

Model Answer
AS -2676
B.A. III (Fiction – I)
Section ‘A’

1.

- i. Mrs. Bennet
- ii. (a)
- iii. (b)
- iv. (b)
- v. Clergyman
- vi. Picaresque novel
- vii. She plays cards
- viii. The poor Pedlar
- ix. Clergyman/Priest/Parson
- x. (b)

2. (a) Comic epic in prose:

- new theory of novel by Henry Fielding
- how it is different from serious epic
- difference between comic and burlesque elements
- earlier literary context
- purpose to ridicule affectation where manners are important not men
- psychological reality

(b) The novel which deals with the presentation of characters' feelings and mental processes in a given situation is called the psychological novel. In this type of writing character and characterization are more important than usual, and they often delve deeper into the mind of a character than novels of other genres. The first rise of the psychological novel as a genre is said to have started with the sentimental novel of which Samuel Richardson's *Pamela* is a prime example.

3. Jane Austen's society was founded on very rigid class distinctions. Travelling in Jane Austen's time was accomplished in horse-drawn carriages, and a family's social status was determined by its kind of carriage. The respect people got from others depended directly on their wealth. Women could not inherit their parent's property. In case they did not marry, they had no economic security. An aging spinster was, in most cases, neither respected nor properly cared for. Hence the principle aim of girls was to get married to eligible bachelors.

4. Jane Austen's plot-construction:

In contrast to the simplicity of her style, Jane Austen's plots are unexpectedly complex. She is not content to simply draw two or three characters in isolation. She prefers a family, with their many friends and acquaintances and she tries within her limited range to make things as difficult as possible.

5. In *Pride and Prejudice* Lady Catherine is the widow of Sir Lewis de Bourgh. Lady Catherine was the sister of Lady Anne Darcy, mother of Mr. Fitzwilliam Darcy and Georgiana Darcy. Lady Catherine is more of a caricature than anything else—a totally overbearing, domineering woman who has always gotten her own way and can't stand to have anyone disagree with her.

6. Fielding defines and defends his chosen genre, the comic epic in prose. Claiming a lost work of Homer as precedent, he explains that the comic epic differs from comedy in having more comprehensive action and a greater variety of incidents and characters; it differs from the serious Romance in having lower-class characters and favoring, in sentiments and Diction, the ridiculous over the sublime. Fielding is particularly concerned to differentiate the comic epic, and comedy generally, from burlesque: 'no two Species of Writing can differ more widely than the Comic and the Burlesque,' for while the writer of burlesque depicts 'the monstrous,' the writer of comedy depicts 'the ridiculous.' "The Ridiculous only . . . falls within my Province in the present Work," and Fielding accordingly goes on to define it. 'The only Source of the true Ridiculous (as it appears to me) is Affectation,' to which Fielding assigns two possible causes, 'Vanity, or Hypocrisy.' Vanity is affecting to be better than one is: the vain man either lacks the virtue or quality he claims to have, or else he claims to possess it in a greater degree than he actually does. By contrast, hypocrisy is affecting to be other than one is: the hypocritical man 'is the very Reverse of what he would seem to be,' and Fielding gives the example of a greedy man pretending to be generous. The ridiculous arises from the discovery of affectation, and as hypocrisy is a more egregious form of affectation than is vanity, so, says Fielding, the sense of the ridiculous arising from its discovery will be stronger than in the case of vanity.
 Fielding anticipates the criticism that, in addition to affectation, he has given a great deal of space in the novel to 'Vices, and of a very black Kind.' Vices, which inspire moral revulsion rather than amusement, are not the stuff of comedy. Fielding acknowledges the presence of vices in his story but offers several mitigating considerations, among which is the fact that they are not very potent, 'never producing the intended Evil.'
 →Manners not men
 →Affectation, Vanity, and Hypocrisy
 →Chastity
 →Class and Birth
 →Providence
 →Charity and Religion

7. Burlesque elements—Joseph and Adams at Tow-ouse, Leonara-Horatio Episode, Mrs. Slipslop-Lady Booby conversation, Adams's journey etc.

8. Lady Booby: Sir Thomas's widow representing one aspect of the upper-class social life of eighteenth-century England, her passion for Joseph, her affectation, jealous of Fanny, comic portraiture etc.

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Head