning, she reckons all the books are of canonical value and without questioning, she accepts them to be true histories by whose rules she needs to live. Lacking the cultural or conventional filter in her learning process, Arabella's brain is imprinted with the knowledge she acquired from the romances and these ideas are transformed into her behaviours, structuring her personality. Besides, similar to Henry Fielding's view on affectation, the heroine willingly assumes herself as a romance lady; by imitating her manners, she becomes the source of ridiculous and disagreeable examples. Nevertheless, the idealisation of a literary model is not the main problem in her attitude; the problem is that she lacks the “mental discipline of selectivity,” (Kvande 226). Instead of choosing the most suitable parts of the romances, Arabella absorbs them as a whole unquestioningly. As described in the novel, “Heroism, romantick Heroism, was deeply rooted in her Heart; it was her Habit of thinking, a Principle imbib'd from Education. She cannot separate her Ideas of Glory, Virtue, Courage, Generosity, and, Honour from the false Representations of them in the Actions of *Oroondates, Juba, Artaxerxes*, and the rest of the imaginary Heroes” (*TFQ* 329). Hence her slavish adoption of romance principles enables her life and personality to be shaped by them since it is the only pseudo-reality available to her.

Regarding Arabella's female quixotism, it is vital to designate the gendered perception of reading and romances in the age. Because, as it can also be observed in other female quixotes, misguided reading of romances is the first and foremost common feature they share. Therefore, the concept of female readership in the period demonstrates the socio-cultural foundation that links women with unrestrained reading. Beginning with the female reading culture, the rate of female literacy witnessed a radical improvement with “25% in 1714” compared to that of the sixteenth century with “1%” due to the rising availability of printed materials (Brewer 141). Especially the second half of the century reaches higher figures up to “40%” in aristocratic members of the society (Brewer 141). As the ubiquity of books of different sorts increases, aristocratic female readers, who lead monotonous domestic lives, are involved in reading as a recreational activity. Since “[n]o

one need[s] the services of the well-to-do young women" for economical and domestic works in the age, novel-reading evolves into a new leisure activity for the young women along with "paying visits, playing cards, drawing or performing on a musical instrument . . . , dancing, and flirting" (Meyer Spacks 426). However, young girls like Arabella who develop reading-mania are warned against the detrimental effects of over-reading by prominent writers or the conduct books of the age. The Enlightenment philosopher David Hume expresses that novels and romances are harmful to the minds of the fair sex for their "false representation" and he is "sorry to see them have such an aversion to matter of fact, and such appetite for falsehood" (564). Moreover, in a conduct book titled *Enquiry into the Duties of the Female Sex* (1797), the writer, priest Thomas Gisborne, carries this warning further with his delineation of the possible progress of female reading-frenzy. Though the book was written at the end of the century, the ideas Gisborne conveyed through his cautionary tale still resonate with the earlier examples, as explained below:

> [T]he perusal of one romance leads, with much more frequency than is the case with respect to works of other kinds, to the speedy perusal of another. Thus a habit is formed, a habit at first, perhaps, of limited indulgence, but a habit that is continually found more formidable and more encroaching. The appetite becomes too keen to be denied; and in proportion as it is more urgent, grows less nice and select in its fare. What would formerly have given offence, now gives none. The palate is vitiated or made dull. The produce of the book - club, and the contents of the circulating library, are devoured with indiscriminate and insatiable avidity. Hence the mind is secretly corrupted. Let it be observed too, that in exact correspondence with the increase of a passion for reading novels, an aversion to reading of a more improving nature will gather strength. There is yet another consequence too important to be overlooked. The catastrophe and the incidents of these fictitious narratives commonly turn on the vicissitudes and effects of a passion the most powerful of all those which agitate the human heart. Hence the study of them frequently creates a susceptibility of impression and a premature warmth of tender emotions, which, not to speak of other possible effects, have been known to betray young women into a sudden attachment to persons unworthy of their affection, and thus to hurry them into marriages terminating in unhappiness. (216-218)

Since the reader's education is inherent in conduct books, Gisborne writes his advice similarly to a cautionary tale that shows how passion for reading can cause the demise of women, even leading to wrong marriages. In line with this attitude, the eighteenth-century view on romance and its effects are often attributed to negative approaches by many writers and thinkers.

Apart from the debilitating side of romances, reading as an activity for women is considered to have inferior features compared to male reading. Though reading is accepted essential for both women and men, Pearson notes that based on the "blatantly gendered" features of the act of reading, "male reading. . . evoke[s] to represent civilised values" (4). As it can also be inferred from the library scene, male libraries are supposed to hold canonical, classical and more reasonable texts, contributing to their mental advancement. In addition to this view, Lady Mary Wortley Montagu posits that while reading is crucial for the "Reputation of Men", it is for "the Amusement of Women", and as the inferior type of readers, women should "[l]et their brothers shine" and "content themselves with making their lives easier by it" (85). This double-standard approach to reading is because of the view that sees men with their already existing wit, are capable of comprehending the material and reading it correctly. The reason why women fail to live up to the standards of the ideal reading experience is that they lack "the formal training and education that men received" (Kvande 222) and for this very reason, they are often interested in novels or romances rather than other sophisticated works that require higher intellectual levels. Reading for men is an intellectual activity, whereas, for women, it is assumed to be more physical since they cannot tolerate or conduct a disciplined reading. What is meant by disciplined reading is to be able to mentally benefit from the act and hinder herself from getting caught up in its effects while keeping a safer distance from the reading material. It is a type of reading that is occasionally identified with female experience that does not put any restraint on the passions. Being the main reason for Arabella's quixotism, excessive and improper perusal was not a foreign or a fictive medical complaint in the seventeenth and the eighteenth centuries. The reading frequency of the female patients had been so high that it could even be diagnosed as monomania, which brings along the physical complaints of "insomnia, breathlessness, trembling, upset stomachs, vertigo, headaches, ringing ears, rising sensations, and swooning" (Johns 408).

Associating femininity with the body and irrationality, but masculinity with mind and reason, the eighteenth-century attitude towards reading cannot detach itself from the deeply-rooted gender binaries. While confining the women into domestic spheres and limited knowledge opportunities, the dominant patriarchal discourse of the age consequently offers men unlimited access to satisfy their needs and wishes. Thus creating

a problematic condition for women in which they cannot fulfil their agency freely, prevalent gender normativity of the age stigmatises women as inadequate or irrational by linking them with their so-called inherent feminine qualities. In close connection to this approach, female quixotism in literature is constructed upon the assumptions of gendered reading practices and patriarchal norms. Furthermore, when the eighteenth-century physiological and psychological theory of reading is projected on "Don Quixote's malady" (Kvande 223), which renders him unable "to distinguish between true and false knowledge," (Kvande 223), this new combination opens up a space for the writers to display the reverberations of the cultural and sexual anxieties of reading in their works.

As a novelist who is aware of her period's social and literary trends, Lennox combines the topos of quixotism with eighteenth-century reading frenzy in her novel. Sharing the same quixotic error with Don Quixote, Arabella perceives the world "through assumptions and expectations garnered" from the French romances (Hammond and Regan 149). However, having distinct evolutions of their quixotisms, Don Quixote succumbs to reading romances at an old age and loses his sanity due to his monomania. Whereas Arabella is born and raised in the same restraining environment without any outer interference, romances act as a lodestar in her attempt to determine her character and the way she sees the world. Being much younger and more attractive than Don Quixote, Arabella incorporates her beauty in her quixotism as a property that should grant her the adventures of the romance ladies. In her opinion, having "a Form so extremely lovely" (*TFQ* 7), should be the very reason for having adventures involving romantic abductions, love pursuits and displays of male bravery. However, not having been engaged in any of them so far, Arabella blames the "Insensibility of Mankind, upon whom her Charms seemed to have so little Influence" (*TFQ* 7). Living in her world of romance ideals, which are utterly incompatible with those of the age, Arabella reads the reality from a view of how a romance lady would see the world. As a result, she is blissfully ignorant of the obsolescence of heroic activities that could even be considered a crime in the eighteenth century. Thus, the way she interprets reality is entirely different from that of her companions and with the help of her imagination, she diverts the reality to suit her book.

After a short explanation of Arabella and her obsession, Chapter II begins with an adventure that she has long sought. A dashing young Londoner Mr. Hervey, whom Arabella comes across at the church service, falls for Arabella and sends her a letter explaining "how deeply he was enamoured of her; and conjured her to afford him some Opportunities of paying his Respects to her" (*TFQ* 13) through Arabella's maid Lucy. Following the examples of romance heroines, Arabella cannot condone Mr. Hervey's audacity to declare his love for her in the very first letter; thereby, she returns the letter to Hervey. Despite her high expectations of receiving a letter from him, Arabella cannot disregard the rules of love in romances and expresses her anger with Hervey for not acting like a proper hero. As Lucy informs, Hervey, upon receiving another letter from her, "kisses the Letter several times" (*TFQ* 14), supposing that it was Arabella's reply. Furious at the detail of letter kissing, Arabella reveals her expectations as follows:

> Foolish Wench! . . . How can you imagine he had the Temerity to think I should answer his letter? A Favour, which, though he had spent Years in my Service, would have been infinitely greater than he could have expected. No, Lucy, he kissed the Letter, either because he thought it had been touched at least by my Hands, or to shew the perfect Submission with which he received my Commands; and it is not to be doubted, but his Despair will force him to commit some desperate Outrage against himself, which I do not hate him enough to wish, though he has mortally offended me. (*TFQ* 14)

A moment of exchanges of looks is exaggerated into a traditional heroic love story by Arabella's fantasy-prone mind. Because romances taught her that "Love was the ruling Principle of the World; that every other Passion was subordinate to this; and that it caused all the Happiness and Miseries of Life." (*TFQ* 7), according to Arabella, a loyal lover should spend many years in service to his lady while keeping his love for her secret. Thus, the possible rejection from the lady, in direct correlation to the exaltedness of the style, must grieve the lover so intensely that he should be diminished into a sick man in bed. Based on this idea, Arabella supposes that it is essential for a lover to be this much agonised. Out of pity and generosity, she takes the responsibility of Mr. Hervey, who is supposed to be on his death bed and expresses that; "Therefore, Lucy, you may tell him, if you please, that, notwithstanding the Offence he has been guilty of, I am not cruel enough to wish him his Death; that I command him to live, if he can live without Hope" (*TFQ* 15). Acting like a tyrant of love who pities her subjects, Arabella believes that she

is powerful enough to spare Mr Hervey's life to end his misery. As she antagonises Mr. Hervey in her mind, deeming him to be not after her heart but her beauty, she even further considers him a rapist. In this outdoor encounter during her horse-riding airings, Arabella sees Mr. Hervey and imagines him as an admirer with a “Design to seize her Person” (*TFQ* 19) and creates a panic to be guarded by his servants, from any attempts from the “impious Ravisher” (*TFQ* 20). Mr. Hervey, befuddled by Arabella's unusual speech and behaviour, leaves the countryside soon after.

In her romantic turn, the heroine not only sees reality from the perspective of a romance lady but also fashions herself like one in her language, dress, gestures and demeanour. According to Dale, the romances of Arabella imprint her whole existence with the cache of quixotism. Her quixotically imprinted body she sees in the mirror as a beautiful form is aligned with the visuality of the page; hence she sees herself as “something like she has just read” (Dale, *Printed* 26). These imagination-strengthening romances do take a significant part in Arabella's reasonings and discussions as her reference points, and what “Arabella gets out of these romances helps the reader appreciate the full force of the alternative world she creates for herself” (“Arabella's Romances”). The romances she refers to Madeleine de Scrudery's *Artamenes, or the Grand Cyrus* and *Clelia,* La Calprenede’s *Cassandra, Cleopatra, Faramond* and Earl of Orrey’s *Parthenissa* were written around the second half of the seventeenth century. While these romances belong to the dated lifestyle in which Arabella lives, they are also of the previous century’s reading fashion. The romances of Madeleine de Scudery were entirely the vogue in the seventeenth-century readership and at the time of *TFQ,* her romances still lingered in the literary arena with fewer readers (Todd 48). During the 1750s, female readers led the trend towards their native women writers like Delarivier Manley, Eliza Haywood and Aphra Behn, who had been handling the issue of female experience in contrast with that of Scudery's romances. Being a follower of the abovementioned writers, Lennox conflates the new novel genre with the previous trend of French romances in her work. Thus the story of Arabella, as a romance lady and as an eighteenth-century gentlewoman, becomes the nexus where the old order, romance and imaginary clash with the new order, novel and real life.

However, this juxtaposition of romance and novel genres does not constitute the novel's focal point. In other words, although *TFQ*, like *Don Quixote,* is a parody of French romances, Lennox aims not to trivialise the romance genre and exalt the novel. On the contrary, her novel represents the literary transition of the period by combining both genres. As the period's literature developed, writers struggled to locate the complexities of romance within the novel genre. The examples from this generic ambiguity became the forerunners of the early British novel. Because they were written within the literary climate of a paradigm shift, most writers "were questioning in tandem the role that romance would play in the formulation of the burgeoning genre, the novel" (Carlile 90). Therefore, in *TFQ*, romances are handled in two layers; in the first one, they are the symbols of generic obsoleteness which will sooner be revived by the novel and the second layer deals with the romances as the reason for Arabella's quixotism.

Yılmaz remarks that "[w]ith its centralisation of a world of romance, Lennox's novel . . . holds a precarious position in its ambivalence with regard to whether the author denounces or praises romance" (151). Concerning the infamy of the romance genre in the period, Lennox presents the side effects of the genre when consumed in excess as if she was shaking her finger at the female readers. Even her creation Arabella portrays how a young lady should not be in some respects. But then again, when Arabella's motives are scrutinised, it is vital to notice that the realm of the romance genre offers Arabella a world in which "she [can] carve out and appropriate a metaphorical space of [her] own within the otherwise stifling patriarchal scene" (Yılmaz 15). In this system, she is, for being a woman, put on a pedestal of love which provides her with the utmost power over her lovers or supposed lovers. The core of this love concept can be characterised by the act of feudalisation of love, in which Arabella is the overlady of all the men in whom she is possibly interested. In her world, she makes these gentlemen the vassals of her love and keeps her expectations high on their unfaltering service. This metaphorical space endorses Arabella with the power she derived from the chivalric concept of love. Though her power only proves its legitimacy in this free space, it falls flat in contemporary society. Yet again, Lennox's attempt to demonstrate Arabella in her metaphorical space carries excellent value since it represents an alternative to the eighteenth-century concept of love and marriage, which was dismally enmeshed with financial gain.

This double-coded view of Lennox on romances works in two ways; in one, the author ridicules the extravagance of the romances through parody, while in the other, she treats these romances as the havens of power where women take shelter in the intense atmosphere of patriarchy. In the same vein, Langbauer explains that

> Lennox rewrites the conventional derisive association of women and romance. Although she attacks romance for its feminine excesses, she also tries to dissociate it from women by educating Arabella out of it . . . It suggests a positive, although wistful, alignment of them- if romance were available to women unmediated, it might be a source of power, and a ground from which they could speak" (31).

Thus, in *TFQ*, Lennox reimagines the possibility of the romances being the influential narratives in how women shape their space of authority in their lives. Though misplaced and detached from its source, the power that enables women to have a say about their own choices is problematised by Lennox through Arabella's ridiculous manners. The source of the ridiculous predominantly proceeds from the incompatibility between the customs of contemporary society and Arabella's world. This discrepancy, as it was regularly treated with various instances of her faux pas and outlandish conduct, also provides an extended comic tone in the novel. In social gatherings, Arabella struggles to process the information she receives from the outer environment. However, each time she despises society for being so senseless since eighteenth-century customs are a far cry from that of romances.

Whenever Arabella addresses her utmost dominance over her suitors, the discordance between the content and style of her speech and her ridiculous manners present the absurdity of her quixotism. In Arabella's imprinted worldview, supremacy is inherently a female preserve and declaration of one's love for her is a serious offence since only Arabella can bestow prerogative to her suitors. As an example of her attitude, upon her last encounter with Mr Hervey, to exert her wish upon him, Arabella threatens the gentleman with those words; "you are wholly in my Power; I may, if I please carry you to my father, and have you severely punished for your Attempt" (*TFQ* 20). In another instance, in her so-called apology letter to Glanville, she uses the same assertive discourse: "It is not by the Power I have over you, that I command you to return, for I

disclaim any Empire over so unworthy a Subject; but, since it is my father's Pleasure I should invite you back, I must let you know, that I repeal your Banishment, and expect you will immediately return with the Messenger who brings this" (*TFQ* 40). Domineering as she sounds, Arabella's audacity in wielding her power stems from her belief that the rules of the period's courtship are completely wrong; thus, her over-defensive manner is the only way to protect herself from unwanted consequences. In a deep persuasion of the superiority of her position and her worldview, upon her first encounter with Glanville, she immediately makes her opinion known: "I am extremely happy in having lived in a Solitude which has not yet exposed me to the Mortification of being a Witness to Manners I cannot approve; for if every Person I shall meet with for the future be so deficient in their Respects to Ladies, as my Cousin is, I shall not care how much I am secluded from Society" (*TFQ* 28). She condemns society for its lack of respect and reinforces her commitment to her obsolete romance universe.

Within the patriarchal norms and gender roles in the eighteenth century, Arabella seems like a wayward young girl who refuses to abide by the rules. However, her understanding of the contemporary world is synonymous with degeneration, as it contrasts with her views gained from the romances. Following the first introduction of her cousin Glanville, Arabella gradually grows a dislike for him and considers him a threat to her scheme of love. Despite his graceful figure, Glanville fails to evoke excitement in Arabella because he was invited to the castle by the Marquis as a prospective husband for his daughter, his only heir. Arabella protests this intrusion into her world by stating, "What Lady in Romance ever married the Man that was chose [*sic*] for her?" (*TFQ* 27). In the long struggle between Arabella and Glanville with his ally, the Marquis, she is gradually left devoid of her rights of courting and two-thirds of inheritance from his father, in case she rejects marrying Glanville. Moreover, Arabella's wish for prolonged courtship and services is reduced to a few weeks of courting, which the Marquis deems enough before their marriage. The Marquis's oppressive existence is heavily felt in Arabella's actions and the quality of the marriage arrangement. His perspective on the idea of marriage is solely endowed with the idea of exchange and accordingly, on this point, Roulston maintains that "Arabella's heart is to be 'gained' by Glanville, the verb 'gain' being synonymous with the notion of profit, forcing Arabella into a relation of exchange. Within

the Marquis's vision, the idea of consent appears to be superseded by the concept of property" (31). Within the norms of the period, the romantic side of marriages was hardly ever given priority since the financial aspect was the one that the families sought. However, Glanville's ideas about marriage differ from that of his uncle due to the appraisal he holds about Arabella.

So far in the novel, it can easily be observed that quixotism is once again employed as a method that constructs the characterisation of Arabella and her quixotic adventures. The quixotic features of Arabella, her love of reading and experiencing the world through a filter of romance ideals, are the direct influences/inspirations from Don Quixote, the character. Despite their shared misjudgement, the effect of these romances shows differences in how they experience outer reality. This point leads the discussion to the issue of the typical quixotic feature of insanity, which will be dealt with extensively later in this study. Returning to the subject of quixotic influence, some formal elements of *DQ* or their allusive remakes can be traced within the course of the novel. These formal elements, being pretty much about the technique of the novel, can be found in witty chapter titles, similar quixotic adventures, codes of dressing, socially awkward spectacles resulting in humiliation and many more.

For example, the book-burning scene in the early chapters of *DQ* presents the reader with a group of people, the priest, the housekeeper and Don Quixote's niece, who blame his chivalric romances for his madness. At the end of the long chapters, the books are burnt secretly and Don Quixote is convinced that the disappearance of his books was a contrivance of the evil magician, whom his niece has come up with as a lie (*DQ* 45-55). Despite the lack of similarities, there is another book-burning scene in which Parson Adams throws his favourite Aeschylus into the fire when he sees his friend Joseph after they have been long separated. This scene showcases Parson Adams' overjoy for the other's sake and even exaggerated actions that he might regret later. Therefore, burning his book creates a comical scene that typifies the Parson and his lack of knowledge about daily life.

Whereas in *TFQ*, after a lengthy and elaborate speech of Arabella explaining to her father

why she can consider death as a relief from a possible marriage to someone, the Marquis loses his temper on her strange language, saying: "The Girl is certainly distracted. . . The foolish Books my Nephew talks of have utterly turned her Brain! Where are they? . . . I'll burn all I can lay my hands up on." (55). Analogous to DQ's book-burning scene, Arabella's father blames the books for her odd nature and wants them destroyed. However, Glanville's entrance to the Marquis chamber change their fate. Aware of Arabella's devotion to her books, Glanville turns the situation to his advantage and makes it up to Arabella by returning her books safe and sound. Overjoyed like Parson Adams, nonetheless, without losing her poise, Arabella thanks Glanville and forgives his previous and future offences as follows:

> I well perceive, said she, that in exaggerating the merit of this little service you have done me, you expect I should suffer it to cancel your past offences. I am not ungrateful enough to be insensible of any kindness that is shown me; . . . by saving these innocent victims of my father's displeasure, nevertheless I pardon you upon the supposition, that you will, for the future, avoid all occasion of offending me (*TFQ* 57)

Even though the reason behind the book-burning scenes is the same, in fact, DQ gets taken in by his niece's story of the evil enchanter. He is lied to because otherwise, he would lose his sense totally. Yet, in the case of Arabella's scene, Glanville takes control of the chaos and turns it into a flirting instrument to gain Arabella's approval. Though she is not lied to, she has been indulged by someone she was once opposed to. Therefore, while the doors of adventures are shut for DQ in the house, they are opened for Arabella and her quixotic adventures as she ventures into the outside world, where she can practice the romance teachings.

Another remarkable quixotic borrowing from *DQ* rests on the scene in which Alonso Quijano physically transforms himself into Don Quixote. Carrying an antique armour, sallet and a sword, Don Quixote is visually presented to the reader in an appearance that looks somewhat like a caricature of a knight. In the collective memory of many people, Don Quixote silhouette is equipped with a horse and a sallet. Don Quixote's fashion falls short of his ideals and gives him a poor imitation of the chivalric knights. Whereas in *TFQ,* Arabella executes her romantic take on fashion with dresses that give "her a very Singular appearance" (262) at social gatherings. Getting socialised with the outer world,

Arabella journeys to the city of Bath with her uncle Sir Charles and her cousins Glanville and Miss Glanville. On the first morning of their holiday, upon Miss Glanville's recommendation, they go to a sightseeing spot of Bath, the Pump House. Wearing an undress of the period, Arabella adorns herself with a black gauze veil “which cover[s] almost all her Face, and Part of her Waist, and gave her a very singular Appearance” (*TFQ* 262). As a debutante to the fashionable people of Bath, Arabella and her peculiar dress suddenly become the target of the words such as “Strange Creature! Ridiculous! Who can she be?” (263). However, upon hearing about Arabella's country upbringing and being a daughter of a deceased Marquis,[4] “the assembly's mirth and ridicule dissolve into respect and admiration” (Martin 54).

Beginning like DQ's change of attire, Arabella's dress code follows a separate path from her ancestor. It is undoubtedly the fashion of the romance ladies that she wishes to apply her own style, even if it appears strange. Different from DQ, Arabella relies on her beauty to influence the crowd, while it is DQ' madness that attracts people into his adventures. Since she has been complaining about the insensibility of mankind that overlooks her beauty, Arabella finds her elements in the Ball Night in her Princess Julia dress. While she meticulously endeavours to materialise the textual description through her dress, as a young woman, Arabella wants to be seen and admired by people and succeeds in her attempt.

> Her noble air, the native dignity in her looks, the inexpressible grace which accompanied all her motions, and the consummate loveliness of her form drew the admiration of the whole assembly. . . A respectful silence succeeded; and the astonishment her beauty occasioned left them no room to descant on the absurdity of her dress. (272)

Arabella's beauty is the most critical asset that changes the minds of the people who criticise her. Without seeing her face in the black-veiled dress, people mock her more easily than in Princess Julia's dress, in which she showcases her facial grace and charm. Once again, contrasting with the Spanish knight, Arabella's allure takes the critical voices under its control, thereby swaying them into condoning Arabella's odd style. Elegant as she is presenting herself in the ballroom, Arabella is a young woman with a soul of a

[4] The Marquis passes away in Book II Chapter II.

romance lady who feels content to be the centre of people's attention and the gentlemen who introduce themselves to her. With a quixotic manner of glamorous public showing off, Arabella, as an eighteenth-century female character, compensates for her quixotic whimsies with her beauty and wit. However, in the same situation, DQ fails to portray a down-to-earth identity due to his explicit insanity. Illustrating an instance in Book I Chapter XXI, the mad knight takes the barber's washbasin as the enchanted Mambrino's Helmet and gets hold of it by force. Wearing the basin on his head, DQ depicts a comical portrayal of his quixotism, ensuring he is the target of the laughter. Along with his rickety armour, skinny nag and the washbasin on his head, his imitation of chivalric fashion cannot realise itself other than in DQ's twisted mind.

The fact that Lennox provides the parts about Arabella's beauty with the tone and mood of admiration in the novel can be considered a literary manoeuvre to exalt the dignity of the character. Therefore, with the combination of beauty, dignity and wit, Arabella, the first serious example of female quixotism and a British quixote, deliberately evades being a laughing stock. Although her quixotic misreadings of reality and peculiar manners provide the hilarious scenes in the novel, her characterisation does not allow her to condescend as low as DQ. This point also reminds the reader that Arabella is not merely a parodic rendering of a romance lady, but rather a young girl struggling to make sense of the outside world due to her inexperience. From the aspect of a very realistic and traditional reading, her public spectacles, manners and ideas about life might seem pretty eccentric both to an eighteenth-century reader and to Arabella's fellow novel characters, who practically share the same reality of the period. Eighteenth-century readers were such keen observers of social and cultural norms that anything that did not appeal to their tastes would be labelled as unreasonable. Also known as the Age of Reason, the attitude accepted in the eighteenth century is inherently based on sensibility and reason, and even a slight deviation from this line deserves judgemental criticism. In Arabella's case, she is tried for her extravagant speeches, unreasonable conclusion and outrageous expectations by the same-century ball attendees, her relatives and even her steadfast lover Glanville.

In several scenes of the novel, which happen to be the ones where Arabella exhibits and forcefully practise her quixotic tenets, she is outspokenly called mad, insane, distracted

and her head is turned by the people who have been exposed to her quixotic nature. In direct proportion to their anger level, it is a common telling point that people call Arabella as their first reaction. Besides the Marquis' lashing out at Arabella for her 'distraction' and her romances with an intent of burning them, Glanville' patience is also put to the test. After a minor squabble that forces Glanville to leave the Marquis' estate, he returns home to find a strange invitation letter from Arabella, which he is doubtful about. In this letter, Arabella half-heartedly invites Glanville to her house and does not neglect to mention that she writes this letter for her father's pleasure. Although the letter is supposed to be an apologetic invitation for Glanville, it is composed of "distant and haughty" (*TFQ* 41) words that puzzle him into a psychological agony; thereby he exclaims: "One would swear this dear Girl's Head is turned, . . . if she had not more *Wit* than her whole Sex besides" (*TFQ* 41). In another instance, during a horse riding with Glanville Arabella spots Mr. Hervey walking in the distance and runs to her horse for fear that he is back to take and ravish her. After an extended discussion about Mr. Hervey's intention, Arabella, in her typical quixotic haughty manner, puts an end to it by denouncing Glanville and his courage or its lack thereof as follows:

> For know, cold and insensible as thou art to the Danger which threatens me, yonder Knight is thy Rival, and a Rival, haply, who deserves my Esteem better than thou dost; since, if he has Courage enough to get me by Violence into his Power, that same Courage would make him defend me against any Injuries I might be offered from another. . . I can sooner pardon him, whom thou would cowardly fly from, for the Violence which he meditates against me, than thyself for the Pusillanimity thou hast betrayed in my Sight. (*TFQ* 156)

Having been humiliated, Glanville gallops toward Mr. Hervey while loudly cursing Arabella's romances and the fate that damns him with her love. Noticing his anger and agitation, Mr. Hervey fraternally gives his unsolicited advice to Glanville, as a gentleman who has once suffered from Arabella's romance fancies; "Though I have not the Honour of knowing you, Sir, said he, I must beg the Favour you will inform me, if you are not disturbed at the ridiculous Folly of the Lady I saw with you just now? She is the most fantastical Creature that ever lived, and, in my Opinion, fit for a Mad-house. Pray, are you acquainted with her?" (*TFQ* 157). Evoking the same reaction almost in all of the people she has encountered, Arabella's twisted sense of interpreting reality makes her seem like an utter delusional character who is alien to her own society. Owing to her

quixotic manners and ideas, the people's judgement about her peculiar presence directly addresses her sanity.

As already discussed in Chapter I, the madness of DQ can be considered one of the most intricate quixotic elements that his British quixotic emulations have used in an authentically disparate manner. While Don Quixote is pathologically out of his senses, Parson Adams and Arabella, as the British quixotes, are judged, humiliated and deemed to be delirious characters. Even though the phenomenon of madness has been accepted as a psychological and a medical subject now, before the advent of psychiatry as a medical specialism in the nineteenth century (Shorter 1), the eighteenth century was relatively ignorant about how to handle the concept terminologically and practically in treatment methods. Named by Michel Foucault as "The Great Confinement," the period starting in seventeenth century Europe with the establishment of "enormous houses of confinement" (38) aimed to reduce their sick, criminal and insane inmates to silence. As part of surveillance and discipline apparatuses, hospitals, prisons and asylums were created to isolate physiologically or socially diseased people. In eighteenth-century England, the exact implementation was secured by the Vagrancy Acts of 1714 and 1744, "establishing that those who were disordered in their Senses should be incarcerated, for they represented a risk to the community" (Natali and Volpone 5).

With the studies focusing on the nature of madness in the Enlightenment, eighteenth-century England also witnessed the transformation of madness as a phenomenon from a "religious melancholy" of Robert Burton's *Anatomy of Melancholy* (1621) into a more secular stance of "the anatomy of abnormality" (Porter 81). Coinciding with the same century, the surge of melancholy in England created an epidemic effect in the eighteenth-century society that even a name, the English Malady, was coined due to its pervasiveness. Concerning this point, Porter corroborates that "England had a reputation, at least from the sixteenth century, as a hotbed of wrongheads, crack-brains and suicides, and it was a national joke which continental writers — Anglophiles and Anglophobes alike — chose to chorus throughout the Enlightenment" (82). People in the eighteenth century responded to the presence of an illness unique to their culture and geography in opposing ways. As the reason for this melancholy, the spleen disorder was either

romanticised or stigmatised as a theme. However, while the works with the literary representations of melancholic characters are being written and staged, physician George Cheyne explains the very disorder in his monograph *The English Malady: or, A Treatise of Nervous Diseases of all Kinds, as Spleen, Vapours, Lowness of Spirits, Hypochondriacal, and Hysterical Distempers, &c.* (1733) as follows:

> The Title I have chosen for this Treatise, is a Reproach universally thrown on this Island by Foreigners, and all our Neighbours on the Continent, by whom Nervous Distempers, Spleen, Vapours, and Lowness of Spirits, are, in Derision, call'd the ENGLISH MALADY. And I wish there were not so good grounds for this Reflection. The Moisture of our Air, the Variableness of our Weather, (from our Situation amidst the Ocean) the Rankness and Fertility of our Soil, the Richness and Heaviness of our Food, the Wealth and Abundance of the Inhabitants (from their universal Trade), the Inactivity and sedentary Occupations of the better Sort (among whom this Evil mostly rages) and the Humour of living in great, populous, and consequently unhealthy Towns, have brought forth a Class and Set of Distempers, with atrocious and frightful Symptoms, scarce known to our Ancestors, and never rising to such fatal Heights, nor afflicting such Numbers in any other known Nation. These nervous Disorders being computed to make almost one third of the Complaints of the People of Condition in England" (1).

Cheyne provides an extensive introduction to the English malady and expounds on the symptoms and causes of the illness, which are closely linked with social and geographical features of the country, thus considering every English person to be a potential melancholic. On the other hand, the causes of the malady, specifically the lifestyle-related ones, point to an urban, sedentary and upscale way of life in which most of the upper class of the period had already been living. Based on the information Cheyne has written, Porter elaborates that "[w]ealth corroded health by encouraging the high life, gourmandising, lounging, artificial stimulants, exemption from manual labour. Property granted leisure, but maintaining investments bred anxieties, and sedentary idleness left time weighing heavily on vacant minds." (84). Therefore, it can be inferred that active life, with regular physical and mental occupations and a relatively less well-supplied diet, is a way to refrain from the malady. From this perspective, lower classes struggling to lead a comfortable life were exempt from this disease that affects the rich.

As observed in Arabella's case, she leads an affluent lifestyle in a castle with no responsibilities and an excess of free time. Hence it is essential to remember and acknowledge that her resorting to her mother's romances is evidently the solution she

eventually succumbs to. Yet, in the novel's first chapters, Arabella is immediately introduced to the reader with the acknowledgement of her reading frenzy. So the reader is not much informed about Arabella's condition during the period until she has taken up romance reading. Her promising bright mind and "quickness of her Apprehension" (*TFQ* 6) are the only background information highlighted by Lennox. Therefore, I am proposing an alternative backward view of whether Arabella went down with the English malady prior to her reading frenzy. Her temper and soul might have been disturbed under the convenient circumstances of the castle life, causing her to decline into a deep melancholy combined with loneliness. In further analysis of the English malady, Cheyne also adds that people who are prone to this nervous disorder are often with "liveliest and quickest natural parts whose Faculties are the brightest and most spiritual, and whose Genius is most keen and penetrating, and particularly when there is the most delicate Sensation and Taste, both of pleasure and pain" (262). The correspondence between the mental faculties of a potential melancholic and Arabella, who has been praised for the brilliance of her wit throughout the novel, evidently buttresses the view that her romance obsession can be a more powerful by-product of her former melancholic condition.

Nevertheless, even if it is certain that Arabella has or has not suffered from the English malady, her condition bears no direct influence on her sanity since her romance fantasies are the results of her misguided interpretations. As the quintessential example that makes the reader and other characters question Arabella's sanity, the highwaymen scene presents the gaping disparity between two realities as they are lived at the same time. On her journey to Bath with her uncle Sir Charles, Glanville and Miss Glanville, they have been stopped by a group of highwaymen who are planning to rob them. However, before they take any action, Arabella observes them from their coach window as "Three or Four Men of a genteel Appearance, on Horseback" (*TFQ* 257) and assumes they can only be knights who have misinterpreted the situation. Arabella takes responsibility for her companions and talks to the knights, who are actually the highwaymen, directly explaining the situation as it happens in her romance reality.

> Hold, hold, valiant men! . . . Do not, by a mistaken generosity, hazard your lives in a combat, to which the laws of honour do not oblige you. We are not violently carried away, as you falsely suppose; we go willingly along with these persons, who are our friends and relations . . . we are not forced away: These generous Men come to fight

for our Deliverance. (*TFQ* 258)

Despite the explanation of the actual aim of the highwaymen by Glanville, Arabella cannot be sure about their real identity. Due to her strong convictions about her ways of seeing and experiencing the world, she thinks that her point is no less valid than the other's opinion. Arabella's empiricist epistemology, according to Motooka, is based on her belief in what she sees; by relying on the "romance rules of conduct," she interprets her observations and what she sees through a filter that causes her to make incorrect judgments (130). As to the operations of Arabella's mind, the fact that these highwaymen are clothed with fine garbs means that they are most likely to be Cavaliers who are the "Persons of prime Quality" (*TFQ* 259). Nonetheless, in comparison to DQ's hallucinations and apparent insanity, Arabella differs from him in that her senses, like those of her companions, function normally. The nuance between their perception is that DQ's erratic sensory experience is created by his unstable mind, yet Arabella can see as normally as other mentally stable people. Her quixotic problem is not the discrepancy between what is seen and what it actually is but the faulty reference points she acquired from romances that misguide her interpretation.

The same irrational attitude can also be observed in her last quixotic adventure in London. While taking a stroll along the Thames with her companions, due to her constant fear of being deflowered and carried off by a male figure, Arabella suspects four horsemen riding towards them of seizing and abducting her friends and her. To run away from the supposed ravishers, she jumps into the river, "intending to swim over it, as *Clelia* did the *Tyber*" (*TFQ* 363). However, her leaping into the river also demonstrates a social aspect of her problem. Since rape and abduction of a woman character were frequently used themes in the novels of the period, most notably in Richardson's *Pamela* and *Clarissa,* Arabella's leaping can be considered "a suicidal act of . . . to escape an imaginary sexual danger" (Doody xxxi). Preferring death to live a life without her chastity, Arabella, for the first time, acts by the mores of the eighteenth century that are preceded and strengthened by the earlier romance ideals.

In her last adventure, her inability to use her reasoning in acute situations causes her to go through a near-death experience which functions as the last straw for her quixotic

adventures. After the incident, Arabella falls gravely ill and her "pious and learned Doctor ---" establishes a connection with her through "comforting, exhorting, and praying" for his patient (*TFQ* 366). When she is fully recovered, the reverend figure of Doctor Divinity, both as a representative of the male voice and an "institutionalised vision of reality" (Borham-Puyal, "Madness" 184), endeavours to bring Arabella to her senses by a long confutation speech about the ungrounded quality of the romances. Even though Arabella behaves obstinately at first, in the end, she is convinced by Doctor Divine that she causes harm to other people with her absurd and dangerous obsession. However, from a feminist reading, it can be interpreted that the moment Arabella is cured or brought to her senses, she loses her authentic self. The penultimate chapter of the novel, in which the Doctor overcomes Arabella's irrational whims and opinions, is interpreted in a similar vein by the scholars. While Doody calls it a "brainwashing session" by the Doctor (xxxi), for Langbauer, it is the disappearance of both Lennox and Arabella from the novel as soon as the male authority intrudes (43). While the heroine establishes her life and reality on the romances and their principles, Dr Divine can also be seen as her unlearning and uprooting process of romances. Thus, with a forced restoration and rehabilitation into a patriarchal society by a male figure, Arabella, in the last chapter, apologises for the uneasiness she caused to the people around him and comes to terms with her new self. In a pretty similar fashion to DQ's last repentance and apology speech, she accepts being wrong and in a very abrupt manner, she assumes her new reformed identity to marry Glanville in a typical conventional ending.

Although the end of the novel represents the conventional and popular sentiments about Arabella's reformation and dissolution into a typical eighteenth-century woman, the novel generally focuses on her and Lennox's convictions about romance being a convenient sphere to recount a feminocentric story. Regardless of Countess' claim that good women should neither have stories nor adventures, Arabella proves her autonomy by having a story of her own through her quixotism. In relation to that, her female quixotism and romance reality mean the possibility of an escape from the constraining social and gender norms of the period. With a focus on the female agency that Arabella derived from her romances, this chapter shows how Charlotte Lennox subverts the notoriety of the romances into a strategy that empowers her character in a patriarchal society. Creating

the first female quixote figure in eighteenth-century British novel, Lennox, like her other counterparts, employs the influence of DQ as a means to defy the rules and norms of the time. Thus, through her female quixote, Lennox makes a critical contribution to the topos of British quixotism by disclosing the issues women encountered in the era. Besides the use of romance as a source of Arabella's quixotism, Lennox both legitimises and subverts the tradition in her parody due to its representation of both an obsolete and emancipatory genre. In the final analysis, it is evident that Arabella can neither achieve her quixotic goal of being a romance lady nor can she maintain her idiosyncratic, quixotic self-fashioning. However, in the end, Arabella is transferred from the structure of female quixotism into another structure of marriage and wifehood. Yet, this time she secures Glanville, who patiently condones her irrational and absurd behaviours for such a long time that he can be seen as a knight who is deeply devoted to his lady.

CHAPTER III

"LET PEOPLE TELL THEIR STORIES THEIR OWN WAY": HOBBY-HORSICAL INDIVIDUALS AND THE QUIXOTIC ATTEMPT OF NOVEL WRITING IN *TRISTRAM SHANDY*

As this study proceeds temporally across the eighteenth century, it reaches its last chapter of the quixotic discussion. So far, previous chapters have focused on how Henry Fielding and Charlotte Lennox experimented with the umbrella term quixotism in their novels. Along with in-depth discussions, I have expanded on the reasons and results of their contribution to creating a national British quixotic character through the cultural and social realities of the period. In the same vein, this chapter examines Laurence Sterne's debut novel *The Life and Opinions of Tristram Shandy, Gentleman* (1759-67), within the quixotic topos and the new species of writing. Owing to the period's literary atmosphere that opens the ground for innovative and individual literary experimentation, in *Tristram Shandy,* dynamics of the new genre and involvement of quixotism go hand in hand. Therefore, within the course of the main argument, this chapter discusses how Sterne adopts and applies quixotism in *Tristram Shandy* and how the act of writing eventually turns into a quixotic venture that Tristram/Sterne grapples with all along. Although Sterne's novel can easily lend itself to be studied from a myriad of aspects, in this study, the novel will be evaluated through its use of *Don Quixote* on two different levels. In the backdrop of the Yorkshire family of Shandy, the character formation of the major male characters with their eccentricities, namely hobby-horsing, is a Shandean element that substitutes Don Quixote's knight-errantry in its vigour. On the second level, the literary quixotic enterprise that Tristram/Sterne embarked on as Tristram's pseudo-autobiography/the novel in question finds itself on the continuous deferral of finishing the stories, making meaning and structuring itself. Starting with the idea of the cultural-embeddedness of a quixotic hero, *Tristram Shandy*, as a modern classic, with a specific focus on its quixotic creation and Cervantean method, presents a pioneering literary expression both as a novel and as a British descendant of *Don Quixote* in prose.

Orhan Pamuk, in the preface to *TS*[1]'s Turkish translation correlates the novel and life with regard to their common points:

> irregularities, messy appearance, immediate openness to several effects, associations, digressions and unexpected (please do not forget how our author cares whether the reader can guess what he is going to say on the next page), unruliness, its being open to contemplate and chatter about the subjects despite the meaninglessness of its beginning and end, and ambiguity of centre and meaning, with its subject and its appropriate structure, *Tristram Shandy* utterly resembles life (14).

To him, *TS* is similar to life in its structure, meaning that life is represented in the novel as it is lived. Not necessarily in a linear course, but with flashbacks and flashforwards, anecdotes, interpolations, life and the novel make progress despite their digressions and as a whole, it can also be incapable of meaning anything at all. However, this very quality of Sterne's work, which escalates the stakes of form and content too high, makes it timeless and one of the world's great comic novels. From the aspect of a twenty-first-century reader, the novel's pervasive ambiguity and humane sentiment, besides its formal and technical experimentalism, can still be read and experienced without losing its initial experimentalism. However, similar to the fates of many ground-breaking works in art, *TS* was disapproved of and criticized by many of his contemporaries and literary connoisseurs for its mentioned qualities that failed to comply with the dominant rules and agendas of the age. Summarizing the overall opinion of anti-*Tristram Shandy* readers, after a decade of its publication, in 1776, Samuel Johnson lashes at the novel as follows: "Nothing odd will do long. Tristram Shandy did not last" (Boswell 449). Yet, Johnson not only made the mistake of underestimating *TS* solely as odd but also acted short-sightedly to limit the influence of the work only to a decade, which even this study proves otherwise.

Laurence Sterne was born in 1713 at Clonmel in Ireland and wrote his most famous work at forty-six. Destined for the Church from his early years, Sterne was back in Yorkshire, England, at a boarding school, which was followed by his higher education at Jesus College, Cambridge University. Having received "a traditional humanist education [as a] strong Latinist, proficient in Greek, and with a knowledge of classical literature,

[1] In this chapter, Sterne's novel will be abbreviated as *TS*.

philosophy, and divinity," (Ross, "Introduction" xi), Sterne was immediately ordained as a deacon in the Anglican Church. Before *TS* brought him to the public attention, Sterne, under the supervision of his influential upper-rank clergy uncle, was forced to write political pieces supporting the Whig policies. Despite the highly-politicized Church atmosphere, he penned his first creative poem, "The Unknown World", in 1743 in *Gentleman's Magazine.* Until the publication of the first two volumes of *TS* in 1759, Sterne, as a preacher, published a couple of his sermons and a shilling pamphlet titled *A Political Romance* – an allegorical satire on an ecclesiastical dispute of the Church members- in January 1759 (Ross, "Laurence" 9). *TS* was published in December 1759 and immediately became the talk of York. In March 1760, the fame of the novel spread throughout London, where the novel had already been sold out pretty quickly. Despite the condemning voices, artists and writers such as "David Garrick, poets Thomas Gray and Charles Churchill, and the young Edmund Burke and David Hume" (Ross, "Introduction" xiii) were the ones relishing the book. Besides these names, the novel primarily took hold of many readers from all classes since it was in the language of their humour and it was taking place in their world.

Though bewilderment was the typical reaction toward the work, the readers' responses oscillated between the two polar opposites of its being either a dull piece of work or a true representation of wit. Moreover, the sense of astonishment and the readerly struggle that many readers experience function like the common denominators for either positive or negative remarks. For one reviewer in *Critical Review* dating January 1760, *TS* is a "humorous performance, of which we are unable to convey any distinct ideas to our reader" (*Critical Heritage* 52). Whereas, after a month, in *Royal Female Magazine* another -probably a woman- reader expounds that the novel "affects (and not unsuccessfully) to please, by a contempt of all the rules observed in other writings, and therefore cannot justly have its merit measured by them" (*Critical Heritage* 53). On the one hand, the novel was regarded as a medley of narratives signifying multiple things; on the other, *TS*'s wit and its ridicule of the literary rules were acknowledged and it was critically hinted that the novel was beyond its time.

During the time when Sterne published *TS* in nine volumes between 1759-67, his idiosyncratic style and fame had already become a familiar oddity for the reader community. Hence, to Sterne, being prolific was one of the significant strategies to sustain his popularity. However, Sterne was a man at a certain age and with a certain income; thus, his literary venture was not to support his livelihood. On the contrary, in one of his letters, he clearly expresses that he "wrote not [to] be fed, but to be famous" (*Critical Heritage* 51). So in a similar manner, presumably wishing to feed off his fame longer, Sterne issues a new book of sermons entitled *The Sermons of Mr. Yorick* (1766) right before the publication of the last volume of *TS* series. Physically sensing the impending death, Sterne hurriedly writes *A Sentimental Journey through France and Italy* I-II (1768) and passes away in the month following the launch of his last work.

Besides its literary renown in its period, *TS*, including its formal and narrative innovations, constitutes a highly remarkable turn in eighteenth-century novel as an example of new species of writing. Its status as a volatile work that allows for studying a wide range of subjects, aspects, and technicalities is a crucial reality that continues to engage many arguments, ideas, and research. Even today, the "Shandean- International Laurence Sterne Foundation (ILSC)" holds conferences and publishes journals specifically on the author's life and works. As his *magnum opus*, *TS* offers many ideas to many readers; like a painting that gets more profound and more intricate the longer you look, the novel almost creates a Shandean universe painted with the eccentricities and details provided. Nevertheless, the novel self-avowedly enables itself to work without rules and allows the reader to drift with the narrator in this narrative disorder. For Sterne, the novel's ambiguity could be likened to a walking stick with many handles and in his letter to the person sending the gift, he writes as follows:

> Your walking stick is in no sense more *shandaic* than in that of its having *more handles than one* —The parallel breaks only in this, that in using the stick, every one will take the handle which suits his convenience. In *Tristram Shandy,* the handle is taken which suits their passions, their ignorance or sensibility. There is so little true feeling in the *herd* of the *world*, that I wish I could have got an act of parliament, when the books first appear'd, 'that none but wise men should look into them.' It is too much to write books and find heads to understand them. (*Critical Heritage* 196)

As a result, departing from Sterne's concept of shandaism, *TS*, with its many features, allows readers to read the novel according to their will and tendencies unreservedly. Thus, this versatility also brings many options to choose and evaluate the judgements while adding new facets to work.

The anarchic idea of going against the rules and decorum of literary tradition not only activates the reader's mind but also confuses it. In the eighteenth century, the literary tradition or its categorizations were used as apparatus that dictated the prevalent rules, yet sometimes, in works like *TS,* these categories were used to distinguish the genre or the sort of writing the writer engages in. To be able to fathom the work, retracing some extant genres is a way to framework the narrative. However, Edward L. Niehus states that much of the controversy about the book stems from "the question of whether comedy, satire, or sentiment is the predominant mode" in the book (41). Though it is defined as a new species of writing, the genre of the book cannot be classified as more than a novel. Nevertheless, the book contains various modes at the same time, but trying to figure out the prominent mode is a futile search. Because, the inherent quality of *TS*'s narrative is not a convenient text to be boxed under a single heading since it heavily draws upon many genres, modes and sentiments. Therefore, the only categorization suitable for the text is that it is prose and a novel encapsulating a myriad of modes and genres.

Although the novel is one of the seminal works of eighteenth-century English literature and world literature, with the new horizons it has expanded in the fledgling novel genre, due to the main argument of this study, it will have to leave out comprehensive discussions about the genre and *TS* as literary experimentation. Among various themes, methods, and characters, this chapter will be following the Cervantean method and quixotic characters to be able to study how they were amalgamated with the social situation of eighteenth-century family life in Yorkshire. Since *TS* is also considered to revolve around satiric, comic and sentimental modes, with his use of quixotic topos in the formation of a narrative and characters, Sterne succeeds in creating a work substantially different from his predecessors' strain, especially that of *Joseph Andrews* and *The Female Quixote*. Though each of the three novels has its own approach to adopting quixotic methods, Sterne creates a Cervantean novel without the need to use the name of Cervantes

or Don Quixote in its title and makes his narrator a quixotic figure who has even more quixotic family members and friends.

Analogous to *TS*'s many features, the ways in which DQ and Cervantes influenced the novel are difficult to define. Unlike the previous two novels examined so far, *TS*'s link to *DQ* can sometimes be disregarded by scholars depending on their subject of study. As an immensely ambiguous work, Cervantean influence in *TS* can constitute only a part of its general discussion shedding light on the novel's intricate inner dynamics and the narrative trajectory. On the same point, Niehus claims that the complexity of *TS* is derived from its original source *DQ* with its "evocative and multi-faceted" quality, which no individual has ever been able to cover its whole scope and "exhaust its full potential" (43). Nevertheless, in order to acknowledge Sterne's emulation of *DQ* both in its narrative technique and character formation, it is crucial to collect scattered information between the lines and look beyond the physical and elementary similarities between the two novels. However, regarding the search of *DQ*'s influence in *TS*, Kleber summarizes that;

> Cervantes' influence on Sterne can be seen on various levels. The reader encounters many allusions to Cervantes. Similarities between certain characters are striking. But there is more extensive evidence of Cervantes' influence throughout *TS*: most obvious is the influence on style, especially on narrative methods, on characters, and on humour. Furthermore, several passages in *TS* are apparently borrowed from *DQ*. (66)

Compared to the quixotic and Cervantean unity of the previous novels in this study, *TS* can be considered a patchwork of the methods and borrowings from *DQ*. Rather than building his novel on the premise of creating a British *DQ*, Sterne combines his innovative novelistic technique and narration with the viable components he found in his Spanish literary model. Therefore, his emulation of *DQ* excels in transforming the simple inspiration into a more complex literary modification. In other words, from the reader's experience, the novel does not immediately reveal itself to be a follower of Cervantean heritage; as it progresses, its quixotic and Cervantean contexts unfold. Though the novel's strong ties to *DQ* were acknowledged, regarding the discussion in Chapter I, *TS* can be both Cervantean and quixotic regarding Ardila's view on the correct terminology.

The influence that *DQ* and Cervantes brought to world literature can be studied in many layers. However, in terms of eighteenth-century British novel, a division can be observed between the influence of Cervantes' novelistic style and strategy and the quixotic characterization. In the light of this categorization, Ardila accepts *TS* as covering both types of influence, like *JA* and *TFQ* ("Influence" 14). Evidently, how they exercise this strategy is the key difference between them. Nonetheless, within Hanlon's counter politics of categorization, the perception of individual quixotism is a more convenient term to be able to comprehend the characters' or the events' unique quixotisms. Each quixotic character is imprinted with the realities of their age and culture in addition to their own experience of quixotism. Yet, the diversity of these quixotic representations is fundamentally tied to the basic characteristics of the first quixote having "imaginative idealism, literary sensibility, and exceptionalist deviation from the mainstream" (Hanlon, "Quixotism" 54). The manifestation of this variety in remodelling *DQ* and Cervantes' technique takes its strength from the multi-faceted nature of the source and the writers' literary prowess. Hence, with Sternean technique and characters, TS presents a similar mould with *DQ,* not as mere imitation or borrowing, but an idiosyncratic literary work that is on the same page with *DQ* in its experimentation and innovation.

My viewpoint on the subject of influence is based on the idea that the two novels, as well as their authors' minds, are in agreement. The "whimsical, erratic, disorganized" (Hammond and Regan 166) narrative is cut from the same cloth as *DQ*'s narration that it progresses impulsively and loquaciously. The mind of the narrator/author that creates a lengthy series of orations, a parody of romances, adventures, historical facts, meditations on concepts and ideas, scientific excerpts, myriad references to classical texts etc. is the quintessence of *TS*'s quixotism that adopts DQ's mind and its inner workings. In a way, TS's quixotic characters can be imagined as method actors embracing DQ's identity without asking 'if I were DQ' but working on the mindset of 'what would Tristram/ Walter/ Toby/ Yorick do?' as quixotic figures. Rather than encountering similar adventures DQ had, Shandy Hall quixotes' adventures are basically made up of the mental and verbal adventures that they face as a result of their hobby-horsical natures. Putting it another way, unlike DQ's physical sallies to windmills, flocks, galley slaves and beatings, *TS*'s quixotes generally are limited in the verbal and mental level where they practice and

discuss their hobby-horses. This use of verbal adventures crucially upgrades the quality of cervantic humour. Due to the use of physical humour and slapstick in the novel, *DQ* was seen as a buffoon in his early years of reception. However, in Sterne's novel, the physical side of *DQ* and its absurdity are transformed into the characters' frustrations, resentments, and sentimental reactions that work mentally and emotionally. Therefore, narrator/author's mind is always clumsily engaged in what to tell and what to think instead of actively following the traditional plot structure.

In addition, the novel's title can also be considered a suggestion of this restless mental activity of the characters and the narrator. Deviating from the typical eighteenth-century novel title structure of 'Life and Adventures of …', Sterne deliberately "enacts a significant change in novelistic focus" (Hammond and Regan 165) to the opinions, ideas and mental fragments of the titular character. His narrative style is heavily based upon the impulsive and unexpected attacks of his mind, which the audience reads as Tristram's and other quixotes' adventures. In a literary market that is abundant with pseudo-biographies of titular characters entitled with life, adventures and history[2], TS receives its first review in 1759 *Monthly Review* by William Kenrick, stating:

> Of Lives and Adventures the public have had enough, and, perhaps, more than enough, long ago. A consideration that probably induced the droll Mr. Tristram Shandy to entitle the performance before us, his Life and Opinions. Perhaps also, he had, in this, a view to the design he professes, of giving the world two such volumes every year, during the remainder of his life. (*Critical Heritage* 46)

Right from the beginning, the use of opinions has been widely executed in the novel's narration and with its digressions, fast pace and complexities, the novel develops a pattern that matches the mind of a quixotic narrator. The similarities between the mind of a quixote and the narrative pattern lay bare that what is read, in fact, is the recordings of a mind that sallies forth from one idea to another in a chain of thoughts. It is the mind of the narrator that behaves like quixote, but himself is a hobby-horse rider. The mind opens up vast discussions, yet the body cannot move anywhere. Interestingly enough, this

[2] Please note that the previous novels analyzed in this dissertation also use the same structure in their titles as *The History of the Adventures of Joseph Andrews...* and *The Adventures of Arabella.*

mind/body dualism, the continuous strain of thoughts, non-linear time sequence in *TS* are the key features that it shares with the modernist literature. It is obviously anachronistic to claim that Tristram's endless stories make use of the technique of 'stream of consciousness'; however, the idea of practicing this ongoing stream in a novel is still an experimental task both in eighteenth-century and modernist literatures. All the dissonant things that keep happening in the novel do not fit the definition of adventure for their trivial quality, open-endedness and lack of structure. Nevertheless, they are the adventures of Tristram's mind marred with his family members. Regarding this feature of the novel, Spacks duly explains that;

> So it is with Tristram Shandy, although the things that keep happening, many of them trivial (for example, Mr. Shandy's exact way of taking his handkerchief out of his pocket), hardly conform to any ordinary definition of adventure. Inasmuch as this is a novel about opinions, though, it locates new territory for itself. We might read it as a record of a mind's adventures, the writing of the book constituting Tristram's ultimate mental exploit. Reading it thus, we would understand the digressions — numerous, various, often extended, and sometimes in languages other than English — as products of an eccentric mind in action, and we would accept eccentricities as the novel's substance. (259-60)

Since the place of action for *TS* is inside the mind, immobility becomes a significant feature of Sterne's idea of quixotism, which goes by the name hobby-horsing. The term, which will be analyzed extensively on the following pages, also gives the impression of a deep-seated stationariness by identifying the horse, an animal known for its mobility purpose, with an extreme sort of enthusiasm that renders the characters sedentary. The Shandean men do not need to be actively out to practice their hobby-horses, their hobby horses are located in their behaviours, talks and daily activities with other people. They are the representations of individual obsessions that set their mind and imagination to work rather than their bodies. According to Robert Folkenflik "as opposed to the numerous romances of faraway places with same-sounding names, this fiction is located very firmly in Yorkshire and Tristram has opinions, not adventures" (51). Therefore, representing another national quixotic figure in British literature, Sterne, at the nexus of quixotism and heightened mental activity, comes up with his own concept "hobby-horsing" that descends from DQ's quixotism.

However, before hobby-horsing, it is also crucial to acknowledge what the word 'cervantic' meant for Sterne. Starting with the smallest unit of *DQ* references and echoes in Sterne's work, the adjective "Cervantick," which he uses three times throughout the novel, primarily explains his insight into the use and its source. Modifying the behaviours of the characters by means of a quality that he finds common between Yorick's last words in a "*cervantick* tone" (*TS* 27), Walter Shandy's "*Cervantick* gravity" (*TS* 134) and the emotional intimacy between Uncle Toby and Widow Wadman as being "Cervantick a cast" (*TS* 269), Sterne endeavours to characterize an attitude or a situation with the concept he observed in Cervantes' style. Though the word literally denotes Cervantes' manner, it is still an ambivalent adjective in terms of its many possible attributions to the Spanish author. However, in one of his letters to his friend, Sterne writes that "--but in general I am perswaded [sic] that the happiness of the Cervantic humour arises from this very thing—of describing silly and trifling Events, with the Circumstantial Pomp of great Ones" (*Critical Heritage* 40). Discordance between the style and content creates affectation, as Henry Fielding might claim, and this affectation, like a mock-epic, brings a sense of humour and wit that operate on the incongruity. Quixotic in its core, hobby-horsing depends on the idea of over-enthusiasm about a trifle thing and the humour it creates, though in Sterne's style, it is very akin to cervantic tradition.

Unlike Sterne did in his novel, delving into what hobby-horsing in Shandean universe represents is vital research to gain more insight on the character level. In modern English, besides being a toy with a horse head and a stick to pretend to ride, hobby-horse still retains its meaning of the favourite topic in *TS*'s context. Although there is not an exact definition of hobby-horsing due to its fluidity, a compact remark of Niehus on the issue reads as follows:

> The Shandean hobby-horse is the device that underlies and unites character, theme, and technique in Sterne's fiction, and it is in their hobby-horses that his major characters most clearly reveal themselves to be a part of English Quixote tradition. In essence, the hobby-horse is Sterne's version of the enthusiasm, ruling passion, or humor which was a well established convention in English comedy or satire. It was through this convention that Don Quixote and Quixotism already had been adapted

> to English literature in such characters as Hudibras, Scriblerian, Parson Adams, and Commodore Trunnion. (44)[3]

In its technical sense, hobby-horsing constitutes the core of the novel that controls, perhaps cannot control, both its style and content. For everything that happens to Shandy men and other quixotes, their hobby-horsical natures and choices can be held responsible. In an analogy with Don Quixote, according to Sterne's sense of quixotism, the knight-errantry of Don Quixote is the epitome of hobby-horsing. It functions as a thrust to indulge in the favourite activity of its rider. But anyhow, in the same century, hobby-horsing was seen as an escape from the melancholy that had been haunting the people of the island. As it is discussed in Chapter II, melancholy was the fact of the period from which many people suffered. However, in the eighteenth-century, this issue went by the name of nervous disease, also known as the English Malady. In Cheyne's 1733 work with the same title, he extensively discusses the malady and offers some alternatives to ease the severity of its effects. As to Chenye, entertainment of the mind and exercise are crucial steps to stop pondering on "Misfortunes or Misery" that might rouse "*Thoughfulness, Anxiety* and *Concern*" (181). Thus he asserts such:

> It seems to me absolutely impossible, without such a Help, to keep the Mind easy and prevent its wearing out the Body, as the Sword does the Scabbard; it is no matter what it is, provided it be a *Hobby-Horse*, and an Amusement and stop the Current of Reflexion and intense Thinking, which Persons of weak Nerves are aptest to run into. (182)

Regardless of Cheyne's idea, there is a critical question to answer: how can a physician's advice become a sort of an obsession that changes the entire reality of the afflicted person? Although there is no single answer to this question, the culprit was not the Shandys' hobby-horsing, not Arabella's reading of French romances, nor Parson Adams' benevolent activism, but their excess. Likewise, in *TS,* again, the excessive hobby-horsing wreaks havoc on its riders in their adventures of the mind. Even the novel itself bears some comments on the safe benefitting from hobby-horsing, which Tristram explains as such: "so long as a man rides his Hobby-Horse peaceably and quietly along the King's

---

[3] Arabella, as a female quixote, should be included among the male quixotic characters Niehus has listed due to the novelistic and quixotic innovation that Charlotte Lennox has brought into a male-dominated realm.

highway, and neither compels you or me to get up behind him, -- pray, Sir, what have either you or I to do with it?" (TS 12). Keeping a moderate course in hobby-horsing is a harmless way of exercising it, as long as it does not affect the people around. By its regular standards, hobby-horsing should remain a hobby to be able to ease the mind. Concerning this, Tristram on the following pages, again expresses another aspect of its extent: "When a man gives himself up to the government of a ruling passion, —or, in other words, when his Hobby-Horse grows headstrong, ——farewel [sic] cool reason and fair discretion!" (TS 75). The correlation between irrationality and hobby-horsing depends on the latter's power. As hobby-horsing grows stronger, it is represented as a mania that takes the people under its control. In today's terms, when hobby-horsing turns into an obsession, like in the case of Tristram, Walter, Toby and Trim, the act of experiencing life as it is lived out there steers toward absurdity and meaninglessness.

Since the characters' individual hobby-horses will be discussed in separate chapters, from a broader aspect, their hobby-horses can be listed as follows: Tristram's hobby-horsing is writing his autobiography and his meticulous attention to family history, Walter cannot give up his unpractical system-making and philosophizing, Uncle Toby's is the art of fortification and mock-battles in his bowling green along with his Sanchoesque Trim and last but not least Yorick's is his appearance and satiric jesting. Different from DQ's madness, yet invoked by it, their hobby-horses are often accepted as their individual eccentricities. These eccentricities are the plot-moving elements that add comical traits and cervantic humour to the narrative because, depending on Sterne's interpretation of the cervantic influence, the incongruity between the content's triviality and its elevated style heightens the humour. The therapeutic laughter, as Tristram calls it, is a benefit to the reader, for laughing is believed "to drive the gall and other bitter juices from the gallbladder, liver" (*TS* 239) that causes melancholy. Although it seems like the remedy that can turn into disease, hobby-horses of *TS* quixotes are typically infused with misfortunes and sorrows, resulting in an overall melancholy.

The lives of Sterne's quixotes follow a staunchly idealistic path led by their hobby-horses in their own quixotic world. Owing to their high standards, they get disappointed and frustrated when their plans do not turn out as they wanted. In their idealistic worldview,

everything should be according to their hobby-horse principles and any diversion causes their misfortune and sorrow. As Niehus claims, "[m]isunderstandings, alienation, frustration and failure had always been inherent in the Quixote figure" (54); hence, Don Quixote loves being also called "The Knight of the Sorrowful Face." For example, in *DQ*, when the Spanish knight goes a bit far in his endeavours to bring justice and peace to his territory, he is either ridiculed or physically punished by people. In addition, these scenes provide a comical effect to the novel. Similarly, in *TS,* the failure scenes still bring laughter and the collapse of the hobby-horsical system creates hilarious moments. However, their fiascos are not considered very tragic since their hobby-horsical absurdities overshadow the sentimental side of the so-called disasters. In a similar strain, these disasters can be likened to Arabella's failure to explain what she means to the other party due to her romance discourse and Parson Adams' absurd reactions on various occasions. According to Paulson these are minor misfortunes, "which are risible because they are *not* great" (*Don Quixote* 150). From this aspect, the reason for their catastrophes can be accepted as a clash between their quixotic reality and the extant reality of eighteenth-century Britain.

Regarding the clash of hobby-horsical idealism and outer reality, it is possible to notice the shift of the outer reality with a couple of quixotic individuals with various hobby-horses. This time, unlike Arabella's and Parson Adams' adventures in the outer world, in a web of hobby-horsical characters, the interactions and communication among each other become the main challenge. While they are riding their hobby-horses in their own ways, they cannot share their hobby-horsical visions with others, or any other hobby-horsical concept does not make sense to them. Both for the outer world and other hobby-horsing quixotic characters, the concept of having a ruling passion means an entirely different reality with its own eccentricities. Therefore, with at least five hobby-horsing men on the same ground, collisions and accidents, which can be called small misfortunes, are bound to happen. In relation to this, Kleber summarizes the subject as follows:

> Shandean creatures are all trapped in their realms and that those very different spheres must clash with reality. Individuals are either – as can be seen in *TS* as well as in *DQ*- lost when others ride their hobby-horses or they interrupt each other permanently so that a successful transmission of thoughts is not possible. The fact that human beings are often piqued at other people's enthusiasm, convictions or

> narrow-mindedness causes even more laughable . . . situations, which have been parodied in both works. (79)

Complying with the quixotic tenets, in its basic sense, hobby-horse riders of *TS* exist in a reality that spirals down with hobby-horsing, misfortunes, melancholy and lack of communication. Nevertheless, what makes Shandean characters one of the most exceptional British quixotes is their deeper level of individualism and unprecedented eccentricities located in this spiral, as well.

Tristram explains the relationship between a person and his/her hobby-horse as such: "A man and his HOBBY-HORSE, tho' I cannot say they act and re-act exactly after the same manner in which the soul and body do upon each other: Yet, doubtless there is a communication between them of some kind" (*TS* 61). Owing to the deep communication, hobby-horsing exists in unity with the individual and becomes an inseparable part of his/her essence. Furthermore, it functions like a "sign of the soul within" (Motooka, *Age* 186) revealing the true-self of the person. Because, in a world that is full of different inhabitants, Tristram declares that "our minds shine not through the body" (*TS* 60), and so we are unable to evaluate the "specifick characters of them" (60) from their appearance. Therefore, hobby-horsing is what he recommends in order to understand a person's disposition.

As a versatile method, hobby-horsing manifests itself like separate oddities of each character and with the help of it, more sophisticated and intricate characters are created. When trying to fathom the bunch of hobby-horse riders, the reader tends to see their hobby-horses or main behaviours function like a distinguishing feature both from each other and from Don Quixote. Regardless of the differences, their obsessions are practiced so frequently that, according to Motooka, "their particularities" become "predictable generalities" (*Age* 186) with which they are identified. In the novel, as Tristram attempts to explain hobby-horsing, he refers to a Latin maxim *De gustibus non est disputandum* meaning "there is no arguing about tastes" (*TS* 534) and rambles on his narration. In fact, the point he is trying to make by stating the maxim is linked to the variable nature of hobby-horsing and its highly individualistic nature. Even if the attempt to argue or compare any hobby-horsical eccentricity is doomed to failure, Sterne's characters persist

in their futile disputes resulting in misfortunes and communicational chaos. However, no matter what kind of problems they encounter or how eccentric they are seen, hobby-horsing provides the characters with depth and amiability stemming from their peculiarity and good heart.

Although much can be written about hobby-horsing due to its flexibility, *TS* as a novel and its constituents are so broad and open to interpretation that categorization can sometimes help appreciate the novel's genius. As indicated earlier, the hobby-horsical worlds of the people of the Shandy Hall will be scrutinized separately, which will also shed light on the quixotic side of the work. Starting with Walter Shandy, the patriarch of Shady Hall, who is introduced to the reader on the first page of the novel in the middle of conceiving his son, Tristram, with Mrs. Shandy who bluntly asks "Pray, my dear . . . have you not forgot to wind up the clock?" (5) Despite the startling introduction, Walter can be found in his most common mood of frustration, as he will be in many of his mind's adventures. As to Tristram, his father is "an excellent natural philosopher, and much given to close reasoning upon the smallest matters" (*TS* 5). Being one of the quixotic characters, Walter has the hobby-horsing of "reading the oddest books of the universe" and thus developing "oddest way of thinking, that ever man in it was bless'd with" (*TS* 172). Like Don Quixote and previous quixotes that have been studied, Walter indulges in the excessive reading of irrelevant books that pave the way for his hobby-horse of setting up theorizations and systems. He likes his decisions to be followed on the random issues of "names, noses, obstetrics, economics, auxiliary verbs, education and logic" (Bothwell Del Toro 102), owing to his bizarre ideas and obsessions with them.

However, among numerous hobby-horses of Walter, his project of making a better person from scratch and the wish of creating an individual according to the principles of his hobby-horses are at the forefront. His blind idealism in shaping Tristram and his unpractical attempts to set the course for his son resonates with DQ's heroism and knight-errantry that he keeps imposing on people he meets on his way. The conflict with reality destroys their hobby-horsical or quixotic visions of the characters, yet due to their perseverance, Walter "rebuilds his illusion after they have come crashing down around him" (Niehus 45). Unlike DQ, his illusions are by no means pathological hallucinations;

rather they are his plans and theories on many different concepts, which often happen to be utterly ridiculous. His long project of shaping Tristram starts at the moment of his creation, coinciding with the novel's beginning.

Being a long series of unfortunate events, Walter's project of Tristram fails in each attempt and the narrator Tristram eventually grows up, not just like how Walter wants him to be, yet again as another hobby-horse rider. However, some important parts of this project are such telling instances of his quixotic essence that they are worth examining. Specifically, the naming of the new baby is a crucial point where Walter practices his ideas and acts as a pedantic and idealistic quixote in its adventure sequence. According to Walter, naming a baby is a substantial issue in determining a child's fate, whose inappropriate name can be an injury to the person that cannot be undone (TS 46). To him, the baby must be named Trismegistus, who "was the greatest of all earthly beings —he was the greatest king—the greatest law-giver—the greatest philosopher—and the greatest priest—and engineer" (*TS* 226) and Walter makes sure that nothing goes wrong with his project. As much as he loves the name Trismegistus, he hates the name Tristram to his bones. Even two years prior to Tristram's birth, in 1716, Walter Shandy writes a dissertation on the name Tristram to show the world the reasons for his loath. Unfortunately, like every quixote, he fails in his adventure when the baby is named Tristram. As the narrator and the character of the novel, Tristram laments the collapse of his father's comically absurd venture:

> When this story is compared with the title-page,—Will not the gentle reader pity my father from his soul?—to see an orderly and well-disposed gentleman, who tho' singular,—yet inoffensive in his notions,—so played upon in them by cross purposes;——to look down upon the stage, and see him baffled and overthrown in all his little systems and wishes; to behold a train of events perpetually falling out against him, and in so critical and cruel a way, as if they had purposedly been plann'd and pointed against him, merely to insult his speculations.— In a word, to behold such a one, in his old age, ill-fitted for troubles, ten times in a day suffering sorrow;—ten times in a day calling the child of his prayers Tristram!—Melancholy dissyllable of sound! (*TS* 47)

However, the inevitable downfall is the feature, in other words, the trigger point of the soul of the unyielding adventurer who never gives up on his ideals. Yet, the pettiness of his idealism on names contrasts with the style of how its failure is treated. Creating the

mock-epic effect in its humour, Walter cannot find anything but resort to one of his best skills of rhetoric and gives an eloquent speech of lamentation on his misfortune when he is informed that the baby is baptized as Tristram instead of Trismegistus.

As his project is getting increasingly unsuccessful, prior to the name incident, he is also defeated in nose subject, another field of his hobby-horsing. More like a family curse, Walter pays excellent attention to the nose of the baby to prevent him from having notoriously a small Shandy nose. So, he wishes his son to be born with a Caesarean operation to make sure nothing happens to the head of the baby when he is pulled out of his mother's womb by the forceps of Dr. Slop. However, sadly Dr. Slop breaks the baby's nose and tries to make a new nose bridge for the baby. On top of that, Tristram's infancy calamities continue with his accidental genital wounding by the falling window sash, as their chamber-maid Susannah is trying to make baby Tristram urinate out of the window. After checking on his son's condition, Walter seeks comfort and a rational explanation in books; instead of helping Mrs. Shandy with the wound, he brings books about the Law of Moses to get information on the source of circumcision. In a truly quixotic manner, when Walter feels extreme emotions, he automatically shifts to his hobby-horsical whimsies to deal with them. Saddened by accident, he resorts to his trusted system-making urge to turn this calamity into an advantage and accepts his son's fate. However, the reason why it is an advantage is that, after his perusal of old books, Walter comes back to daily reality, having justified circumcision in his mind upon seeing its ancient ties and the ideas of the philosophers (*TS* 307-308).

The same structure of Walter's hobby-horsical illusion in the moment of extreme or sudden emotions can also be traced back to the other quixotic characters of this study. Just like DQ's attack on a flock of sheep supposing them enemies, Parson Adam's absent-minded and impractical acts of forgetting his books or throwing them into fire and Arabella's taking highway-men for kind gentlemen, Walter's hobby-horsical vision diverts him into peculiar situations that wind up in fiascos. Nevertheless, as a proper example of a British quixote, Walter persists in his sallies of verbal fights, defence of his ideas and endless arguments because of his quixotic problem, which is his hobby-horse. Another point that Walter shares with DQ is the wish to educate the people around them.

According to Bothwell Del Toro, DQ's endeavour of teaching coarse Sancho Panza how to be a good squire is closely related to Walter's verbal sallies that are intended to teach his hobby-horsical opinions to the rest of the Shandy Hall residents (87). As pointed out earlier, his inability to teach is also the result of the prevalent lack of communication since the hobby-horsical reality does not convey any significance to the other party. However, having many hobby-horses, Walter mounts on another horse of writing and decides to prepare an encyclopedia about Tristram's education; calling it "TRISTRA-*paedia*", he aims to "form an INSTITUTE for the government of [his son's] childhood and adolescence" (*TS* 298).

In the same line of thought and behaviour with the other quixotes, such as Arabella's obsolete language in her letters, Parson's edifying tone in his sermons, or the Pamelaesque style of Joseph's letters; Walter, in his *Tristrapedia* sally, opts for the best mode of communication to transfer his ideas and concepts about Tristram's rearing in a written form with scientific style. As the nature of quixotism foresees, he cannot evade his absurd failure since he is not writing fast enough to keep up with the actual age of Tristram, so Tristrapedia goes useless. However, the biggest twist of Walter's quixotism lies in his willfulness. Immediately after their sexual relationship and Mrs. Shandy's ill-timed question, Walter Shandy starts seeing this question as a misfortune in his enterprise of having and rearing Tristram. Nonetheless, he accepts paying the dues of his quixotic obsession with Tristram and voluntarily carries on coming up with new systems and theories to better him.

Another quixotic figure in the novel is Tristram's uncle and Walter's brother, Toby Shandy, who indubitably has his own hobby-horsing and his features that the Spanish knight inspires. According to Tristram, Uncle Toby's singularity is derived not from English weather that causes people to have strange behaviours, but more from the family ties and the blood (*TS* 53) because to him, all the men of "the SHANDY FAMILY [are] of an original character throughout" (53). Given the vastness of quixotic emulations, Yorick's hobby-horse is another odd obsession with battles, fortification and the military, but this time its cause lies within a trauma. In the siege of Namur in 1695, Toby sustains a wound in his groin by a stone breaking off a parapet. Using today's terms, the trauma

of his wound and his war memories cause the melancholy of his early post-war period. Therefore, due to the convalescence period and his servant Trim, he leads a sedentary life like in DQ's old age and Arabella's lonely years. But before, that the Shandean frustration of not being understood, the general lack of communication also languishes his recovery. The confusion he creates while describing how he received the blow in the war puts him into distress. This tangled communication is because of the listeners' lack of knowledge about the city and fortifications and also because of Toby's being a rather meticulous narrator. This incident inspires him to buy a map of Namur that magically enables him to point and show rather than depict his tragic experience verbally. Tristram points out that this is where Toby's hobby-horsical awakenings emerge: "All this succeeded to his wishes, and not only freed him from a world of sad explanations but, in the end, it proved the happy means, as you will read, of procuring my uncle Toby his Hobby-Horse" (*TS* 67).

Unlike Walter's peculiar theories, Toby's system of buying a map starts as a rational attempt, yet it carries his interest in fortifications to the next level of hobby-horsing. The map, functioning like a catalyst, sets off the first spark of his quixotism with the books, and as he gets deeper into the science of fortification, his thirst for knowledge increases.

> In the second year my uncle Toby purchased *Ramelli* and *Cataneo*, translated from the *Italian*;—likewise *Stevinus, Moralis*, the Chevalier de *Ville, Lorini, Cochorn, Sheeter*, the Count de *Pagan,* the Marshal *Vauban*, Mons. *Blondel,* with almost as many more books of military architecture, as Don Quixote was found to have of chivalry, when the curate and barber invaded his library. (*TS* 73)

Drawing the analogy between Toby and DQ, Tristram/Sterne appreciates Cervantes' influence by referring to his fundamental feature of bookishness. Available in most of the quixotic characters, over-reading eases Toby's way of passing the time and the book act like a cure for his melancholy and wound. Following the recommendation of Cheyne, readings about his hobby-horse offer a therapeutic solution to Toby's distress, only to a certain extent. Even though taking up a hobby-horse starts to cure his wound, his excess reading prompts the growth of his hobby-horse, causing him to go outdoors for his adventures, leaving the words and books behind. Regarding this point, Motooka duly evaluates Toby's situation as follows:

> Suddenly Toby's intellectual emasculation begins to abate; this superior means of representation rapidly frees him "from a world of sad explanations," simultaneously healing the injury to his groin. In the end, Toby's abandonment of words in favor of things-his retreat from verbal explanations, to the clear lines of maps, and eventually to reconstructed military fortifications and re-enacted military sieges-becomes his "HOBBY-HORSE". . . Toby's peculiarity grows out of his attempts to explain things rationally. His military science turns into a quixotic obsession that causes him to collect as many books. (184)

What Motooka refers to as things, like map, is a way for Toby to show his idea instead of getting lost in explanations. Likewise, his project of turning the bowling green into a miniature battlefield stems from the same urge that sets DQ out on his adventures on horseback. In Toby's adventures of the mind, the active mode of doing something outweighs the passive mode of talking and reading, yet absurdly enough, this urge can only carry his ideas as far as the Shandy Hall's back garden.

On a humble suggestion of Trim, Toby joyfully agrees to turn the bowling green into a small miniature of Namur where he can fortify the space and re-enact the bygone war. As soon as his wound heals, he eagerly begins modelling his hobby-horsing in three dimensions.

> My uncle Toby felt the good of the project instantly, and instantly agreed to it, but with the addition of two singular improvements . . .The one was, to have the town built exactly in the style of those of which it was most likely to be the representative:—with grated windows, and the gable ends of the houses, facing the streets, &c. &c.—as those in Ghent and Bruges, and the rest of the towns in Brabant and Flanders. The other was, not to have the houses run up together, as the corporal proposed, but to have every house independent, to hook on, or off, so as to form into the plan of whatever town they pleased. (*TS* 359)

While planning his own place and creating the cities he wishes to capture, Toby gradually "advanc[es] from words to signs and gestures and spatial recreations of experience" (Paulson, *Don* 153). The fact that he finds long verbal explanations so irritating that he often avoids discussing hobby-horses with his brother Walter emphasizes his idea of adventure. Because to Walter, his adventures of the mind feed on criticism, pseudo-scientific hypotheses and arguments, whereas Toby prefers to actively practice his hobby-horsing through showing on the map or shaping it outdoors. With the collaboration of Trim, both war veterans endorse their time, money and energy on their miniature world

and according to Melinda Alliker Rabb they develop a "Pygmalion Problem" in which they admire their work (143). As to Alliker Rabb, not the small-scale war itself but the fact that they spend time on their favourite activity, the masculine bond and the brotherhood are what they actually enjoy during their prolonged construction period (143).

The relationship between Toby and Trim deserves a more profound focus as it bears similarities with that of Don Quixote and Sancho Panza. After the siege of Namur, Toby hires Trim as his servant in his recovery period. More than a servant, Trim performs as "an excellent valet, groom, cook, sempster, surgeon, and engineer, super-added that of an excellent upholsterer too" (*TS* 440). Likewise, Sancho Panza, a rough peasant from La Mancha, tries to serve his master as devoted as he can and continues to learn the principles of knight-errantry by DQ. However, Sancho, who is not willing to be a knight at all, functions like an anchor to reality for DQ. With his relatively more realistic perspective, Sancho does not participate in his master's whimsies but handles the practical issues such as "pay inn reckonings, treat his master's wounds at best he can, take care of Rocinante and the ass and do a thousand other little necessities which Don Quixote, lost in his ideal world, simply forgets" (Bothwell Del Toro 107). Both as devoted servants to their masters, their loyalty is not based on the formality of the relationship yet more on the sense of camaraderie, sharing an experience. Nevertheless, what is disparate in *TS* is Trim's being a partner to Toby in his hobby-horsical projects and even coming up with the very idea of the bowling green. Though Trim was not a hobby-horsical person before meeting Toby, after being exposed to his obsession, he developed the same hobby-horse and set sail to new adventures together in the hall's backyard. Moreover, it is also important to note that the brotherly love between the quixotic duos, like DQ and Sancho and Joseph and Parson Adams, constitutes the chief reason for their friendship and most importantly, the good nature and likeable personality of the quixote.

Carrying the same goodness of the heart as DQ, Parson Adams, Joseph and Arabella, Toby is praised for his benevolence and amiability. His inherent goodness can be exemplified in several incidents throughout the novel, yet his generosity towards lieutenant Le Fever and his act of mercy toward a fly by not killing it are of certain telling

quality. Hence the juxtaposition of his mercy and tolerance towards any living with his hobby-horsical absurdities renders him a comical but loveable character. According to Stuart Tave, British quixotes' "good nature" and "innocent virtue" (141) are the remarkable features of their "amiable humorism" (149).

> If Toby and Tristram were not excessive in their benevolent emotions they would not be comic, and they would not be so amiable; as with all the finer amiable humourists, the same thing makes them admirable and absurd. Toby is good, greatly good, because he is innocent, but he is not the hero of a pattern comedy because his innocence is his comic defect too. (149)

Likability of Toby, as Tave propounds, eliminates his chance of being seen as a stock-type comic figure because the motivation behind his humour is not related to madness but to having a hobby-horse and his naivety. In terms of innocence, as quixotic characters Toby and Parson Adams share the same pattern of inexperience in quotidian matters. While Parson's inexperience is about the way of the world, Toby suffers from the same incompetence in romantic affairs.

According to Tristram, Toby is clueless about any female and his romantic encounters with Widow Wadman awaken his long-dormant sexual feelings. During their unusual flirting, Toby finds himself at a loss for words and appropriate behaviours, while Widow Wadman operates the process by her book. The narrator calls Wadman a "concupiscible" woman (*TS* 375), mostly due to her eagerness to physically advance on Toby. As a result, in one of his sallies with Wadman, she asks Toby to look into her eye to see what she has got in it and a quasi-intimate physical position; Toby senses the permeation of love through his existence. However, the actual recognition of his love happens while riding on horseback, he mistakes his blister for ejaculation:

> In truth he had mistook it at first. . . by trotting on too hastily to save it——upon an uneasy saddle——worse horse, &c. &c. . . it had so happened, that the serous part of the blood had got betwixt the two skins, in the nethermost part of my uncle *Toby*——the first shootings of which (as my uncle *Toby* had no experience of love) he had taken for a part of the passion—till the blister breaking in the one case—and the other remaining—my uncle *Toby* was presently convinced, that his wound was not a skin-deep wound——but that it had gone to his heart. (*TS* 468)

Although the subject of quixotic love is not thoroughly treated in the novel, Toby's love affair as a quixote stands out for its twisted representation of DQ's understanding of love for Dulcinea. For DQ, a lover must serve his unattainable lady, Dulcinea, under any circumstances and the consummation of love is out of the question. Rather than seeing Dulcinea as a woman, the idea of suffering in the name of love is what inflames DQ's passion for his quest. Whereas Toby's love adventure displays a more parodic representation of love in the romances and in eighteenth century novels. With more references to physicality and sexuality than its divine features, Toby's quixotic love initially emerges due to a carnal stimulation of his manliness. This stimulation is the same physical arousal he feels on horseback; as if he were riding his hobby-horse, he grows to liken to Wadman and eventually declares that he is in love. Despite the lack of critical interest in the subject, it is possible to read Toby's concept of love as an entanglement of his hobby-horse and eroticism. Because of the nature of the two passions, Toby's naïve mind perceives Wadman's advances as military attacks and in return, he and Trim plan to pay a visit to her home. The plan is prepared in a military technique to conquer it, but this time, in the name of love:

> Everything is ready for the attack—we'll march up boldly, as if 'twas to the face of a bastion; and whilst your honour engages Mrs. *Wadman* in the parlour, to the right——I'll attack Mrs. *Bridget* in the kitchen, to the left; and having seiz'd the pass, I'll answer for it, said the corporal, snapping his fingers over his head—that the day is our own.
>
> I wish I may but manage it right; said my uncle *Toby*—but I declare, corporal, I had rather march up to the very edge of a trench——
>
> —A woman is quite a different thing—said the corporal.
>
> —I suppose so, quoth my uncle *Toby*. (*TS* 470)

The quixotic quality of military planning of the visit is not caused by Toby and Trim's distorted vision like DQ; rather it is caused by Toby's utter inexperience on the subject. For that reason, in order to succeed in his courting with Widow Wadman, Toby resorts to solving the situation in the way that he knows best, which is the art of military attack. However, Toby is misguided because of the same excitement that these two passions have given him; therefore, he cannot break the connection between the ideas of hobby-horse and love in his mind. The experience of love for the first time is a tough challenge for Toby since he is equipped neither with the skill nor the idea of romantic feeling. Unlike DQ, who is both a devoted lover and fearless knight according to the orders of knight-

errantry, he has been oblivious of the existence of love until his physical intimacy with Wadman. Causing him frustration, like his hobby-horse, Toby's concept of love can be seen as a reflection of his quixotic characterization.

Another, perhaps the most significant quixote of the novel is the character, the narrator and the autobiography writer Tristram Shandy, who combines contextual quixotism with the formal Cervantean elements. As soon as the novel opens with the scene of the Shandy couple trying to conceive their child, narrator Tristram starts recounting his life and opinions. Even though Tristram never gives a clear answer about the work's narrative purpose, some scholars agree with the idea that it is an attempt to write an autobiography. Because from the moment he has been conceived, the novel presents itself to be a narrative about Tristram's life. As Ian Campbell Ross describes, the novel can be read as an autobiography which is "of no common kind, for not only is the book's chronology notably disrupted but Tristram . . . has the greatest difficulty even getting himself born ("Introduction" ix). Although he begins the story of his being from the very beginning, Tristram incessantly wanders in a non-linear chronology while narrating many whimsical and irrelevant stories about his life and Shandy family members and friends. In Volume IV, in which he is finally born, he directly addresses the reader and explains his idea of biography as follows:

> I will not finish that sentence till I have made an observation upon the strange state of affairs between the reader and myself, just as things stand at present—an observation never applicable before to any one biographical writer since the creation of the world, but to myself—and I believe, will never hold good to any other, until its final destruction—and therefore, for the very novelty of it alone, it must be worth your worships attending to.
> I am this month one whole year older than I was this time twelve-month; and having got, as you perceive, almost into the middle of my fourth volume—and no farther than to my first day's life—'tis demonstrative that I have three hundred and sixty-four days more life to write just now . . . And why not?——and the transactions and opinions of it to take up as much description—And for what reason should they be cut short? as at this rate I should just live 364 times faster than I should write—It must follow, an' please your worships, that the more I write, the more I shall have to write—and consequently, the more your worships read, the more your worships will have to read. (*TS* 228)

Calling his impulsive narrative a novelty, Tristram/Sterne self-consciously justifies his unusual style by referring to the impossibility of writing a true biography, hence he creates a parody of an autobiography with his own rules.

Like his father and uncle, Tristram has his own hobby-horsical fixation over writing his life and opinions, which is the novel itself. So, in this case, the hobby-horsical occupation of writing a novel also becomes Sterne's problem. As the reader can also observe, Tristram's literary impotence to write a well-structured and coherent narrative without any digressions, innuendos and open-ended problems seems as practically possible as Walter's theories and Toby's miniature world. Although the novel exists in printed and finished form, as Tristram previously notes, he can write as long as he lives and someone reads it. Therefore, the materiality of the novel cannot be regarded as a means to determine the end of his novel and opinions, but the same rule does not apply to his life. Tristram, like Sterne, suffers from chronic consumption and at the beginning of Volume VIII, death literally knocks on his door and he survives it due to his narrow escape (*TS* 385), yet, like all human beings, he is not entitled to have control on his death. In terms of his opinions as a narrator/writer, he struggles to gain control of his own narration owing to his tendency to veer into "whimsical, erratic and disorganized" style in which he is "incapable of sticking to the point and giving satisfactory account of personal history" (Hammond and Regan 166). His failure in delivering what he really thinks on the page directly corresponds to the typical Shandean frustration caused by those misfortunes and defeats that Walter and Toby have encountered in their hobby-horsical journeys. Consequently, while Tristram is riding his hobby-horse of writing, as a writer[4]and a narrator, he pours out the entire workings of his mind with its random references, elongated speeches, and old family memories, which eventually make the reading difficult. On the level of readerly experience, this frustration is passed down to the readers as a result of not being clearly informed about obscure points, constant textual deferrals and intrusive digressions. On the level of writerly experience, according to Staves (203) and Narozny & Armas Wilson (145), Tristram's attempt to pen a piece of work about his life, regardless of his literary incompetence, sets a great example for his true quixotism.

[4] While Tristram the narrator and Tristram the character directly corresponds himself, however Tristram the writer can also be viewed as Laurence Sterne.

Even though Tristram is a quixotic character with his hobby-horsical reality, his style and narration are influenced by that of Cervantes in *DQ*. The key aim that Sterne, Cervantes and even Tristram share is to shatter the authority of the traditional central voice and the oppression of the literary conventions of their own periods. Therefore, to create something innovative and intelligent outside the conventional limits, these writers manipulate the authorial voice, linear time concept and fictional rules in strong collaboration with their protagonists. Concerning this point, Christopher Narozny and Diana de Armas Wilson discuss the similarity between Cervantes and Tristram/Sterne as follows:

> If the characters depicted lack agency, the authors who pen them suffer from a similar dysfunction. In both *Don Quixote* and *Tristram Shandy* the authors fail to control the flow as well as the meaning of their texts . . . Few if any of these authors appear to be vying for control; rather, they seem to be collectively *relinquishing control* (italics mine). This makes sense in a text that aims to shatter the authority of all those stories of chivalry. One way to shatter authority is to divide the central authorial voice into multiple, competing voices. (143)

To be more specific about the authorial voice, Narozny and Armas Wilson point to the speculative origin of the Spanish knight's story as to its being written by Cide Hamete Benengeli, the Moor historian, and its supposed translation by an anonymous morisco, and its last editor, Cervantes. Within a plethora of voices and any possible change in the text, the reader is unable to fathom whether the text is actual or whose voice they are reading. In the case of *TS*, there is once again an uncertainty of the authorial voice due to its polyphonic feature and Tristram finds himself in a constant struggle to steer the flow of the narrative.

Albeit Tristram's effort to set the story right, his adventures of the mind and his loquacious narration constantly break loose of his control. Sometimes he lags behind while trying to reach the end of the incident, sometimes, he loses all his characters and "in his first moment to spare" (*TS* 152) and he starts writing the Preface of the novel almost in the middle of Volume III. Specifically, the chapter in which Toby and Widow Wadman are having a conversation about two separate things carries certain sexual innuendos due to the narrative fuzziness. As a hobby-horse rider, or he can also be called a writer-quixote, he writes by his own rules and conceals some sentences by asterisking

them to blur the real conversation. Caught in his own trap, however, Tristram cannot figure out how to "clear up the mist which hangs upon these three pages" (*TS* 514) and even asks for help from the reader to clarify the lack of meaning in the next chapter (*TS* 515). Since he often seems to fail in bridling his intent of "absolute inclusiveness" (Bothwell Del Toro 175), he makes little progress in the novel without giving many minute and incoherent details about his subjects. As the writer of his autobiography, Tristram resolves to "be faithful to life in all its diversity" (Bothwell Del Toro 176), however, like the all the hobby-horsical ventures, his project is doomed to fail in the attempt. Nevertheless, Tristram never learns any lesson from his previous narrative failures and like DQ, sallies towards his life writing and rejects the rule of anyone who has ever lived.

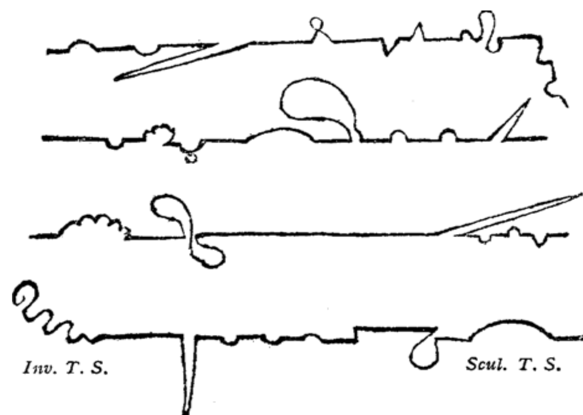
Along with the self-conscious representations of loss of narrative control, the dominant power of digressions and interpolations can also be detected in *TS*. Similarly to *JA* and *TFQ,* the novel's use of digressions and interpolated narratives hark back to *DQ* with its lengthy and parodic deviations that mock the style and content of the literary conventions of his period. Compared to *DQ,* Tristram knowingly and willfully uses digressions to enliven his narration. Despite the narrative distraction and ambivalence, they bring to the text, he defends the empowering aspect of digressions and calls them "the sunshine" and "the soul of reading" (*TS* 58). In the absence of digressions, Tristram adds, the book would not exist, yet when they are restored to the writer again, "he steps forth like a bridegroom —bids All-hail; brings in variety, and forbids the appetite to fail" (*TS* 58). Contrary to the dominant literary codes that accept digressions as deviations from the real intent of the work, Tristram celebrates his use of them since each plays an important part in the narrative of the novel. While Tristram is explicating the mechanics of his style and digressions, in fact, Sterne simultaneously introduces his novelistic technique that is based upon the reconciliation and the use of digressive and progressive qualities and expresses that:

> This is vile work. —For which reason, from the beginning of this, you see, I have constructed the main work and the adventitious parts of it with such intersections, and have so complicated and involved the digressive and progressive movements, one wheel within another, that the whole machine, in general, has been kept a-

> going;—and, what's more, it shall be kept a-going these forty years, if it pleases the fountain of health to bless me so long with life and good spirits. (*TS* 58-59)

Describing his machine, the novel, going on its own track of digressions and progression, like the circles within another, Tristram/Sterne gains the power of the opposites, using it like a dynamo for further movement. Moreover, the visual and kinesthetic imageries of wheels and movements that Tristram/Sterne uses to delineate his style's workings also mark another aspect of Tristram's quixotic mind and the novel's unruliness.

Within the textual disorder of the novel, Staves urges the readers to take an active part in their reading to be able to comprehend the novel in their individual ways (203). Apart from deciphering the question marks and unresolved issues in the text, the reader is also required to read actively to make sense of the playfulness of the visual elements in the novel. Without sacrificing his hobby-horsical project and quixotic style, Tristram's inclusion of visual materials is a method for him to express what is in his consciousness. Thus, they often function like non-verbal digressions which are put forward by the narrator. By inserting these visually equivalent representations of his opinions and emotions, Tristram shows a tendency toward Toby's preference of showing over telling and explaining, or he leaves blank pages at the service of his reader's imagination. For example, in Volume I, after the death of Parson Yorick, he interpolates a double black page which can "provoke an immediate, non-verbal apprehension of death . . . or a freshly dug grave" (Schiff 76). So as to represent his sadness over the loss, a black page opens the door to infinite ways of reading and representation. Another visual aid is located in the last chapter of Volume VI; the four different plot lines drawn by Tristram represent how he progressed and digressed in the first four volumes of the novel:



As can be seen in the figure, four hand-drawn lines are the pictorial renditions of how Tristam merges digressions, the small twists and curves that deform the linearity, with the total progression of the volumes, which is presented as a single unbroken line that includes the digressions as a part of its forward movement. From another aspect, the visuality of these lines can also be interpreted as a symbol that not only structurally maps out the novel's progression but also graphically depicts the meandering narration with its absurdities. Furthermore, as a part of the text and as one of the evident reflections of Tristam's hobby-horsical mind, the visual element becomes a free space for the reader to contribute to the meaning-making process with their ideas actively.

Even though the use of visual elements and digressions show significant differences in *TS* and *DQ*, in my opinion, this point is beyond the influence of Cervantes' narrative strategies. As a clumsy autobiography of Tristam, TS is the cause of his unruly and indifferent hobby-horsical writing, which the narrator sincerely accepts with its advantages and disadvantages. However, the fact that the technical innovations Sterne brings to a novel exceed those of *DQ* can be viewed as Sterne's writerly quixotism which he embarks on to show the limits of his narration. The self-reflexivity of *DQ* and *TS* and their self-conscious narrators are the common methods both writers use to step outside the textual reality. Nonetheless, with the help of the visuals contributing to Tristram's hobby-horsical narration and Sterne's quixotic venture, the novel transcends the referential status of words and tries to reach a non-verbal configuration that can still be read. Though Tristram guides the reader about the visuals' purpose, the novel takes a great leap onto the readerly level in which it urges the readers to work on their imagination. Carving out a space for the reader's experience, Sterne stands out in his attempt to treat the reader not as a passive audience but as a responsive individual who can interact with the novel and the narrator. Therefore, as an extension of his hobby-horsical project, Tristram's disclaiming all the rules in his narration paves the way for Sterne's quixotic project that brings unaccustomed technical and contextual innovations to the novel genre and quixotic novels.

In his quixotic venture of writing a novel that defies the entrenched literary principles, Sterne carries the legacy of Cervantes to such a degree that the operations of Tristram's

mind, which make up the whole novel, behave like DQ rather than emulating him. Inspired by Cervantes' humour, narrative style and character formation, Sterne develops his own literary strategy by improving the Cervantic influence into the concept of hobby-horse. Consequently, this makes Sterne's novel a hobby-horsical adventure of Tristram's writing a pseudo-autobiography along with the digressions about other hobby-horse riders in his family. By means of his hobby-horsical British quixotes, Sterne contributes to the Cervantic legacy with his ingenious take on quixotism on various subjects. Rather than confining quixotism in a single character, Sterne creates at least four hobby-horsical characters whose obsessions are at odds with each other. Through his experimental fiction, he not only expands the horizon of eighteenth-century quixotic topos with various quixotic problems but also surpasses the Cervantean novelistic techniques with his avant-garde narration and form. In addition to benevolent quixotism and female quixotism that Fielding and Lennox have experimented with in their works, Sterne's hobby-horsical quixotism and Tristam's being a writer quixote add distinct qualities and aspects to the perception of a British quixote. Although *TS* presents a ground-breaking example to the tradition of quixotism in British literature, it is also an inexhaustible novel with textual nooks and crannies that deserve closer examination. Therefore, like any other *Tristram Shandy* studies, this chapter can only add a drop to the novel's ocean of literary criticism; however, in terms of quixotic discussion, the novel demonstrates the apex of the literary and technical development that Sterne has brought to the tradition.

CONCLUSION

With its publication in 1605, *Don Quixote* opened a new era in world literature with the reverberations it created in various national literary atmospheres. Beginning with its significance of being the first modern novel, *DQ* is an experimental project of Cervantes who endeavours to combine popular genres and subjects of its own age in a highly parodic and comical manner in extended prose fiction. However, Cervantes' intent in writing his work is not to develop a new genre per se, but to criticise the dominant literary sentiment and the social corruption by telling the long story of Don Quixote who sees himself as a knight and devotes himself to a series of adventures and quests to restore the Golden Age in seventeenth-century Spain. Though the setting of the novel is in La Mancha, Spain, the adventures and characteristics of Don carry such a universal perspective that through imitation and influence they can be relocated and retold in other languages and countries, too.

As a consequence of its exceptionally humorous tone and idiosyncrasies of DQ and his squire Sancho Panza, the influence of the novel rapidly spreads in European popular culture even before its translation into any language. Despite its remote geographic location on the continent, *DQ*'s influence in England is warmly welcomed, and the country has achieved the first complete translation of the book in 1612 as a pioneer. Shelton translation of the novel triggers a surge of literary activities in the country by inspiring English writers and scholars to practise their literary and critical takes on the work. The initial examples of DQ often appeared in seventeenth-century drama and poetry as stock-type characters of an absurd mad knight or delusional bookish figures designed to amuse the audience and the reader. In line with this attitude, the first literary representations of Spanish knight deliver less insightful but more farcical perceptions about the work and the character. Used as a pattern or a type more than a character, the emulations of DQ in seventeenth-century Britain were incapable of improving the scope and sophistication of their inspiration. With the advent of the new century and its own zeitgeist, the ongoing contextual and formal influence gains another perspective that concentrates on nationalizing the character.

Along with the examples of more native renditions of DQ, the age also witnessed a shift in the literary aim from entertainment to satire. Hence, the eighteenth-century reception was established on the adventures of a quixote character who was anglicised and acclimatized into the social, cultural and historical framework of England. Thus, the aim of satire was heavily made use of by the writers of the age who aim at various domestic issues of England in the period with their criticisms. The era also signifies a great watershed in British literature since the concept of quixotism began to develop with the accumulation of different literary interpretations. Moreover, starting from the mid-eighteenth century, which coincides with the burgeoning of the novel genre, the growth of quixotic literary examples and the conceptual cultivation of the term make the eighteenth century a golden age of quixotism.

From slavish imitation to a comprehensive national ethos, the evolution of quixotism in the eighteenth century shows a great change in its use and structure. The reason why the eighteenth century can deem to be the golden age of quixotism depends on its application as a method. Deeper than a hilarious character who loses his sanity over knight-errantry, quixotism as a term was transformed into a method that encompasses an individual agenda for the characteristic patterns and how they contribute to the novel beginning with the eighteenth century. In other words, although quixotic methods emanate from DQ's characteristics and attitude, for each character the method is created exclusively with different combinations and additions of quixotic manners. Just like DQ, British quixotes have their own quixotic problems that often contradict the period's social issues and the reality which render them socially-embedded figures in their time and social structure. Hence, both the work and character of Cervantes, with a satiric tone, are considered a perfect vehicle to express the disillusionment with the age. Correspondingly, the methodization of quixotism works in collaboration with the authors' critical intent to comment on the problematic aspects of their period. Functioning as the mouthpiece of the authors, each quixote characteristically develops as a socially incompetent figure who are alienated from their own society. And through this alienation, the writers problematize the codes and norms of the period to form a basis of their satire.

Depending on the social and temporal situatedness of British quixotism, the contextual nexus where quixotic/Cervantean influence meets the social criticism has been accepted as the focus of this dissertation. Moreover, the formal borrowings from Cervantes' novel are also treated as a part of the quixotic agenda of the writers. Due to the emergence and development of the novel genre in the century, the quixotic novels of the age benefitted from the structure and narrative method of *DQ*. While equipping the characters with various features derived from those of Cervantes, the writers also included certain formal and thematic properties by amalgamating them with their style. Thus, creating a whole different work with different scopes and adventures, British writers adapted both the novel and character in individual ways. However, the same method of quixotism can also be observed in nineteenth-century and contemporary British novels. The reason that this dissertation concentrates on quixotic novels from the eighteenth century literature stems from the century's rich source of quixotic literary practices in the age. Especially in the novel genre, as exemplified in Introduction, there were a plethora of quixotic narratives involving single or multiple quixotes with diverse portrayals. Each one of these quixotic novels presents a unique type of quixote depending on their particular problems. These problems can often be identified with the problems of their writes who give voice their disturbance through social satire. In this context, quixotism as a literary method also allows the writers to contribute to the period's tradition of satire by presenting social ills that their characters tackle with. As a result of the richness of the quixotic ramifications, a topos of quixotism develops in eighteenth-century British literature, with its fundamental features and characteristics that are frequently employed by the authors.

Amidst a profusion of quixotic narratives, the three novels that are examined in this study stand out as the most significant, yet most studied works in the field. In this study, my contribution to the field of quixotism and eighteenth-century British novel studies is complementary. However, this dissertation does not try to re-confirm the influence of *DQ* or the quixotism of the protagonists in the novels selected for analysis, rather, it examines the causes and effects of being a quixote with a deeper look at the inner dynamics of their characters and minds. As a further matter, it traces and discusses the use of formal similarities as a part of quixotic narrative. While examining quixotism, the century's social and cultural facts that paved the way for the characters' unique quixotism are also

explicated. Thus, through chronological and critical examinations of *Joseph Andrews* (1742) by Henry Fielding, *The Female Quixote* (1752) by Charlotte Lennox and *Tristram Shandy* (1759-67) by Laurence Sterne, this study provides a panorama of eighteenth-century quixotic progression across a quarter of a century in milestone novels.

In the first chapter, the novel *Joseph Andrews* is studied as the first quixotic novel and as a text that brings forth a proto-criticism of the novel genre. Starting as a parody of Samuel Richardson's *Pamela* and proceeding with the journey adventures of Parson Adams and Joseph, the novel constitutes two different representations of quixotes. In the first one, Joseph is represented as a lover-quixote who devotes all his effort to remain chaste in a world of seductresses, for the sake of Fanny's love. Due to his success in achieving his goal of marrying Fanny as a chaste gentleman, in the end, Joseph is transformed into a secondary character, a Sancho Panza figure, as soon as Parson Adams and his quixotism take the hold of the narrative. With a more developed application of quixotism, Parson Adams also complements the features of Joseph in many ways. The quixotic qualities that make Parson Adams a benevolent-quixote have been studied in-depth in this chapter. In parallel to DQ, Parson Adams is illustrated with his bookishness of the classics, his unyielding sense of charity and naivety. Yet, as a character of Fielding, he is also endowed with absent-mindedness and religious sentiments of Latitudinarianism. This collection of quixotic features models Parson Adams a quixote who offers his charity generously and tries to become the voice of common sense. However, during their journey, his quixotic reality that seeks disinterested help constantly clashes with the negative incidents rooted in the social reality. Thus, his good heart and benevolent nature form the gist of his quixotism.

The significant issue of DQ's madness is transformed into the Parson's lack of worldly wisdom and sheer gullibility. Nevertheless, unlike DQ, British quixotes are by no means pathologically insane characters, rather they are represented with eccentricities, peculiarities or ruling passions that make up for the madness. His bizarreness serves the quixotic activities of Parson Adams in which he is laughed at for acting so naively and also hilariously. The quixotic oddity of Parson buttresses the humour of the novel that also follows the Cervantean strain. The comic quality of both Joseph's and Parson's

quixotic misfortunes bears a relatively akin sense of humour to that of *DQ,* except for exaggerated sexual and low humour. Last but not the least, Parson Adams, as the first quixotic novel character, has been scrutinised as an absurd person who is in a constant endeavour to share his benevolent ideology in a society of pretence and degeneracy. The quixotic impossibility of this project is not bound to the success of Parson Adams' representation as a quixote. However, with his disinterested and willing attitude, Parson stands out as the first true British quixote as a novel character with his amiable humourism that rests on the combination of ridiculous and likeable personality.

In the second chapter of this study, Charlotte Lennox's novel *The Female Quixote* has been discussed concerning the socio-cultural reality and gender norms of the period. Bearing the same feature of social-situatedness as the rest of the quixotes covered in this study, Arabella represents the first female quixote character in eighteenth-century British novel. Her gendered quixotism is used as a vehicle to criticize the prevalent patriarchy that accepts the female sex as secondary to the male. Quite similar to DQ, Arabella's quixotism is premised on her excessive reading of French romances; thus, her perception of reality is distorted by the principles she learned from the books. However, the biggest difference in her character formation is the extent of her eccentricity. As a consequence of her confinement in her father's castle, Arabella leads an utterly oblivious life to the social reality and she assumes that romance reality is congruent with the extant reality because of her ruling passion for romance reading. Though neither does she see hallucinations nor act insanely, Arabella is governed by her strong devotion to the romance ideals and accepts herself as a romance lady who should be put on a pedestal. Since eighteenth-century status quo cannot live up to her ideal standards, Arabella, as her quixotic nature also allows, finds herself in a series of misunderstandings and misfortunes when together with other people. For that reason, because of her quixotic oddity, she has been deemed to be a social misfit.

Moreover, by focusing on the female agency that Arabella constructed out of romances, this chapter has shown how Lennox subverts the infamy of the romances into an empowering sentiment for her character. Problematizing the century's perception of romance reading, the novel not only shows its effects through the humorous adventures

of Arabella, but also emphasises her act of female disobedience to the rooted codes of gender. Yet, the novel ends with an un-quixotic turn in which Arabella is talked into her senses by a figure of Dr Divinity and miraculously she transforms herself into a 'genteel young lady' that accepts to marry his cousin Glanville. Although she poorly treats Glanville throughout the novel, he is the only person that can see the hidden naivety of Arabella. Furthermore, her physical and facial beauty is also a factor that fascinates both Glanville and the other characters. In this context, her beauty is used as a substitute for the quixotic amiability because quixotic Arabella is not portrayed as a loveable, but rather a tyrannical character. Despite the un-quixotic end, Arabella stands out as a delusional yet powerful female quixote who fails in his quixotic quest to be a romance lady. Nevertheless, by marrying Glanville, she succeeds in achieving the gallant gentleman who has put up with her quixotic whims in the long run.

The third and the last chapter of this dissertation focuses on *Tristram Shandy* by Laurence Sterne as a quixotic novel with its narrative structure and characterization. In terms of the novel's use of quixotism, the main arguments of hobby-horsing as a quixotic replacement and Tristram/Sterne's quixotic venture of writing the novel borrow highly from Cervantes' character and novel. Sterne, in his own idiosyncratic novelistic creation, refashions the concept of quixotism as a hobby-horse, a ruling enthusiasm or passion. Using it as a vehicle for quixotic characterization, he also chooses to divide the quixotic qualities over many characters, four of whom are studied as the quintessence of Shandean hobby-horse tradition. Through their unique hobby-horsical characterisation, Tristram, Walter Shandy, Uncle Toby and Trim explore the boundaries of quixotic inspiration. Unlike the other quixotes, Shandy men do not tend to go outside to mingle with the people and social reality, their adventures take place in their hobby-horsical minds. Therefore, this chapter puts forward the idea that instead of imitating Cervantes' characters, Sterne tries to imitate Cervantes' mind in creating his work. As a consequence, the presence of society is replaced by the Shandy Hall crammed with other hobby-horsical characters who are in a constant clash and lack of communication with each other. However, Sterne's characters share certain features with other quixotes in terms of their failures and frustrations while attempting to explain their sense of reality. Consequently, carrying the

quixotic characterization to another level of sophistication, Sterne recasts the influence on his own terms and through his own lens of eccentricities.

The other level that has been examined in *TS* is the quixotic quality of narration and Tristram's hobby-horsical occupation of writing his autobiography. In relation to the novelistic and stylistic influence of Cervantes, Sterne and Tristram share the same experience while both are trying to write and finish their works. In a similar structure to *DQ,* Tristram's life story is repeatedly interrupted with digressions, interpolations and irrelevant family stories. And his deliberate act of deferral in finishing stories distorts the coherence of the narrative. Due to the digressions caused by Tristram's obsession with absolute faithfulness to his life, he cannot make progress in his autobiography. Yet he celebrates the digressive-progressive quality of his narration by employing a non-linear time sequence with a self-conscious attitude and active readership. Advancing what Cervantes has achieved in his novel, Sterne's quixotic narrative transcends the referential status of words by the insertion of visual materials that represent his consciousness. As a consequence, both Tristram and Sterne have been examined as examples of true quixotic writers in their attempts to create their own works irrespective of their literary incompetence. In conclusion, *TS,* with its hobby-horsical characters and Cervantean take on narrative, has been evaluated both as an excellent contribution to British quixotism and as a novelistic enterprise ahead and beyond its time.

As a final remark, the critical and comparative examination of different quixotes and different quixotic novels present the similarities and differences of how and to what ends the authors made use of the method derived from *DQ*. From a wider sense, the chronological study of these three novels also demonstrates how the adoption and adaptation of quixotic influence develop in twenty-five years. Yet, in terms of the flexibility of the method of quixotism, each novel offers diverse representations of quixotism whose problems are rooted in the social status quo of the period. The satire directed at the hypocrisy, patriarchy and dominant literary principles is relevant to the opinions and intent of the authors who employ their characters as their spokesperson. Therefore, as a method, quixotism allows the writers to express their criticism about the social, cultural and literary issues as well as their reception of the quixotic influence.

Moreover, with their native British quixotes and their passions, the novels establish bonds with the national sentiments by stripping the concept of his Spanish heritage. As a development of eighteenth-century British literature, this break shows how a topos of British quixotism emerges and flourishes within the national and domestic socio-cultural realities. Still retaining the influential touch with their Spanish precursor, these three novels have been analysed as to their being seminal examples of British quixotism and British novel.

All in all, due to its being a method, quixotism has preserved its use and presence in the literary works of many writers from various countries. More than a novel, but a modern myth about humanity, *Don Quixote* provides an inexhaustible source for any intent of new interpretations with its timelessness. Even in other media and fields of art, the influence of quixotism is ready to be seen for a keen eye. As a socially and culturally embedded figure of world literature, Don Quixote still opens new doors to possible readings and research. Hence, regarding the fact that it triggers the emergence of the novel genre, it can be concluded that the ever-lasting influence of Cervantes and *Don Quixote* will continue as long as people will read and write novels.

WORKS CITED

Addison, Joseph. “No.35.” *The Spectator*. Vol. 1. London: J.M. Dent &Sons, 1958. 104-07. Print.

---. *Selections From the Spectator of Addison And Steele*. 2d ed. New York: E. P. Dutton & Company, 1896. *Hathi Trust Digital Library*. Web. 24. Jan. 2020.

Alliker Rabb, Melinda. *Miniature and the English Imagination: Literature, Cognition, and Small-Scale Culture, 1650–1765*. Cambridge: Cambridge UP, 2019. Print.

Anonymous. *Angelica; Or Quixote in Petticoats.* London: for the Author, 1758. Web. *Googlebooks*. 15 March 2020.

“Arabella’s Romances: Exploring the Use of Romance in Charlotte Lennox’s *The Female Quixote*”. *Arabella’s Romances*, Weebly, 2013. Web. 12 Nov. 2021.

Ardila, J. A. G. “Henry Fielding: from Quixotic Satire and to the Cervantean Novel.” *The Cervantean Heritage: Reception and Influence of Cervantes in Britain. Ed.* J.A.G. Ardila. London: Legenda, 2009. 124-141. Print.

---. “The Influence and Reception of Cervantes in Britain, 1607-2005.” *The Cervantean Heritage: Reception and Influence of Cervantes in Britain.* Ed. J.A.G. Ardila. London: Legenda, 2009. 2-31. Print

---. “Origins and the Definition of the Picaresque Genre.” *The Picaresque Novel in Western Literature: From the Sixteenth Century to the Neopicaresque*. Ed. J. A. G Ardila. Cambridge: Cambridge UP, 2015. 1-23. Print.

Ayscough, John. “The Immortal Gentleman (Don Quixote).” *The Month*. 139. May (1922): 400-05. *Googlebooks*. Web. 24 Oct. 2019.

Baker, Sheridan. “Henry Fielding’s Comic Romances.” *Papers of Michigan Academy of Science, Arts and Letters*. Ed. Sheridan Baker. Ann Arbor: Michigan UP, 1960. 411-19. Print.

Ballaster, Ros. “Rivals for the Repertory: Theatre and Novel in Georgian London.” *Restoration and 18th Century Theatre Research*. 27.1 (2012): 5-24. *ProQuest*. Web. 22 Sept 2021.

Barbauld, Anna Laetitia. *The British Novelists; with an Essay; and Prefaces, Biographical and Critica*l. Vol.18. London: for C. Baldwin, 1820. *HathiTrust Digital Library*. Web. 16 Dec. 2020.

Battestin, Martin C. “The Authorship of Smollett’s *Don Quixote*.” *Studies in Bibliography* 50 (1997): 295-321. *JSTOR*. Web. 23 Nov 2019.

---. *The Moral Basis of Fielding's Art: A Study of Joseph Andrews*. Connecticut: Wesleyan UP, 1959. Print.

Beutell Gardner, Candace Mary. "The Reception of Don Quixote in Seventeenth and Eigthteenth Century Germany and Friedrich J. Bertuch's Pioneering Translation (1775-77) of It." *The Quiet Corner Interdisciplinary Journal*, 1.1 (2015): 17-43. Web.

Blackmore, Richard. "Essay upon Wit (1716)". Los Angeles: Augustan Reprint Society, 1946. *Gutenberg*. Web. 06 Mar. 2020.

Bothwell Del Toro, Frances Margaret. "The Quixotic and The Shandean: A Study of the Influence of Cervantes' *Don Quixote* on Sterne's *Tristram Shandy*. Diss. Florida State University, 1980. *Proquest Dissertations and Theses*. Web. 14 May 2022.

"Booby." Def. 1. *A Dictionary of the English Language* by Samuel Johnson. 8th ed. 1786. *Pomerian Digital Library*. Web. 23 Nov. 2020.

Borgmeier, Raimund. "Henry Fielding and His Spanish Model: 'Our English Cervantes.'" Eds. Dario Fernandez-Morera and Michael Hanke. *Cervantes in the English-speaking World: New Essays*. Kassel: Reichenberger, 2005. 43-64. Print.

Borham-Puyal, Miriam. "Madness as Freedom and Subversion in Eighteenth Century Female Quixotism." *Symptoms of Disorder: Reading Madness in British Literature 1744-1845*, ed. Annalisa Volponi and Ilaria Natali. New York: Cambria Press, 2016. 171-194. Print.

---. "Quixotic Readers and Quixotic Writers: Cervantes' Daughters in British Narrative Fiction from Lennox to Austen." Diss. University of Salamanca. 2012. *Proquest*. Web. 14 Sept. 2021.

Boswell, James. *The Life of Samuel Johnson: Including a Journal of His Tour to the Hebrides*. Vol. 9. London: John Murray, 1844. *Googlebooks*. Web. 10 Mar. 2020.

Brathwait, Richard. *The Schollers Medley or An Intermixt Discourse upon Historicall and Poeticall Relations*. London: George Norton, 1614. *EEBO*. Web. 09 Jan. 2020.

Brewer, John. *The Pleasures of the Imagination: English Culture in the Eighteenth Century*. New York: Routledge, 2013. Print.

Britton. R.K. *Don Quixote and the Subversive Tradition of Golden Age Spain*. Eastboutne: Sussex Academic Press. 2019. Print.

Brooks, Douglas. "Abraham Adams and Parson Trulliber: The Meaning of 'Joseph Andrews', Book II, Chapter 14." *The Modern Language Review*. 63.4 (1968): 794-801. *JSTOR*. Web. 26 May 2020.

Brown, Gillian. “The Quixotic Fallacy.” *NOVEL: A Forum on Fiction*. 32.2. (1999): 250-273. *JSTOR*. Web. 11 Jan 2018.

Burton, Robert. *Anatomy of Melancholy*. N.p: Ex-Classics Project, 2009. Web. 25 Dec. 2019.

Bynum, W.F. “The Nervous Patient in Eighteenth- and Nineteenth-century Britain: The Psychiatric Origins of British Neurology.” *Anatomy of Madness*. Ed. W.F. Bynum, Michael Shepherd, and Roy Porter. Vol. 1. London: Routledge, 2004. 89-102. *Taylor& Francis*. Web. 03 Apr. 2020.

Carlile, Susan. *Charlotte Lennox: An Independent Mind*. Toronto: Toronto UP, 2018. Print.

Cartwright, William. *The Lady-Errant: A Tragi-comedy*. London: Humphrey Moseley, 1651. *Early English Books Online Text Creation Partnership*. Web. 22 Sept 2021.

Cervantes, Miguel de. *Don Quixote*. Trans. Edith Grossman. HarperCollins: New York, 2005. Print.

Chartier, Roger, and Maurice Elton. “Crossing Borders in Early Modern Europe: Sociology of Texts and Literature.” *Book History* 8.1 (2005): 37-50. *Project Muse*. Web. 18 Oct 2019.

Cheyne, George. *The English Malady: or, A Treatise of Nervous Diseases of all Kinds, as Spleen, Vapours, Lowness of Spirits, Hypochondriacal, and Hysterical Distempers, &c.* London: Strahan &Leake, 1733. Web. *HathiTrust*. Web. 30 December 2021.

Clarke, Norma. *Dr. Johnson’s Women*. London: Hambledon &London, 2000. Print.

Clement, Richard W. “Francisco De Robles, Cervantes, and the Spanish Book Trade.” *Mediterranean Studies* 11(2002): 115–130. *JSTOR*. Web. 20 May 2018.

Close, Anthony. *A Companion to Don Quixote*. Woodbridge: Tamesis, 2008. Print.

---. *The Romantic Approach to ‘Don Quixote.’* Cambridge: Cambridge UP. 2010. *Googlebooks*. Web. 24 Oct 2021.

Colahan, Clark. “Shelton and the Farcical Perception of Don Quixote in Seventeenth-Century Britain.” *The Cervantean Heritage: Reception and Influence of Cervantes in Britain.* Ed. J. A. G. Ardila. London: Legenda, 2009. 61-65. Print.

Coleridge, Samuel Taylor. *The Literary Remains of Samuel Taylor Coleridge*. Vol. 2. Ed. Henry Nelson Coleridge. *Project Gutenberg.* July 2005. Web. 23 Dec 2020.

Collier, Jeremy. *Short View of the Immorality, and Profaneness of the English Stage Together with the Sense of Antiquity on This Argument*., London: Turk's Head, 1698. *Project Gutenberg*. Web. 9 Jan. 2020.

Congreve, William. *Incognita: or, Love and Duty Reconcil'd.* London: R. Wellington, 1713. *Eighteenth Century Collections Online Text Creation Partnership.* Web. 30 Nov 2020.

Cooper, Anthony Ashley, Earl of Shaftesbury. *Characteristics of Men, Manners, Opinions, Times.* Ed. John M. Robertson. London: Grant Richards, 1900. *Googlebooks*. Web. 05 March 2020.

Coventry, Francis. "An Essay on the New Species of Writing founded by Mr. Fielding." London: Printed for W. Owen, 1751. Print.

Crooks, Esther J. "French Translations of Cervantes." *Cervantes across the Centuries: A Quadricentennial Volume*. Ed. Angel Flores and M. J. Benardete. New York: Dryden, 1947. 294-304. Print.

Cruz, Anne J. "Don Quixote, the Picaresque, and the 'Rise' of the Modern Novel." *1605-2005, Don Quixote across the Centuries: Actas Del Congreso Celebrado En El College of Wooster (Ohio, EE. UU.) Del 7 Al 9 De Abril De 2005*. Ed. John P. Gabriele. Madrid: Iberoamericana, 2005. 15-28. Print.

Dale, Amelia. "Gendering the Quixote in Eighteenth-Century England." *Studies in Eighteenth-Century Culture.* 46 (2017): 5-19. *Project Muse*. Web. 7 May 2018.

---. *The Printed Reader: Gender, Quixotism and Textual Bodies in Eighteenth-Century Britain*. Pennsylvania: Bucknell UP, 2019. Print.

De Bruyn, Frans. "The Critical Reception of Don Quixote in England, 1605-1900." *The Cervantean Heritage: Reception and Influence of Cervantes in Britain.* Ed. J. A. G. Ardila. London: Legenda, 2009. 32-52. Print.

Defourneaux, Marcelin. *Daily Life in Spain in the Golden Age*. Trans. Newton Branch. California: Stanford UP, 1979. Print.

Dickie, Simon. "*Joseph Andrews* and the Great Laughter Debate." *Studies in Eighteenth-Century Culture*. 34 (2005): 271-332. *ProjectMuse.* Web. 10 Feb 2021.

Doody, Margaret Anne. "Introduction". *The Female Quixote or The Adventures of Arabella*. By Charlotte Lennox. Oxford: Oxford UP, 2008. xi-xxxii. Print.

Eggington, William. *The Man Who Invented Fiction: How Cervantes Ushered in the Modern World*. New York: Bloomsbury, 2016. Print.

Eisenberg, Daniel. "Don Quixote: 400 Years on the Road" Interview by Barbara Nichol. *Cervantes: Bulletin of Cervantes Society of America.* 26.1 (2008): 127-79. *H-net.org.* Web. 19 Sep 2019.

Farnsworth, Jane. "Defending the King in Cartwright's 'The Lady-Errant' (1636-37)." *Studies in English Literature, 1500-1900.* 42.2 (2002): 381-98. *JSTOR*. Web. 22 Sept. 2021.

Fielding, Henry. "An Essay on the Knowledge of the Characters of Men." *The Works of Henry Fielding, Esq.* Vol. IX. Ed. Arthur Murphy. London: J. Johnson, 1806. 403-431. Print.

---. "Charlotte Lennox." *Covent Garden Journal 24. March 24, 1752. The Criticism of Henry Fielding*. Ed. Ioan Williams. London: Routledge Revivals, 1970. Print.

---. *Don Quixote in England*. London: for J. Watts, 1734. *ProQuest.* Web. 15 Mar. 2020.

---. *Joseph Andrews*. London: Penguin, 2012. Print

---. "Preface." *The History of the Adventures of Joseph Andrews and His Friend Mr. Abraham Adams*. London: George Bell. 1908. Print.

---. "The Covent Garden Journal, No. 24." *The Criticism of Henry Fielding*. Ed. Ioan Williams. London: Routledge, 1970. 376-382. Print.

---. *The Works of Henry Fielding.* London: by Henry Washburne. 1841. *Googlebooks*. Web. 14 March 2021.

Fitzmaurice-Kelly, James. *Tercentenary of 'Don Quixote': Cervantes in England*. London: Oxford UP, 1905. Web. 25 Nov. 2019.

Frank, Judith. "The Comic Novel and the Poor: Fielding's Preface to Joseph Andrews." *Eighteenth-Century Studies*. 27.2 (1993-1994): 217-234. *JSTOR.* Web. 20 Aug 2017.

Foucault, Michel. *Madness and Civilization*. London: Routledge, 2001. Print.

Folkenflik, Robert. "Tristram Shandy and eighteenth-century narrative." *The Cambridge Companion to Laurence Sterne*. Ed. Thomas Keymer. Cambridge: Cambridge UP, 2009. 49-63. Print.

Frazier, Harriet C. *A Babble of Ancestral Voices: Shakespeare, Cervantes, and Theobald*. The Hague: Mouton, 1974. Print.

Gasta, Chad M. "Cervantes and the picaresque: A question of compatibility" *The Picaresque Novel in Western Literature: From the Sixteenth Century to the*

Neopicaresque. Ed. J. A. G Ardila. Cambridge: Cambridge UP, 2015. 96-112. Print.

Gilman, Stephen. "On Fielding's Reception of Don Quixote." *Medieval and Renaissance Studies in Honour of Robert Brian Tate.* Eds. Ian Michael and Richard A. Cardwell. Oxford: Dolphin Book. 1986. 27-38. Print.

Gisborne, Thomas. *An Enquiry into the Duties of the Female Sex*. London: Cadell &Davies, 1797. *HathiTrust*. Web. 28 Oct. 2021.

Goldberg, Homer. "Comic Prose Epic or Comic Romance: The Argument of the Preface to *Joseph Andrews*." *Philological Quarterly*. 43. (1964):193-215. *ProQuest*. Web. 20 Nov 2020.

"Golden Age." Def.1. *Oxford English Dictionary*. *OED*, December 2018. Web. 4 April 2020.

Gordon, Scott Paul. *Practice of Quixotism: Postmodern Theory and Eighteenth-century Women's Writing.* New York: Palgrave Macmillan, 2006. Print.

Greer, Margaret R. "Thine and Mine: The Spanish "Golden Age" and Early Modern Studies." *PMLA* 126.1 (2011): 217-24. *JSTOR*. Web. 07 Nov. 2018.

Guillén, Claudio. *Literature as System: Essays toward the Theory of Literary History*. New Jersey: Princeton UP, 1971. *ProjectMuse*. Web. 12 Mar. 2019.

Gutierrez, Ellen Turner. *The Reception of the Picaresque in the French, English and German Traditions*. New York: Peter Lang. 1995. Print.

Hammond, Brean and Shaun Regan. *Making the Novel: Fiction and Society in Britain, 1660-1789*. London: Palgrave Macmillan, 2006. Print.

Hammond, Brean. "The Cervantic Legacy in the Eighteenth-Century Novel." *The Cervantean Heritage: Reception and Influence of Cervantes in Britain.* Ed. J. A. G. Ardila. London: Legenda, 2009. 96-103. Print.

---. "Mid-Century English Quixotism and the Defence of the Novel." *Eighteenth-Century Fiction*. 10.3 (1998): 247-268. *ProjectMuse*. Web. 31 Oct 2017.

Hanlon, Aaron R. *A World of Disorderly Notions: Quixote and the Logic of Exceptionalism*. Charlottesville: Virginia UP, 2019. Print.

---. "Quixotism as Global Heuristic: Atlantic and Pacific Diasporas." *Studies in the Eighteenth Century Culture*. 46 (2017): 49-60. *Project Muse*. Web. 14 Nov. 2020.

---. "Toward a Counter-Poetics of Quixotism." *Studies in the Novel*. 46.2 (2014): 141-158. *JSTOR*. Web. 19 March 2020.

Hawley, Judith. "Introduction." *Joseph Andrews* and *Shamela*. By Henry Fielding. London: Penguin, 1999. vii-xxix. Print.

Hayes, Julie Candler. "Eighteenth-Century English Translations of *Don Quixote*" *The Cervantean Heritage: Reception and Influence of Cervantes in Britain*. Ed. J.A.G. Ardila. London: Legenda, 2009. 66-75. Print.

"History." Def. 1. *A Dictionary of the English Language* by Samuel Johnson. 8th ed. 1786. Web. 23 Nov. 2020.

Hughes, Corrie Ann. "The Private Library: Cultural Consumption and the Fashioning of Gentlemanly Character in the Long Eighteenth-Century." Honors Thesis Bridgewater State University, 2016. *Bridgewater University*. Web. 24 Oct 2021.

Hume, David. "Of the Study of History." *Essays Moral, Political and Literary*. Ed. Eugene F. Miller. Indiana: Liberty Fund, 1987. Print.

Isles, Duncan. "Appendix." *The Female Quixote or The Adventures of Arabella*. By Charlotte Lennox. Oxford: Oxford UP, 2008. 419-428. Print.

Ivana, Dragoş. *Embattled Reason, Principled Sentiment and Political Radicalism. Quixotism in English Novels, 1742-1801*. Amsterdam: Rodopi, 2015. Print.

---. "Eighteenth-Century English Quixotism and the Question of Benevolence" *academia.edu*.1-7. Web. 03 March 2019.

Johns, Adrian. *The Nature of the Book: Print and Knowledge in the Making*. Chicago: Chicago UP, 1998. Print.

Johnson, Maurice. *Fielding's Art of Fiction*. Philadelphia: University of Pennsylvania Press. 1969. Print.

Kamen, Henry. *The Golden Age Spain.* New Jersey: Humanities Press, 1988. Print.

Kleber, Felicitas. "Laurence Sterne's Tristram Shandy and Don Quixote." Ed. Michael Hanke. *Cervantes in the English-speaking World: New Essays*. Ed. Darío Fernández-Morera. Kassel: Reichenberger, 2005. 65-80. Print.

Knowles, Edwin B. "Cervantes and English Literature." *Cervantes Across the Centuries: A Quadricentennial Volume*. Eds. Angela Flores and M. J. Benardete. New York: Dryden Press, 1947. Print.

---. "*Don Quixote* through English Eyes." *Hispania*. 23.2 (1940). 103-115. Web. *JSTOR*. 22. Oct. 2019.

Kvande, Marta. "Reading Female Readers: *The Female Quixote* and *Female Quixotism*." *Masters of the Marketplace: British Women Novelists of the 1750s*. ed. Susan Carlile. Betlehem: Lehigh Uni, 2011. Print.

Labanyi, Jo. *Spanish Literature A Very Short Introduction.* Oxford: Oxford UP, 2010. Print.

Langbauer, Laurie. "Romance Revised: Charlotte Lennox' 'The Female Quixote.'" *NOVEL: A Forum on Fiction*. 18.1 (1984): 29-49. *JSTOR.* Web. 24 March 2020.

Lee, Hye-Soo. "Walter Among Sanchoes: *Tristram Shandy* as a Quixotic Narrative." *The Journal of Eighteenth Century English Literature*. Korean 18th Century English Literature Association. 3.1 (2006): 97-115. Web. 5 June 2022.

Lennox, Charlotte. *The Female Quixote*. Oxford: Oxford UP, 2008. Print.

---. *The Life of Harriot Stuart, Written by Herself.* London: Associated UP, 1995. *Googlebooks*. Web. 12 September 2021.

Levin, Harry. "The Quixotic Principle: Cervantes and Other Novelists." The *Interpretation of Narrative: Theory and Practice*. Ed. Morton W. Bloomfield. Cambridge: Harvard UP, 1970. 45-66. Print.

Linsalata, Carmine Rocco. *Smollet's Hoax: Don Quixote in English*. New York: AMS, 1967. Print.

Locke, John. *An Essay Concerning Human Understanding*. London: C. Baldwin, 1824. *Googlebooks*. Web. 10 Apr. 2020.

---. *The Works of John Locke, Esq.* Ed. Mr. Desmiazaeux. Vol. 3. London: N.p. 1851. *Googlebooks*. Web. 06. March 2020.

Lorenzo-Modia, María Jesús. "Charlotte Lennox's 'The Female Quixote' into Spanish: A Gender-Biased Translation." *The Yearbook of English Studies* 36.1 (2006): 103-14. Web. 4 Apr. 2020.

Malfatti, Sarah. "The Book-Reader Relationship in Golden-Age Spain: Reading Practices and the Publishing Industry in Don Quixote" *A Maturing Market: The Iberian Book World in the First Half of the Seventeenth Century*. Eds. Alexander S. Wilkinson and Alejanra Ulla Lorenzo. Leiden: Brill, 2017. 87-100. Print.

Mancing, Howard. *The Cervantes Encyclopedia.* Vol. 1&2. Westport: Greenwood, 2004. *EBSCO*. Web. 21 Oct. 2019.

Mandeville, Bernard. *Free Thoughts on Religion, the Church & National Happiness*. New York: Routledge, 2017. *Googlebooks.* Web. 10 Apr. 2020.

Martin, Mary Patricia. "'High and Noble Adventures': Reading the Novel in 'The Female Quixote'" *NOVEL: A Forum on Fiction*. 31.1 (1997): 45-62. *JSTOR.* Web. 20 Dec 2020.

Maynard, Mack. "*Joseph Andrews and Pamela.*" *Fielding: A Collection of Critical Essays.* Ed. Ronald Paulson. Prentice Hall: New Jersey. 1962. 52-58. Print.

Mayo, Arantza, and J. A. G. Ardila. "The English Translations of Cervantes's Works across the Centuries." *The Cervantean Heritage: Reception and Influence of Cervantes in Britain.* Ed. J. A. G. Ardila. London: Legenda, 2009. 54-60. Print.

McCrory, Donald P. *No Ordinary Man: The Life and Times of Miguel de Cervantes.* New York: Dover Publishing. 2005. Print.

McKeon, Michael. *The Origins of the English Novel, 1600-1740.* Baltimore: The Johns Hopkins UP, 1988. Print.

Meals Haas, Harriet Jane. *The Influence of Cervantes' Don Quixote on Fielding's Parson Adams.* Thesis. Kansas State University, 1967. *Internet Archive*. Web. 20 Jan 2021.

Meyer Spacks, Patricia. "The Dangerous Age." *Eighteenth-Century Studies*. 11.4 (1978): 417-438. *JSTOR.* Web. 31 Aug. 2021.

---. *Novel Beginnings: Experiments in Eighteenth-Century English Fiction*. Connecticut: Yale UP, 2006. Print.

Michie, Allen. *Richardson and Fielding: The Dynamics of a Critical Rivalry*. New Jersey: Associated UP, 1999. Print.

"Modus Operandi" Def.1. *Oxford English Dictionary*. *OED*, Sept 2002. Web. 1 April 2020.

Montagu, Lady Mary Wortley. *The Works of the Right Honourable Lady Mary Wortley Montagu: Including Her Correspondence, Poems, and Essays*. Vol. IV. London: Printed for Richard Phillips, 1803. *Nineteenth Century Collections Online*. Web. 05 Dec. 2019.

---. *The Letters and Works of Lady Mary Wortley Montagu Vol. II.* Ed. Lord Wharcliffe. Paris: Galignani, 1837. Print.

Moretti, Franco. *Atlas of the European Novel 1800-1900*. London: Verso, 1998. Print.

Mortimer, Anthony. "'The Manner of Cervantes': Some Notes on *Joseph Andrews* and *Don Quixote*." *Colloquium Helveticum.* 16 (1992): 69-83. Web. 1 May 2020.

Motooka, Wendy. *Age of Reasons: Quixotism, Sentimentalism, and Political Economy in Eighteenth Century Britain*. London: Routledge, 2008. Print.

---. "Quixotism." *The Encyclopedia of British Literature 1660-1789 Set*. Ed. Gary Day and Jack Lynch. Chichester: Wiley-Blackwell, 2015. 962-64. Print.

Mottoeux, Peter. "The Translator's Preface." Preface. *History of the Renown'd Don Quixote De La Mancha*. By Miguel De Cervantes Saavedra. London: Dolphin, 1700. A5-A11. *Googlebooks*. Web. 24. Jan. 2020.

Müllenbrock, Heinz-Joachim. "*Don Quijote* and Eighteenth-Century English Literature." *Intercultural Encounters: Studies in English Literatures*. Eds. Heinz Antor and Kevin L. Cope Heidelberg: Universitætsverlag C. Winter, 1999. 197-210. Print.

Nabokov, Vladimir. *Lectures on Don Quixote*. Orlando: Harcourt Brace, 1983. Print.

Narozny, Christopher and Diana de Armas Wilson. "Heroic Failure: Novelistic Impotence in *Don Quixote* and *Tristram Shandy*." *Cervantean Heritage: Reception and Influence of Cervantes in Britain*. Ed. J.A.G. Ardila. London: Legenda, 2009. 142-165. Print.

Natali, Ilaria and Annalisa Volpone. "Introduction." *Symptoms of Disorder: Reading Madness in British Literature 1744-1845*, ed. Ilaria Natali and Annalisa Volpone. New York: Cambria Press, 2016. 1-35. Print.

Neumahr, Uwe. *Miguel de Cervantes: Delidolu Bir Hayat*. Trans. Erol Özbek. İstanbul: İletişim, 2018. Print.

Newman, Michael T. "Variations on a Theme: Don Quixote in Eighteenth-Century English Literature." Diss. Georgia State University, 1995. *ProQuest Dissertations and Theses*. Web. 19 June 2020.

Niehus, Edward L. "Quixote Figures in the Novels of Sterne." *Essays in Literature*. 12 (1985): 41-60. Print.

Ogorek, Tina. *Wayward Fictions: A Study of the Dynamic Picaresque Novel*. Diss. U of Nevada, 2008. *ProQuest*. Web. 24 Mar. 2019.

Önalp, Ertuğrul, and Arzu Aydonat. "Çevirmenlerin Önsözü." *Tormesli Lazarillo*, İstanbul: Can Yayınları, 2015. 9–12. Print.

Pamuk, Orhan. "Herkesin Böyle Bir Amcası Olmalı…" *Tristram Shandy Beyefendi'nin Hayatı ve Görüşleri.* By Laurence Sterne. Trans. Nuran Yavuz. İstanbul: YKY, 2018. 7-19. Print.

Pardo García, Pedro Javier. "Satire on Learning and the Type of the Pedant in Eighteenth-Century Literature." *BELLS* 13 (2004): 1-11. *Researchgate*. Web. 16 March 2020.

Parker, Alexander A. *Literature and the Delinquent: The Picaresque Novel in Spain and Europe 1599-1753*. Edinburgh UP: Edinburgh, 1969. Print.

Parla, Jale. *Don Kişot: Yorum, Bağlam, Kuram*. İstanbul: İletişim, 2017. Print.

Paulson, Ronald. *Don Quixote in England: The Aesthetics of Laughter*. Baltimore: Johns Hopkins U, 1998. Print.

---. *The Life of Henry Fielding: A Critical Biography*. Oxford: Blackwell, 2000. Print.

---. *Satire and the Novel in Eighteenth-Century England*. Yale: Yale UP, 1967. Print.

Pearson, Jacquline. *Women's Reading in Britain 1750- 1835: A Dangerous Recreation.* Cambridge: Cambridge UP, 2000. Print.

Penner, A. R. "Fielding's Adaptation of Cervantes' Knight and Squire: The Character of Joseph." *Revue de Litterature Compare*, 41 (1967): 509-14. *Proquest*. Web. 14 May 2020.

Puhr, Kathleen Marie. "Fielding's Clergymen." Thesis Eastern Illinois University, 1979.*The Keep*. Web. 19 Feb. 2021.

Pope, Alexander. *Memoirs of the Extraordinary Life, Works, and Discoveries of Martinus Scriblerus. By Mr. Pope*. Dublin: Printed by and for George Faulkner, 1741. *Eighteenth Century Collections Online*. Web. 16 Mar. 2020.

---. *The Poetical Works of Alexander Pope*. Ed. H.F. Cary. London: William Smith, 1841. Print.

Porter, Roy. *Mind-Forg'd Manacales: A History of Madness in England from the Restoration to the Regency.* London: Athlone Press, 1987. Print.

"Psychosis." Def.1. *Dictionary of Psychology.* by Mark Cardwell. New York: Routledge, 1996. Print.

"Quixotic." Def.1. *Oxford English Dictionary*. *OED*, June 2008. Web. 28 March 2020.

"Quixotism." Def. 1. *Oxford English Dictionary*. *OED*, June 2008. Web. 28 March 2020.

Ramsay, Allan. *The Investigator*. London: Printed for A. Millar. 1762. *Googlebooks*. Web. 8 Dec. 2020.

Randall, Dale B. J., and Jackson Campbell Boswell. *Cervantes in Seventeenth-Century England: The Tapestry Turned*. Oxford UP, 2009. Print.

Rawson, Claude. "Fielding's Richardson: *Shamela*, *Joseph Andrews* and Parody Revisited." XVII-XVIII. *Bulletin de la société d'études anglo-américaines des XVIIe et XVIIIe siècles*. 50 (2000): 77-94. *Persee.* Web. 30 Nov. 2020.

Rees, Jasper. "A Very Modern Madman: Why the Story of Don Quixote Has Such a Hold on Our Cultural Imagination." *The Economist 1843*, The Economist, 2016. Web. 24 Jan 2019.

Reeve, Clara. *The Progress of Romance*. Dublin: Messrs, 1785. Print.

Restrepo, Margarita. "German Speaking Printers and the Development of Music Printing in Spain (1485-1505)" *Early Music Printing in German Speaking Lands*. Eds. edited by Andrea Lindmayr-Brandl, Elisabeth Giselbrecht and Grantley McDonald. Routledge: London, 2018. Print.

Robbins, Jeremy. "Renaissance and Baroque: Continuity and Transformation in Early Modern Spain." *The Cambridge History of Spanish Literature.* ed. David T. Gies. Oxford: Oxford UP, 2008. Print.

Robertson, John. *The Enlightenment: A Very Short Introduction*. Oxford: Oxford UP, 2015. Print.

"Romance." Def. 2. *A Dictionary of the English Language* by Samuel Johnson. 8th ed. 1786. Web. 23 Nov. 2020.

Ross, Ian Campbell. "Introduction." *The Life and Opinions of Tristram Shandy, Gentleman*. By Laurence Sterne. Oxford: Oxford UP, 2009. vii-xxxi. Print.

---. "Laurence Sterne's life, milieu and literary career" *The Cambridge Companion to Laurence Sterne*. Ed. Thomas Keymer. Cambridge: Cambridge UP, 2009. 5-20. Print.

Roulston, Christine. "Histories of Nothing: Romance and Femininity in Charlotte Lennox's *The Female Quixote*." *Women's Writing*. 2.1 (1995): 25-42. *TandfOnline*. Web. 15 June 2020.

Russell, P. E. "'Don Quixote' as a Funny Book." *The Modern Language Review* 64.2 (1969): 312-26. Print.

Saltonstall, Wye. *Picturæ Loquentes. Or Pictures Drawn forth in Characters*. London: Tho. Cotes, 1631. *Oxford Text Archive.* Web. 20 Sept. 2021.

Schiff, Karen L. "The Look of the Book: Visual Elements in the Experience of Reading from *Tristram Shandy* to Contemporary Artists' Books". Diss. University of Pennsylvania, 1998. *Publicly Accessible Penn Dissertations.* Web. 2 June 2022.

Schulz, Dieter. "'Novel,' 'Romance,' and Popular Fiction in the First Half of the Eighteenth Century." *Studies in Philology*. 70.1 (1973): 77-91. *JSTOR*. Web. 30 Nov. 2020.

Scott, Sir Walter. *Lives of the Novelists*. Vol. 1. Philadelphia: William Brown. 1825. *Googlebooks.* Web. 13 Dec. 2020.

Shakespeare, William. *Hamlet.* London: Arden, 2007. Print.

Shesgreen, Sean. *Literary Portraits in the Novels of Henry Fielding*. Illinois: Northern Illinois UP, 1972. Print.

Shire, William. "Golden Age Theatre at the Taylorian:'El parte veynte de las comedias de Lope de Vega Carpio' (1630)." *Taylor Institution Library*. Bodleian Library, 27 Jan. 2017. Web. 08. Feb. 2019.

Shorter, Edward. *A History of Psychiatry: From the Era of the Asylum to the Age of Prozac*. New York: John Wiley & Sons, 1997. Print.

Sieber, Harry. *The Picaresque*. London: Methuen& Co, 1977. Print.

Skinner, John. "*Don Quixote* in 18th-Century England: A Study in Reader Response." *Bulletin of the Cervantes Society of America* 7.1 (1987): 45-57. *Humanities and Social Sciences Net Online*. Web. 11 June 2019.

Smollett, Tobias. *The Letters of Tobias Smollett.* Ed. Lewis M. Knapp. Oxford: Clarendon Press, 1970. Print.

"The Spanish Golden Age." *DonQuijote*. DonQuijote, n.d. Web. 11 Feb. 2019.

Spilka, Mark. "Comic Resolution in Fielding's *Joseph Andrews.*" *Fielding: A Collection of Critical Essays.* Ed. Ronald Paulson. Prentice Hall: New Jersey. 1962. 59-68. Print.

Stavans, Ilan. *Quixote: The Novel and The World*. New York: Norton. 2015. Print.

Staves, Susan. "Don Quixote in Eighteenth-Century England." *Comparative Literature* 24.3 (1972): 193-215. Web. 4 Apr. 2020.

Steele, Richard. *The Tender Husband; or, the Accomplished Fools, A Comedy. Adapted for theatrical representation.* London: J. Bell, 1791. *The Internet Archive*. Web. 23 Sept. 2021.

Sterne, Laurence. *Laurence Sterne: The Critical Heritage*. Ed. Alan B. Howes. Routledge: London, 2002. Print.

-----. *The Life and Opinions of Tristram Shandy, Gentleman*. Oxford: Oxford UP, 2009. Print.

Tave, Stuart. *The Amiable Humorist; A Study in the Comic Theory and Criticism of the Eighteenth and Early Nineteenth Centuries.* Chicago: Chicago UP, 1960. Print.

Thacker, Jonathan. *A Companion to Golden Age Theatre*. Woodbridge, Suffolk: Tamesis, 2010. *Googlebooks*. Web. 12 Feb. 2019.

Thrale Lynch, Hester. *Thraliana: The Diary of Mrs. Hester Lynch Thrale (Later Mrs. Piozzi) 1776–1809, Vol. 2: 1784–1809*. Ed. Katherine C. Balderstone. Oxford: Oxford UP, 1951. Print.

Todd, Janet. *The Sign of Angellica: Women, Writing and Fiction, 1660-1800*. New York: Columbia UP,1989. Print.

Turner, Cheryl. *Living by the Pen: Women Writers in the Eighteenth Century*. Oxon: Routledge, 1994. Print.

Unamuno, Miguel De. *Our Lord Don Quixote: The Life of Don Quixote and Sancho, with Related Essays*. Trans. Anthony Kerrigan. New York: Princeton UP, 1976. *EBSCOHOST*. Columbia University. Web. 6 Jan. 2020.

Watt, Ian. *Myths of Modern Individualism: Faust, Don Quixote, Don Juan, Robinson Crusoe*. Cambridge: Cambridge UP, 1997. Print.

---. *The Rise of the Novel*. London: Hogarth, 1994. Print.

Weber, Alison. "Golden Age or Early Modern: What's in a Name?" *PMLA* 126.1 (2011): 225-32. *JSTOR*. Web. 8 Feb. 2019.

Weinbrot, Howard D. "Chastity and Interpolation: Two Aspects of 'Joseph Andrews.'" *The Journal of English and Germanic Philology.* 69.1. (1970): 14-31. *JSTOR*. Web. 30 Dec. 2020.

Welsh, Alexander. *Reflections on the Hero as Quixote*. Princeton: Princeton UP, 1981. Print.

---. "The Influence of Cervantes." *The Cambridge Companion to Cervantes*. Ed. Anthony J. Cascardi. Cambridge: Cambridge UP, 2002. 80-99. Print.

Whinnom, Keith. "The problem of the 'best-seller' in Spanish Golden-Age literature" *Bulletin of Hispanic Studies* 57.3 (1980): 189-198. *ProQuest*. Web. 3 Oct. 2019.

Wicks, Ulrich. *Picaresque Narrative, Picaresque Fictions: A Theory and Research Guide*. New York: Greenwood Press, 1989. Print.

Wilkinson, Alexander. "The Printed Book on the Iberian Peninsula, 1500–1540." *The Book Triumphant: Print in Transition in the Sixteenth and Seventeenth Centuries*. Eds. Malcolm Walsby and Graeme Kemp. Brill: Leiden, 2011. 78-96. Web.

Wilson, E. M. "Cervantes and English Literature of the Seventeenth Century." *Bulletin Hispanique*. 50.1(1948): 27-52. *Persee.* Web. 15. Jan. 2019.

Wood, Sarah F. *Quixotic Fictions of the USA 1792-1815*. Oxford: Oxford UP, 2005. Print.

Wright, Andrew. *Henry Fielding: Mask and Feast*. London: Chatto &Windus, 1965. Print.

Wright, Louis B. "The Reading of Renaissance English Women." *Studies in Philology.* 28.4 (1931): 671-688. *JSTOR*. Web. 20 Sept. 2021.

Ortega Y Gasset, Jose. *Meditations on Quixote*. New York: Norton Library. 1961. Print.

Yılmaz, Hakan. "A Romance World of Their Own: Generic and Patriarchal Boundaries Unsettled in 'Evelina' and 'The Female Quixote.'" *DTCF Journal*. 61.1 (2021): 147-166. *Dergipark.* Web. 14 Nov. 2021.

Ziolkowski, Eric J. *The Sanctification of Don Quixote: From Hidalgo to Priest*. Pennsylvania: Pennsylvania State UP,1991. Print.

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
DOKTORA TEZ ÇALIŞMASI ORİJİNALLİK RAPORU

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI BAŞKANLIĞI'NA

Tarih:31/07/2022

Tez Başlığı : On Sekizinci Yüzyıl Yeldeğirmenleriyle Savaşmak: Joseph Andrews, The Female Quixote ve The Life and Opinions of Tristram Shandy, Gentelman Romanlarında İngiliz Kişotizminin Temsili.

Yukarıda başlığı gösterilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 192 sayfalık kısmına ilişkin, 31/07/2022 tarihinde şahsım/tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda işaretlenmiş filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı % 4 'tür.

Uygulanan filtrelemeler:

1- ☒ Kabul/Onay ve Bildirim sayfaları hariç
2- ☒ Kaynakça hariç
3- ☒ Alıntılar hariç
4- ☐ Alıntılar dâhil
5- ☒ 5 kelimeden daha az örtüşme içeren metin kısımları hariç

Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orijinallik Raporu Alınması ve Kullanılması Uygulama Esasları'nı inceledim ve bu Uygulama Esasları'nda belirtilen azami benzerlik oranlarına göre tez çalışmamın herhangi bir intihal içermediğini; aksinin tespit edileceği muhtemel durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

31/07/2022

Adı Soyadı:	Cemre Mimoza Bartu
Öğrenci No:	N14147534
Anabilim Dalı:	İngiliz Dili ve Edebiyatı
Programı:	İngiliz Dili ve Edebiyatı
Statüsü:	☒ Doktora ☐ Bütünleşik Dr.

DANIŞMAN ONAYI

UYGUNDUR.

Prof. Dr. Aytül Özüm

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
Ph.D. DISSERTATION ORIGINALITY REPORT

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ENLISH LANGUAGE AND LITERATURE DEPARTMENT

Date:31/07/2022

Thesis Title : Tilting at The Windmills Of The Eighteenth Century: Representations Of British Quixotism In *Joseph Andrews*, *The Female Quixote* And *The Life And Opinions Of Tristram Shandy, Gentleman*

According to the originality report obtained by myself/my thesis advisor by using the Turnitin plagiarism detection software and by applying the filtering options checked below on 31/07/2022 for the total of 192 pages including the a) Title Page, b) Introduction, c) Main Chapters, and d) Conclusion sections of my thesis entitled as above, the similarity index of my thesis is 4 %.

Filtering options applied:
1. ☒ Approval and Decleration sections excluded
2. ☒ Bibliography/Works Cited excluded
3. ☒ Quotes excluded
4. ☐ Quotes included
5. ☒ Match size up to 5 words excluded

I declare that I have carefully read Hacettepe University Graduate School of Social Sciences Guidelines for Obtaining and Using Thesis Originality Reports; that according to the maximum similarity index values specified in the Guidelines, my thesis does not include any form of plagiarism; that in any future detection of possible infringement of the regulations I accept all legal responsibility; and that all the information I have provided is correct to the best of my knowledge.

I respectfully submit this for approval.

31/07/2022

Name Surname:	Cemre Mimoza Bartu
Student No:	N14147534
Department:	English Language and Literature
Program:	English Language and Literature
Status:	☒ Ph.D. ☐ Combined MA/ Ph.D.

ADVISOR APPROVAL

APPROVED.

Prof. Dr. Aytül Özüm

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
TEZ ÇALIŞMASI ETİK KOMİSYON MUAFİYETİ FORMU

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI BAŞKANLIĞI'NA

Tarih:25/07/2022

Tez Başlığı: On Sekizinci Yüzyıl Yeldeğirmenleriyle Savaşmak: Joseph Andrews, The Female Quixote ve The Life and Opinions of Tristram Shandy, Gentelman Romanlarında İngiliz Kişotizminin Temsili.

Yukarıda başlığı gösterilen tez çalışmam:

1. İnsan ve hayvan üzerinde deney niteliği taşımamaktadır,
2. Biyolojik materyal (kan, idrar vb. biyolojik sıvılar ve numuneler) kullanılmasını gerektirmemektedir.
3. Beden bütünlüğüne müdahale içermemektedir.
4. Gözlemsel ve betimsel araştırma (anket, mülakat, ölçek/skala çalışmaları, dosya taramaları, veri kaynakları taraması, sistem-model geliştirme çalışmaları) niteliğinde değildir.

Hacettepe Üniversitesi Etik Kurullar ve Komisyonlarının Yönergelerini inceledim ve bunlara göre tez çalışmamın yürütülebilmesi için herhangi bir Etik Kurul/Komisyon'dan izin alınmasına gerek olmadığını; aksi durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

25.07.2022

Adı Soyadı	Cemre Mimoza Bartu
Öğrenci No:	N14147534
Anabilim Dalı:	İngiliz Dili ve Edebiyatı
Programı:	İngiliz Dili ve Edebiyatı
Statüsü:	☐ Yüksek Lisans ☒ Doktora ☐ Bütünleşik Doktora

DANIŞMAN GÖRÜŞÜ VE ONAYI

UYGUNDUR

Prof. Dr. Aytül Özüm

Detaylı Bilgi: http://www.sosyalbilimler.hacettepe.edu.tr
Telefon: 0-312-2976860 **Faks:** 0-3122992147 **E-posta**: sosyalbilimler@hacettepe.edu.tr

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ETHICS BOARD WAIVER FORM FOR THESIS

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ENGLISH LANGUAGE AND LITERATURE DEPARTMENT

Date:25/07/2022

Thesis Title: Tilting at The Windmills Of The Eighteenth Century: Representations Of British Quixotism In *Joseph Andrews*, *The Female Quixote* And *The Life And Opinions Of Tristram Shandy, Gentleman*

My thesis work related to the title above:

1. Does not perform experimentation on animals or people.
2. Does not necessitate the use of biological material (blood, urine, biological fluids and samples, etc.).
3. Does not involve any interference of the body's integrity.
4. Is not based on observational and descriptive research (survey, interview, measures/scales, data scanning, system-model development).

I declare, I have carefully read Hacettepe University's Ethics Regulations and the Commission's Guidelines, and in order to proceed with my thesis according to these regulations I do not have to get permission from the Ethics Board/Commission for anything; in any infringement of the regulations I accept all legal responsibility and I declare that all the information I have provided is true.

I respectfully submit this for approval.

25.07.2022

Name Surname:	Cemre Mimoza Bartu
Student No:	N14147534
Department:	English Language and Literature
Program:	English Language and Literature
Status:	☐ MA ☒ Ph.D. ☐ Combined MA/ Ph.D.

ADVISER COMMENTS AND APPROVAL

APPROVED

Prof. Dr. Aytül Özüm