AN EIGHTEENTH CENTURY FRENCH TRANSLATION OF JOSEPH ANDREWS

A COMPARATIVE STUDY

by

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A close comparison of Fielding's novel, *Joseph Andrews*, with its French translation by the Abbé Desfontaines (1744), has been made to the end that some of those important differences between the English and the French literary viewpoints of the eighteenth-century might be revealed. The problem of the interrelationships and interaction of the two literatures during this period has long been a matter of interest to students in the field of comparative literature. There are many facets involved in an investigation of these relationships. Aside from the narrower purpose of forming an estimate of the fidelity with which the translator made known the English original to his countrymen, as has been suggested, the real importance of the study concerns the broader aspects of the problem. It is hoped that, by means of the examination, comparison, and evaluation of those differences which may be found between the English *Joseph Andrews* and its French version, *Les Avantures de Joseph Andrews et de Son Ami*, Abraham Adams, this study may contribute some additional information to a better understanding of the dissimilarities in national temperament, background, and training, --or, in a word, "taste,"-- which distinguish the literary productions of the two countries. To what extent such changes as may be found are accountable to the traditions of French literature with its emphasis on definite rules and proprieties in language, character, and composition, and to what extent to the personal prejudices, opinions, and experience of the translator himself is an interesting, though perhaps unanswerable, question. *Joseph Andrews* is certainly an apt choice for the study of this problem, since it is, in a manner of speaking, an expression of the essence of the English literary genius of the age.

The most extensive study previously made of French translations of English novels during this period is F. H. Wilcox's *Prévost's Translations of*
Richardson's Novels." Prévost was a journalist like Desfontaines, a literary critic who wrote for *Pour et Contre*, and the most famous of a group of ardent Anglophiles. The translation in 1741 by Aubert de la Chesnaye-Desbois (?) of *Pamela* (of which *Joseph Andrews* is in part a parody) is generally taken to mark the beginning of the angloomania which had formerly interested itself only in the English drama. The success of Prévost's work encouraged many more translations of English works of fiction, and it is to this period of enthusiastic activity that Desfontaines's version of Fielding's novel belongs.

A brief description of some of Desfontaines's other efforts as a member of this group is useful in understanding his treatment of *Joseph Andrews*. Many years before the mid-century, he translated Swift's *Gulliver's Travels*, published April, 1727. In this work, there were so many omissions and substitutions that he was obliged to write a letter of apology to Dean Swift for the extreme liberties he had taken. He was even more embarrassed by the anonymous publication of a vastly superior translation which had preceded his, and which made the deficiencies of the latter even more apparent. Shortly afterwards, he translated Pope's "Rape of the Lock" into French prose, and wrote for it a chastened but appreciative "Preface," praising the English poet. He especially admired Pope's translation of the *Iliad*, which he reminds the reader was also commended by Voltaire in his "Essay on Epic Poetry"; but beyond this, he finds that all proportions are observed in this poem just as in the most serious epics, and that all the great principles of the epic are faithfully observed. These sentiments align him with the conservative neo-classic school which insisted on the observance of the *bien-\-\-\-\-\-\-seances* at all costs.

The following comments quoted from the "Preface" to his translation of "The Rape of the Lock" (1728) show us those features of the English work
which won his admiration.

"La traduction de ce Poème Herolcomique, intitulé en Anglais, "The Rape of the Lock," pourra contribuer à faire voir l'erreur du préjugé où nous sommes que la Nation Anglaise n'a en partagé que le sérieux & le profond, et ne peut atteindre comme nous à la fine plaisanterie, à la satyr délicat, et à l'elegant badinage. . . . Il est vrai que les Voyages de Gulliver ont déjà commencé à nous détrumer; mais comme ils n'ont pas été publiés en Francais tels qu'ils ont paru en Anglais, & que le Traducteur de son aveu a beaucoup retranché, & beaucoup ajouté le succès que ce Livre a eu en France, en faisant honneur à Monsieur Swift, qui est l'Auteur, nous a toujours laisse croire que son ouvrage avait besoin qu'on y mit la main, surtout depuis qu'on a vu à Paris, ces mêmes Voyages de l'édition de Hollande, traduits fidèlement & mot à mot." 

Here he has tried to correct the current Continental impression of the typical Englishman as a brooding, melancholy individual who could not possibly be associated with humor, as well as apologize again for his mutilation of Swift's Gulliver. He goes on to insist that he has made a very literal translation of Pope's poem. However, there are some indications of his ideas as to what a translator is obligated to do.

"On n'a rien ajouté, ni rien retranché; si elle renferme quelques différences, elles sont légères & dans les règles. Car il est hors de doute que lorsqu'on traduit, il est quelque fois nécessaire de préférer les expressions équivalentes à celles qui répondent directement & immédiatement aux termes de l'original, sans quoi une traduction, pour être trop scrupuleusement fidèle, deviendrait réellement infidèle, & deshonorerait injustement l'auteur qu'on traduit."

Further significant statements may be observed regarding his opinion of comedy, of satire, and of propriety in the treatment of women, in these lines.

". . . On y remarque un comique riant, fort éloigné du fade burlesque, des allusions satyriques, sans être offensantes, des plaisanteries hardies sans être trop libres, et des railleries délicates sur le beau sexe, peut-être plus capables de lui plaire, que toutes les fleurettes de nos madrigaux, et de nos Bucoliques modernes. . . Celui qui publie aujourd'hui ce poème en Français, attend du public la reconnaissance due à un Voyageur qui apporte dans sa patrie une fleur des Pays étranger."

Although it is true that some sixteen years elapse before his translation of Joseph Andrews, one still finds him with the same enthusiasm for English literary works, and with the same enjoyment of the comic. The fact that he chose to translate Joseph Andrews at all makes it evident that he consis-
ently preserved this interest in English humorous works and continued to
make them available in his own country. The humorous style of Joseph Andrews,
of course, is far different from the delicate, imaginative, mock-heroic
style of "The Rape of the Lock," which would have an obvious appeal to the
French. It does not seem too far-fetched, however, to keep these earlier
remarks of the translator in mind while considering his translation of this
English novel.

Doubtless his literary opinions did change during this period. For
example, in this same "Preface" he justifies his use of prose in the transla-
tion instead of verse, and remarks on the restrictive effect of French rime.

"Il eût peut-être été à propos de le traduire en vers; mais outre que
le travail eût été plus pénible, on n'aurait pas lieu d'espérer d'y
réussir. D'ailleurs une prose poétique frappe également l'imagination
et a une certaine liberté que nos vers n'ont point."

Some years later in a note to the "Preface" to Joseph Andrews, we find
him still praising the use of prose instead of verse in Fénelon's epic poem,
"Telemachus." He finds that this poem would be insupportable if written in
verse. The remainder of the note states the usual opinion of Paradise Lost
in France, which was partly conditioned by religious prejudices: "Malgré
les louanges de Mr. Adisson & du Docteur Atterbury, Évêque de Rochester, ses
Vers sans rime lui font un mérite médiocrement supérieur à celui du langage
de Mr. de Fénelon."

There is no apparent appreciation for the English blank verse as used
by Milton in his great epic poem, despite the Frenchman's seeming approval
of unrimed verse in the French epic poem, "Telemachus," and his own choice
of "poetic prose" in the translation of Pope's mock-epic, "The Rape of the
Lock."

The procedure followed in this study has consisted mainly in a careful
examination of the French translation with reference to the French doctrine
of taste. The form, style, language, characterization, and general background have been considered; but the key to the essential differences between the English novel and its French version lies in the treatment of the women.
FIEL DING'S STYLE AND THE LAWS OF GOOD TASTE

The Frenchman translating an English novel in the eighteenth century found himself automatically obliged to make it conform to the bienséances of French criticism. Applying this general statement to the treatment which "Joseph Andrews" received at the hands of the Abbé Desfontaines, we find that the Frenchman was faced with a problem of no mean proportions. It consisted in the extreme "Englishness" of Fielding's work. Any attempt to isolate this inherent quality is doomed to a degree of failure. It would be somewhat like explaining the point of a joke, for "Joseph Andrews" is principally a large-scale and magnificently clever joke. It suffices to say that Fielding's use of burlesque, caricature, and picturesque absurdities to achieve broad comic effects was certainly not suited to the French dictums of restraint, noble elevation, and order. His language, with its puns, playful ambiguities, and extravagances in expression, figure, and metaphor, typifies the comic inspiration which also dominates plot, character, and setting. Thus any alteration required in one by French standards must necessarily affect the others. Accordingly, we will make a careful examination of Desfontaines's particular changes with regard to Fielding's style, form, and language in order to understand those laws of good taste which governed him, before we proceed to other problems.

A comparison of the two novels with respect to style, form, and language reveals many changes. Some of them are in the nature of unavoidable losses in translation. However, there are other changes which are undoubtedly deliberate, and fit in with the larger aspect of Desfontaines's efforts to adjust the English novel to French taste. Alterations of this type are generally found to be two-edged, i.e. they were intended both to make the
material itself acceptable to French standards of propriety, and to cut
down the length of the novel.

For example, one of the typical methods which Desfontaines employs to
accomplish both these ends may be observed in the treatment of chapter
headings. Fielding's headings may be either facetious or ironical or merely
nonsensical. Others are in the form of an argument, summarizing the action
of the chapter. Of the eighteen chapters in Book I, nine of them—those
to which the above descriptions apply—are changed to straightforward
statements. Illustrations chosen throughout the novel show the deliberate
consistency with which the Abbé condenses material and, at the same time,
destroy the playfulness characteristic of Fielding.

Book I - Chapter VII
"Sayings of Wise Men. A Dialogue Between the Lady
and Her Maid; & a Panegyric, or Rather Satire, on
the Passion of Love in the Sublime Style."

"Dialogue entre Lady Booby & Slipslop. Sublime
d'eloge de l'amour."

- Chapter IX
"What Passed between the Lady and Mrs. Slipslop;
in which we prophecy there are some strokes which
every one will not truly comprehend at the first
Reading."

"Récit de ce qui se passe entre Lady Booby & Slip-
slop."

- Chapter XI
"Of several New Matters not expected"

"Voyage de Joseph"

Book II - Chapter I
"Of Divisions in Authors"

"De la Division des Parties d'un Livre"

- Chapter V
"A Dreadful Quarrel Which Happened at the Inn
Where the Company Dined, with Its Bloody Conse-
quences to Mr. Adams"

"Quarrelle Arrivée dans l'Hôtelerie"

- Chapter VII
"A very short Chapter in which Parson Adams went
a great Way."
- Chapter XII

"Ce qui arrive à Mr. Adams éloigné du Coche"

"A very delightful Adventure, as well to the Persons concerned as to the good-natured Reader"

"Rencontre singulière"

Book III - Chapter IX

"Containing as surprising and bloody Adventures as can be found in this or perhaps any other authentic History"

"Qui contient des Aventures sanglantes"

- Chapter X

"A Discourse between the Poet and the Player; of no other Use in this History but to divert the Reader"

"Dialogue entre un Poète & un Comédien"

Book IV - Chapter IV

"A short Chapter, but very full of Matter; particularly the arrival of Mr. Booby and his Lady"

"Arrivée de Mr. Booby & de Pamela son Épouse"

- Chapter V

"Containing Justice Business; Curious Precedents of Depositions, and other Matters necessary to be perused by all Justices of the Peace and their Clerks"

"Cause & effets de la sortie; de Mr. Booby"

- Chapter VI

"Of which you are desired to read no more than you like"


In Book II, Chapter I, we find this statement added to the French text:

"...et je me garde bien de tomber dans le cas de quelques-uns de mes Confrères, qui épuisent si fort leur science pour la construction des Titres, qu'il ne leur reste rien pour le corps de l'Ouvrage." This may partly explain the Abbé's prejudice against cleverness in chapter headings, and his substitution of a literal statement for a facetious one.

In line with the excision of much humor and the condensing of material in chapter headings, the longer humorous or ironical passages developed by Fielding are also condensed or omitted.
Such passages as this one in which Fielding is really serious and makes use of irony in describing Parson Adams’s situation are written up literally by the Frenchman.

"His Virtue, and his other Qualifications, as they rendered him equal to his Office, so they made him an agreeable and valuable Companion, and had so much endeared and well recommended him to a Bishop, that at the Age of Fifty he was provided with a handsome Income of twenty-three Pounds a Year; which, however, he could not make any great Figure with, because he lived in a dear country, and was a little encumbered with a Wife and six Children."2

One would think that the Abbé, who shows himself to be sympathetic to Adams throughout the remainder of the novel, would preserve the irony which Fielding employs on behalf of the poverty-stricken clergyman. But instead, he says,

"Pour revenir à notre Vicaire, son rare merits lui avait procure cet emploi, dont il s'acquitait très dignement en mourant de faim; car il ne lui rapportait que 500 livres, & il avait une femme avec six enfants."3

This more literal paraphrase certainly weakens the punchline supplied by the English author.

A similar destruction of the effect of Fielding’s style is seen in this treatment of a speech by Slipslop. She assures Adams that Lady Booty wouldn’t consider leaving Joseph behind when she leaves for London because "...she would as soon think of parting with a Pair of her Grey Mares, for she values herself as much on one as on the other."4 Desfontaines translates this: "...& elle l'aime, Dieu me pardonne, plus que ses grands chevaux gris-pommelés."5

Digressions and personal intrusions of the author upon the reader are sometimes left in and sometimes omitted. Desfontaines does not seem to have objected to those interruptions of the narration as such, but rather seems guided by the content of the passage. As is the case with the chapter headings, a sentence such as the following which is put in merely for the sake of playfulness is omitted. "I would quote more great men if I could, but my memory not permitting me, I will proceed to exemplify these Observations by the following Instance:...."6 He is not so consistent in the treatment of
those passages where the author directly addresses the reader, a conspicuous feature of Fielding's style. We are always conscious of his pulling the strings and maneuvering the scenery between acts. One of these passages, taken from Book I, contains a moralizing generalization upon the author's purpose, which is to edify the reader. It is ironically meant as Fielding intended it, but Desfontaines does it straight.

"We hope, there, a judicious Reader will give himself some Pains to observe, that we have so greatly laboured to describe, the different Operations of this Passion of Love in the gentle and cultivated Mind of Lady Booby, from those which it effected in the less polished and coarser Disposition of Mrs. Slipslop."

"C'est pourquoi l'auteur se flate qu'un Lecteur judicieux prendra la peine de remarquer une chose qu'il a eu grand soin d'exprimer; c'est-à-dire, la différence des effets que l'amour produisait sur l'esprit raisonnable & cultivé de Lady Booby, & des mouvements qu'il fit naître chez Slipslop, fille brute & emportée."

In Book II at the beginning of Chapter XII, Fielding addresses a word of warning to the reader before he describes the charms of Fanny.

"...and indeed, Reader, if thou art of an amorous Hue, I advise thee to skip over the next Paragraph; which, to render our History perfect, we are obliged to set down, humbly hoping that we may escape the Fate of Pygmalion; for if it should happen to us or to thee, to be struck with this Picture, we should be perhaps in as holpless a Condition as Narcissus, and might say to ourselves, quod petis est nusquam. Or, if the finest Features in it should set an Image before our Eyes, we should be still in as bad a situation, and might say to our Desires, Coelum ipsum petimus stultitia."

This passage is eliminated and, since the translator has no objection to a display of learning and Latin, supposedly the reason must be that he finds it questionable in taste. On yet another occasion in Book II, however, an inoffensive aside to the reader concerning Joseph and Fanny is deleted:

"Indeed, I have been often assured by both, that they spent these Hours in a most delightful Conversation; but, as I never could prevail on either side to relate it, so I cannot communicate it to the Reader,"

which must mean that the subject of the passage, rather than the intrusion of the author's personality determines whether it will go or stay.

It is notable that the lines omitted frequently contain some of Fielding's
most delightful comments on the way of the world, but these were probably regarded by the Frenchman as worthless digressions. Such an observation as this one on the prisoner who escaped, "...declining all ostentation, & not chusing, in imitation of some great men, to distinguish himself at the expense of being pointed at." is cut out, as is Fielding's comment that he finds himself convinced of the constable's innocence, assured of it by those who received their informations from his own mouth; "which, in the opinion of some moderns, is the best and only evidence." One finds a similar instance when Joseph discovers that Parson Adams has left his sermons at home. He sees there was no room for them in the saddlebags, "...& not being of that sect of Philosophers who can reduce all the matter of the world into a nutshell,..." immediately informs the good man of his forgetfulness.

The mock-heroic similes which often occur at the beginning or end of a chapter are usually left out or paraphrased in order to shorten the novel. For example, the remark, near the beginning of Chapter V, that Squire Booby's death interrupted those walks "which probably would have soon puffed up the Cheeks of Fame, and caused her to blow her brazen Trumpet through the town:" is cut out.

A more extended sample of Fielding's use of this device is found at the opening of Chapter VIII, Book I.

"Now the Rake Hesperus had called for his Breeches, and, having well rubbed his drowsy Eyes, prepared to dress himself for all Night; by whose Example his Brother Rakes on Earth likewise leave those Beds in which they had slept away the Day. Now Thetis, the good Housewife, began to put on the Pot, in order to regale the good Jan Phoebus after his daily Labours were over. In vulgar language, it was in the Evening when Joseph attended his Lady's orders." The omission of this paragraph both shortens the material and wipes out an immoral insinuation implicating Joseph and Lady Booby.

A similar passage in Book III is cut out for the same reason. It occurs as the second paragraph of the chapter.
"That beautiful young lady the Morning now rose from her Bed, and with a Countenance blooming with Fresh Youth and Sprightliness, like Miss —, and soft Dews hanging on her pouting Lips, began to take her early Walk over the eastern Hills; and presently after, that gallant Person the Sun stole softly from his Wife's Chamber to pay his Addresses to her;...."16

It is re-phrased: "Le Soleil commençait à se lever quand le Gentilhomme proposa au Ministre...."17

The translator chooses to follow the same procedure with this delightful specimen of Fielding's invention, i.e. to condense material and do away with the reflection on Adams. It is omitted.

"As the Cat or Lap-dog of some lovely Nymph, for whom ten thousand Lovers languish, lies quietly by the side of the charming Maid, and, ignorant of the Scene of Delight on which they repose, meditates the future Capture of a Mouse, or Surprizal of a Plate of Bread and Butter; so Adams lay by the side of Fanny;...."18

The care which Desfontaines consistently exhibits to preserve a proper moral tone is confirmed by his handling of Fielding's serious apostrophe to Vanity at the end of Chapter XV, Book I. Fielding makes a lengthy review of the human sins and vices which are blamable on vanity. Then he tricks his reader with his last paragraph, giving the whole passage a mocking, rather than serious, tone.

"I know thou wilt think that whilst I abuse thee I court thee, and that thy Love hath inspired me to write this sarcastical Panegyrick on thee; but thou art deceived: I value thee not of a farthings nor will it give me any Pain if thou shouldst prevail on the Reader to censure this Digression as arrant Nonsense; for know, to thy Confusion, that I have introduced thee for no other purpose than to lengthen out a short Chapter, and so I return to my History."19

The Frenchman omits this last twist and, thus, not only shortens the chapter but preserves the moralizing comments of the apostrophe.

As has been demonstrated, it is customary for Desfontaines to omit or paraphrase these fanciful similes at the beginning or end of a chapter, but, to make a general statement covering the entire novel, the favorite spot to condense material or cut it out is at the end of a chapter. Linking remarks
of a facetious or ironical type are usually expunged, and what he must have considered unimportant details are left out. One instance in which a not-so-insignificant detail is carelessly disposed of is found at the end of Chapter IX, Book III. Fanny is being abducted by the Captain at the Squire's direction. Parson Adams and Joseph, after doing valiant battle, have been defeated and secured. Then, "The Servants...departed towards their master; but happened to take a different Road from that which the Captain had fallen into."20 This accident, of course, leads to Fanny's being freed by the two armed horsemen, but the translation indicates that the whole crowd was together. If this had been the case, their numbers alone would probably have prevented Fanny's rescue.

Similarly, a general statement applying to the novel in its entirety may be made regarding the manner in which the Abbé chops up Fielding's long, clause-filled sentences into briefer ones. Fielding is capable of cramming a whole episode into one sentence, such as this one from the "History of Mr. Wilson."

"I began to reflect with pleasure that she was not my Wife, and to conceive an intention of parting with her; of which having given her a hint, she took care to prevent me the Pains of turning her out of doors, and accordingly departed herself, having first broken open my Escritoire, and taken with her all she could find, to the amount of about 200 pounds."21

Here is the Desfontaines version.

"Je commençais à me dire avec joie; Dieu soit loué, elle n'est pas ma femme, & je puis m'en défaire. Un jour que j'étais piqué, je lui fis sentir que je pourrais me lasser à la fin. Elle prit aussi-tôt son parti. Dès que je fus dehors, elle fit crochetter mon cabinet, & m'importa tout ce que j'avais, c'est-à-dire la valeur d'environ deux mille écus."22

The effect of rapidity and smoothness in narration is not so strong.

The employment of paraphrase, the omission of whole paragraphs, and occasional additions to the original, force the Frenchman to adopt a new form of paragraphing.
Another factor which alters the form of the novel in translation is the substitution of dramatic dialogue for Fielding's method of indirect narration. Two examples, one chosen from Book III and one from Book IV, represent a direct change in the form of the translation which can be observed throughout the book. The first concerns Fanny's conversation with her abductor.

"At last he changed his Note, and attempted to soothe and mollify her, by setting forth the Splendor and Luxury which would be her Fortune with a Man who would have the Inclination, and Power too, to give her whatever her utmost Wishes could desire; and told her he doubted not but she would soon look kinder on him, as the Instrument of her Happiness, and despise that pitiful Fellow whom her Ignorance only could make her fond of."25

"Dans peu, lui dit-il, vous me regarderez comme le meilleur de vos amis, puisque je suis l'instrument dont la fortune se sert pour vous élever au somble de la felicité. Allons, ajouta-t-il, soyez sage, & méprisez ce misérable à qui vous avez voulu vous sacrifier, si je n'étais venu vous arracher de ses mains; c'est votre ignorance qui vous a fait faire un choix si indigne de vous."26

The second illustration (from Book IV) is Squire Booby's speech concerning the truth of the Pedlar's story.

"Mr. Booby now desired them all to suspend their Curiosity and absolute Belief or Disbelief till the next Morning, when he expected old Mr. Andrews and his Wife to fetch himself and Pamela home in his Coach, and then they might be certain of perfectly knowing the truth or falsehood of this Relation; in which, he said, as there were many strong Circumstances to induce their Credit, so he could not perceive any Interest the Pedlar could have in inventing it, or in endeavoring to impose such a Falsehood on them."25

"Mr. Booby les pria tous de suspendre leur jugement, en attendant l'arrivée du vieux Andrews & de sa femme, qu'il attendait le lendemain, les aient invités l'un & l'autre de venir le reprendre dans son équipage, pour retourner ensemble chez lui. "Alors, dit-il, nous apprendrons la vérité. Cependant je vous avoue que je panche à croire le récit de ce bon Irlandais, parce qu'il me paraît rempli de circonstances extrêmement vraisemblables. D'ailleurs quel intérêt a-t-il de vouloir nous tromper?"26

The introductory "Letter," which purports to be from an English lady to her French friend at Montpellier, gives us a clue to the Abbe's fondness for dialogue. He calls Fielding "one of our good dramatic authors, who is principally successful in the comic scene."27 This is amply demonstrated by the great number of brilliant passages scattered throughout his book, and "particularly by his
dialogues, for which he possesses the highest degree of talent." The Frenchman seems to have so admired this trait of Fielding's style that he expanded it on his own.

There are several passages which reveal more extensive omissions. For example, in Chapter XII, Book I, the dirty jokes made by the lawyer in the coach on poor Joseph's condition are omitted. The jokes would not only have been offensive, but were made in the form of puns in legal language which is untranslatable. Desfontaines explains this by way of a footnote, saying that the lawyer's conversation contains British legal terms.

In the same chapter are found omissions which are less lengthy but fit into the same frame of preserving good taste. The French version does not describe the brutal beating given Joseph by the robbers after they have knocked him out. The brutality and cruelty of this passage is somewhat softened.

In Book II, Chapter IV, the letter from Horatio to Leonora and her answer to him are completely excluded, which was doubtless to shorten a rather long chapter.

The third extensive omission occurs in Chapter XI, Book II, when Parson Adams and Fanny are brought before the justice. The crude remarks addressed to Fanny regarding the English custom at law with regard to the treatment of pregnant women is left out. The coarseness of these remarks would justify this, but it is odd that the Abbe deleted a passage which he troubled to explain in the "Eclairissement" for Book II.

The scene which follows, in which Adams is badgered by the wit, is also expunged. The reason may be that Adams, while displaying his superior knowledge of Latin, is led, in the heat of anger, to wager with the wit.

A minor excision occurs in Chapter VII, Book III, in which Parson Adams is "roasted" by the cruel squire and his friends. The verses made by the "dull Poet" ridiculing the Parson's poor clothing and odd appearance are cut.
out. Aside from these specific points and the usual sort of paraphrase employed throughout the novel, there are no changes in those broadly humorous scenes.

Desfontaines's treatment of the numerous episodes of violence and mayhem in which our adventurers participate on the road shows very few changes. The quarrel at the inn between Adams and the Host (Book II, Chapter V) in which Adams is covered with a pan of hog's blood and Slipslop demolishes the Hostess, is unaltered.

The same sort of broad farce is found in Adams's visit to Trulliber (Book II, Chapter XIV) and is retained as-is. The account of Fanny's struggles with the Beau and with his agent is slightly cleaned up, but remains essentially unchanged. In all these scenes of violence and actual coarseness, the language rather than the action is made acceptable to good taste. The fact that only "Low People," as Mr. Slipslop calls them, appear in these adventures possibly accounts for the fact that Desfontaines did not feel himself compelled to tidy up the action. A sort of apologia contained in the "Eclairissemment" for Book I bears out this supposition, and presents his vouchers by way of the popular picaresque novel for allowing the coarser incidents to remain. The "Eclairissemment" is also written from the point of view of the English lady to her French friend at Montpellier.

"If, prejudiced by your noble French ideas, you should find some descriptions in this book which may seem mean or low to you, please remember that we can never scorn what represents life as it is. These are pictures created for us by the mind. Every picture which paints Nature faithfully, whatever it may contain, is always beautiful; we do not habitually banish the coarse and the distasteful from our writings, which is true in painting. Do we not esteem the paintings of Heemskerk, and of other Dutch painters, despite the fact that their subjects are of the most common-place? According to the bias of your country, there is sordidness in Don Quixote, Scarron's Roman Comique, Guzman d'Alfarache, Lazarillo, and Gil Bias. According to our way of thinking, there is considerable stiffness, over-subsidity, dullness, and insipidness in the greater part of fashionable Paris novels."
The same conclusion regarding the treatment of incident and language may be applied to the two seduction scenes which do not concern Joseph and Lady Booby. In Chapter VII, Book IV, there is the epic scene when Beau Didapper enters Slipslop's room, mistaking it for Fanny's. Most of the coarser details are retained here, but the language is cleaned up. As a concession to modesty, the Abbé clothes Adams in a nightshirt when Lady Booby enters the room, but this is really an afterthought for he had first followed Fielding's original text where Adams had no clothes on. He did not correct this inconsistency. The principals of the first scene are Betty, the chambermaid, and Mr. Tow-wouse. This affair is presented in a very down-to-earth fashion. The account of their mutual transgression is not modified except in language. Naturally, the vituperative powers of Mrs. Tow-wouse are greatly depressed, and more polite terms substituted.

Fielding indulges in considerable playfulness at the expense of crude language while narrating the Mrs. Tow-wouse—Betty brawl in Chapter XVII, Book I. Mrs. Tow-wouse, having many resources at her command,

"...added another name, which we do not care to stain our Paper with. It was a monosyllable beginning with a b-, and indeed was the same as if she had pronounced the words, she-dog. Which Term, we shall, to avoid Offense, use on this occasion, though indeed both the Mistress and Maid uttered the abovementioned b-, a word extremely disgustful to Females of the lower sort."

The translator confines himself to: "À co mot elle en ajoute un autre, qui est de toutes les injures la plus atroce, & que les Femmes Anglaises regardent comme très outrageante." In the "Eclairissement", however, he supplies the missing apology, which is a continuation of the attempt to justify such passages in the eyes of the French reader.

"In the same Chapter, the word which Mrs. Tow-wouse uses in abusing her servant is one of the most insulting in the English tongue. One would not dare to print it. However, this is of no importance in French, since it means only "dog", a common enough word in your language. The odium attached to this word in English is the reason for Nanon's cries when
Thus it is his practice to avoid crude language equivalent to the English for expressions such as "scabby rascals,"33 "wicked sluts,"34 or "lowest Rascals." in Lace and Embroidery, the Pimps & Buffoons in Fashion....35 Good taste forces him to re-phrase remarks which are too blunt. This one from the "History of Mr. Wilson," "These Apprehensions appeared also too well grounded, for in the End he discovered us, and procured Witnesses of our Caresses,"36 is ingeniously changed to: "Nos appréhensions ne furent que trop bien fondées; il nous épia si bien, que ses yeux furent témoins de notre tendresse."37 And, for this comparison of Parson Adams's joy on the recovery of his son to the false sentiments of worldly pursuits, Desfontaines substitutes an innocuous paraphrase: "...or a Man congratulates his Rival on his Obtaining a Mistress, a Place, or an Honour."38

In line with these efforts to fit the English novel to French taste is his policy of eliminating a characteristic feature of Fielding's style, the piling up of a series of words in an extravagant or exaggerated manner. These virtuoso passages are greatly condensed. A series such as "Beauty, Wisdom, Wit, Good-Nature, Politeness, & Health,"39 becomes "la beauté, l'Esprit, la Bonté du coeur."40 Some are even more drastically reduced. "Chace, Shooting-match, Cook-fighting, Bull or Bear-Baiting"41 is merely "combat de Coqs."42 Another example -- Mr. Wilson's extravagant description of the occupations of a rake as "...nothing but Noise, singing, hollowing, wrangling, Drinking, toasting, Sp-wing, Smoking..."43 is more moderately expressed, "...ce n'était que bruit, chansons, ivresse, & débauche."44

Other forms of exaggerated statement such as swearing, extravagant betting, and similes composed of a series of fantastic instances are milder in form or are simply eliminated. The last-named device, the extravagant simile not of the mock-heroic type, is a common means of employing exaggerated lan-
guago. It is found in the long catalog of improbable events which indicates Trulliber's surprise when Adams asks him for money. It is briefly paraphrased.

"Suppose a Stranger, who entered the Chambers of a Lawyer, being imagined a Client, when the Lawyer was preparing his Palm for the Fee, should pull out a Writ against him. Suppose an Apothecary, at the Door of a Chariot containing some great Doctor of eminent skill, should, instead of Directions to a Patient, present him with a Potion for himself. Suppose a Minister should, instead of a good round Sum, treat my Lord —, or Sir, —, or Esq. —, with a good Broomstick. Suppose a civil Companion, or a led Captain, should, instead of Virtue, and Honour, and Beauty, and Parts, and Admiration, thunder Vice, and Infamy, and Ugliness, and Folly, and Contempt, in his Patron's Ears. Suppose, when a Tradesman first carries in his Bill, the Man of Fashion should pay it; or suppose, if he did so, the Tradesman should state what he had overcharged, on the Supposition of waiting. In short, suppose what you will, you never can nor will suppose anything equal to the Astonishment which seized on Trulliber, as soon as Adams had ended his Speech."  

"Figures-vous tout ce qu'il vous plaira de plus surprenant, vous n'auriez qu'une idée mediocre de l'étonnement dont Trulliber fut saisi à la fin de ce discours."

Although Desfontaines does not follow through with complete consistency, generally speaking, an extravagant statement such as Lady Bobby's having been "a thousand times" on the brink of revoking her sentence on Joseph, is translated in more conservative form. It is really only "trois fois," Fanny, upon meeting Parson Adams, "could not prevent herself from asking a thousand Questions" Desfontaines makes this read "...tout autre que Mr. Adams s'en ferait apperçu aux questions qu'elle ne cessait de lui faire...."  

Aside from these omissions, there is found throughout the novel a direct attempt to elevate the tone of the writing by the use of euphuistic expressions and circumlocutions. Cupid is "ce Dieu absolu." A pimp is "ce habile Négociateur de Cythère." Fanny, "un si charmant objet," is "sur le point de mettre au monde le premier fruit d'un vertueux amour." The Lady's story is "digne des galantes archives de Cupidon." The "Wealth of a Kingdom" is "l'or du Phrou," "Secrets of Business" are the "Mystères de Bousch," and so on.

Classical allusions are generous in number. Joseph sets out on his
journey in very bright moonlight, but Desfontaines has him traveling under "les auspices de la chaste Deesse qui l'éclairait...." When Fielding says "...the Lovers, whose Eyes were too well employed to permit any Desire of shutting them," the Frenchman is classically flowery, "leurs yeux étaient trop agréablement occupés, pour permettre au Dieu du Sommeil d'en approcher ses pavots." Adams does not fight "like a Madman," but "comme Éteocle" or "Alcide" or "un autre Polinice." His blows are frightful; "...Cacus no fut jamais plus rudement battu par le redoutable fils d'Amphitryon."

The Frenchman even goes so far as to rectify one of Fielding's errors, correctly saying that it was not Daedalus but his son who fell into the sea.

Desfontaines sometimes adds scholarly terms or etymologies, which show his love of learning. Early in the novel, he expands Fielding's discussion of biographers in a footnote by giving the Greek etymology of the word. "Ce mot vient de bios, qui en Grec veut dire vie, & de graphein, qui signifie écrire. Le terme est connu de tous les Savans." A more curious example of this same sort of thing is found in an addition to the discussion of Joseph's origin. The result is to supply a whole new theory on the basis of a very novel etymology. Fielding supposes that Joseph might have sprung from a dunghill, as "the Athenians pretended they themselves did from the earth." The Abbé agrees with this, but adds that perhaps the Andrews were "Aborigenes or Arborigenes, which is to say, they were sprung from the oak hollows as fruits are born from the berries of trees." A strange etymology is suggested, since "aborigene" means either the original fauna or flora of a geographical area or its original inhabitants, while the Latin arbo is related to trees. By inserting an -r into ab, the Greek prefix for from, he confuses the two. This false arrangement ignores Fielding's Greek work, Autokopros, (explained in a note as meaning "sprung from a dunghill"). Presumably, it is not excluded...
because of genteel prejudices, since it was repeated earlier by the Frenchman, but is omitted in order to make a place for the translator's learning and ingenuity.

Aside from such extemporaneous original exertions, there is evidence of haste and carelessness in the Frenchman's work. Thon Adams says it does not matter if a man scourges twenty or thirty boys more in a morning than another, the Abbé comes out with thirty or forty boys suffering the clergyman's heavy hand. In the same book (III), the following passage is mis-translated:

"...poor Fanny not once complaining of being tired..."71; "...la pauvre Fanny se plaignant beaucoup de la fatigue de cette course."72 The three travelers leave the inn at around "one in the Morning,"75 but Desfontaines says two in the morning, for no apparent reason. These changes are unimportant and obviously are not for a purpose, so must be attributed to haste. Once in a while, however, a change affects the meaning of a passage. For example, in Chapter III, Book III, he substitutes Plutus, the Greek god of wealth, for Plato. Wilson has just mentioned Plato's dislike for poets in relation to his own unpopularity in that capacity. It is possible that the substitution was intended to be another show of learning, since Plutus was blinded by Zeus so that he might bestow his gifts without discrimination of merit. However, that is not the common association with his name.

The Abbé seems to have been well acquainted with eighteenth century English slang, such as the following: a Smithfield match, (a marriage for money); a sneaker, (another bowl of punch); to play booty, (to accept a bribe and share the plunder); to roast, (to play tricks upon); to smoke, (to suspect or get an inkling of something); and to be warm, (comfortably off or affluent). He translates such idiomatic expressions with no errors.

However, there are grounds for suspicion that some of the more subtle tricks of language with which Joseph Andrews abounds are lost on him. The
opening of "The History of Leonora" is one of these dubious instances. "Leonora was the daughter of a Gentleman of Fortune." It seems unlikely that Desfontaines caught this ambiguous language. He translates literally: "Leonora est Demoiselle. Son père a du bien." Another example from the same "History": "...she inclined so attentive an Ear to every Compliment of Horatio, that she often smiled even when it was too delicate for her Comprehension." Desfontaines: "...quelquefois elle souriait à des propos où elle n'aurait du rien comprendre."

Outright puns, of course, are simply dropped, as in Fielding's playful satire on collectors of paintings. He names Ammyconni, Paul Varnish, Hannibal Scratchi, or Hogarthi. The Frenchman substitutes Veronese, Raphael, Titian and Poussin.

The dropping of this witty and genial style is what is missed most in the French translation. There is little of the spirit of rowdy gusto and pleasantry which animates Fielding's novel. There is just enough of it retained, however, to make the Abbé's alterations seem odd in their inconsistency of tone. While he does not always get the joke, there is no doubt but that, on occasion, he forgets himself and thoroughly enjoys it all. This is particularly true of the robust scenes from low life which take place in the inns. In these, Desfontaines makes astonishingly few changes, resulting in an abrupt transition when the scene shifts from "Low People" to "High People." He draws a sharp line between the two classes, which is contrary to Fielding's social satire. Fielding's purpose is to show the reader that there are really no "High People" or "Low People," just people. The transcendental good-humor with which he tells the story creates its unity. It lies in the style.

It has already been mentioned that the Frenchman uses the picaresque novel, Gil Blas, (and others) to excuse these violently humorous and coarse scenes. This calls to mind the witty style of Gil Blas in comparison to that
of Joseph Andrews. Why does he avoid reproducing the humorous style of those satirical observations on humanity which typify the picaresque novel and which abound in Joseph Andrews? First, it should be pointed out that Joseph Andrews is not the history of a pícaro. The travelers are not wanderers, nor are they forced to move on by the vicissitudes of fortune. They are traveling to a given destination, and on the way, fall into situations which provide humor of a type closer to slapstick than to wit. While the picaresque novel uses this broad, burlesque humor, it also relies on the "esprit" of the pícaro's comments on modes of life and people. This corresponds to the witty manner in which Fielding tells his story, larding it with satirical comments on the professions of medicine, law, divinity, etc. But there is a fundamental difference in our characters. Unlike the naïve pícaro, who grows more and more disillusioned with the world and becomes shrewder in adapting himself to his fortune of the moment, our travelers show no such aptitude. They are the punching bags for avarice, brutality, lust, poverty, and pride, but they do not become progressively cleverer in anticipating and avoiding misfortune. Adams's amiable simplicity and goodness contrasts with the avarice of Peter Pounce and Trulliber, and with the brutality of the squire and his friends. Joseph and Fanny are ridiculously perfect - cardboard figures who set off the coarseness of Slipslop, Mrs. Tow-mouse, and Lady Booby. The reader, not Adams nor Joseph nor Fanny, becomes progressively disillusioned with human nature and society, although he laughs as he reads. He is the real recipient of Fielding's moral indignation at the abuses and evils of the world. The history of the pícaro does share this much in common with Joseph Andrews in that it, too, is told for a moral purpose. Gil Blas, in an address to the reader similar to those of Fielding, says,
cet ouvrage; mais si tu le lis avec attention, tu y trouveras, suivant
le precepte d'Horace, l'utile mêlé avec l'agréable. 78

In these two records of the inhumanity of man to man, it is possible to
approximate many satirical observations on law and medicine. The style of
Lesage is comparable in spirit to Fielding's. Gil Blas recounts the story
of Licencié Sedillo's death. "Pendant la première fois de sa vie, qui avait été longue, il est recours aux médecins." 79 This simple statement is prophetic.

It contains the germ of what follows. There is something reminiscent of this
in Fielding when he recounts the story of the bad effects of the squire's
false promises. There are hints in his language which give a twist to what
he appears to be saying in his tale. The disappointed lad "fell to drinking,
though he was a very sober lad before; and in a short time, partly with
Grief, and partly with Good Liquor, fell into a Consumption, and died." 80 Des-
fontaines does not make use of this style: "...quoique naturellement sobre,
il se mit à boire, et au bout d'un an la boisson & le chagrin joints ensemble,
le firent tomber dans une phtisie, qui le mit bientôt dans le cercueil." 81

Lesage uses puns of the "Gentleman of Fortune" variety, also.

"L'exécuteur de la haute médecine, je veux dire le chirurgien, voyant
aussi qu'on n'avait plus besoin de son ministère, suivit le docteur San-
 grado, l'un et l'autre disant que dès le premier jour ils avaient con-
damné le licencié. Effectivement, ils ne se trompaient presque jamais
quand ils portaient un pareil jugement." 82

It must be concluded that the similarity lies in the witty and satirical
quality of the style, for Gil Blas as a hero is an anti-heroic model. He is
dominated by his fortunes, while Joseph and his friends represent the idealistic
concept of humanity and sensibility which remains bloody but unbowed under
the assaults of circumstances over which they have no control.

Joseph Andrews has often been compared with Narivaux's Le Paysan Parvenu,
but it seems to have relatively little similarity to the English novel. Like
the pícaro, Jacob de la Vallée is a thoroughly anti-heroic type, rather con-

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temptible in his cunning. His greatest concern is to make the most of every opportunity, the absolute antithesis of Joseph, as is Joseph's transparent stupidity compared with Jacob's quickness. Jacob is most like Gil Blas in that his primary motive is always self-interest and he is prompt to improve his situation. Like the picaro, he is utterly frank in the account of himself and his adventures, but he does not tell them for any moral or satirical purpose. Rather he merely recommends them to those who might wish to advance themselves in the world by following in his footsteps. He intends to make a sort of handbook on "how to get ahead" for the ambitious peasant who moves to the city.

"Le récit de mes aventures ne sera pas inutile à ceux qui aiment s'instruire. Voici, en partie, ce qui fait que je les donne; je cherche aussi à m'amuser moi-même."85

He is also, like Gil Blas, writing in retrospect.

"Je vis dans une campagne où je me suis retiré, et où mon loisir m'inspire un esprit de réflexion que je vais exercer sur les événements de ma vie. Je les écrirai du mieux que je pourrai; chacun a sa façon de s'exprimer, qui vient de sa façon de sentir."

We seldom think of Joseph as a peasant, nor does he display that false modesty which Jacob assumes. Jacob's "'Bon!' madame, lui répondis-je, 'je suis le plus mal fait de notre village."85 contrasts sharply with Joseph's sincere, in fact stupid, modesty, in contemplating "the numberless Calamities which attended Beauty, and the Misfortune it was to be handsomer than one's neighbors."86 He has no thought to turn his good looks to advantage.

What distinguishes Jacob most from either Joseph or any other character in Joseph Andrews, and from Gil Blas, whose conceit causes him to be victimized, time and again, is his perspicuity in managing people.

"Je m'en apperçus à merveille, et cet art de lire dans l'esprit des gens et de débrouiller leurs sentiments secrets est un talent que j'ai toujours eu et qui m'a quelquefois bien servi."87

Gil Blas is wise only after the fact; Joseph is wise never; but Jacob has
the art of psychoanalysis down pat and constantly makes use of it. Only in
the dramatic scenes does one feel a relationship to Marivaux, where Fielding's
constant intervention as the contour corresponds to Jacob's manner of telling
the story in retrospect, but Marivaux's psychological acuteness is much more
subtle than Fielding's broad comedy caricatures and farcical situations.

II JOSEPH ANDREWS AS AN ANTI-PAMELA

Fielding began Joseph Andrews as a parody of Pamela, or Virtue Rewarded,
whose hypocrisy and smug cant had already provoked him to a more brutal attack
in the pamphlet, An Apology for the Life of Mrs. Shamela Andrews, published
April, 1741. It was at this time that Richardson joined Cibber as a favorite
butt of Fielding's wit, or rather, perhaps it would be more accurate to say that
Pamela, not Richardson, joined Cibber. Although Pamela inspired Fielding to
write both the pamphlet and the novel, there is nothing of personal animus toward
Richardson in either effort. This is not the case with Cibber, against whom
Fielding had long waged war in "The Champion" because of his mistreatment of
other people's plays, his indifference toward struggling authors, and his execrable
attempts to write prose and poetry. Joseph Andrews is the climax of these
hits and is certainly more personal in tone, for the publication of Cibber's
Apology (March, 1740) furnished Fielding with many more examples of the actor's
overweening vanity, hypocritical modesty, and poor grammar. At any rate, the
situation was firmly established with Shamela. Both men continue to share the
honors throughout Joseph Andrews, in which Fielding satirizes the hypocrisy
evident in the two biographies, real and fictitious, the Apology and Pamela.
Therefore, since Fielding's original plan consisted not only in the parody of
Pamela, with which Joseph Andrews opens and closes; but in a broader sense,
was intended to ridicule the sanctimoniousness also manifest in Cibber's Life,
we will consider Desfontaines's treatment of the two themes together as they
were linked by the English author. The two are so intertwined that it would be difficult to make any specific conclusion concerning the Frenchman’s attitude toward the anti-Pamela passages without considering the anti-Cibber sentiments also.

The title of Chapter I, Book I, initiates the double-edged ridicule of Pamela and Cibber: "Of writing Lives in general and particularly of Pamela; with a Word by the Eye of Colley Cibber and others." Fielding broaches his general plan for the parody of Pamela with a remark on the commendatory letters published with the second edition of Pamela. These letters were parodied so unmercifully in Shamerla that Richardson presumably withdrew them for this reason. Fielding hopes, in Joseph Andrews, to do the same good turn for the male sex which those letters inform us that Pamela has done for the female.

"What the Female Readers are taught by the Memoirs of Mrs. Andrews is so well set forth in the excellent Essays or Letters prefixed to the second and subsequent Editions of that Work, that it would be here a needless repetition. The authentic History with which I now present the public is an instance of the great Good that book is likely to do, and of the Prevalence of Example which I have just observed; since it will appear that it was by keeping the excellent Pattern of his Sister’s Virtues before his Eyes, that Mr. Joseph Andrews was chiefly enabled to preserve his Purity in the midst of such great Temptation."1

Desfontaines omits the mention of the commendatory letters, and abbreviates the passage.

"En lisant cette Histoire autcritique & véritable que je présente aujourd’hui au Public, on sera convaincu que Joseph Andrews est redevable des victoires que sa vertu a remportées sur les tentations les plus violentes, aux exemples admirables que Pamela lui avait donnés, & qu’il ne perdit jamais de vue."2

But most of this introduction really consists of a personal attack aimed at Cibber's vanity, as displayed in the Apology:

"The former of these, which deals in Male-Virtue, was written by the great Person himself, who lived the Life he hath recorded, and is by many thought to have lived such a Life only in order to write it."3

"Le premier, qui traite de la Vertu, que j’appellerai volontiers une Vertu mâle, une Vertu qui est au-dessus de toutes les faiblesses humaines, a été écrit par celui même qui a-réellement fait tout ce qu’il raconte;"
& qui, selon l'opinion de bien du monde, n'a fait ce qu'il nous apprend de lui-même, que pour avoir le plaisir de le publier. 4d

The Abbé retains the uncomplimentary reference to Cibber, but emphasizes the moral intent by exalting the practice of male virtue above all others. The remainder of this passage, which consists of ironical praise of Cibber's modesty, is exactly reproduced.

Not until the end of the chapter is there any alteration in the French version. Fielding ends with a coup de grace for Cibber's vanity and virtue,

"I shall only add that this Character of Male-Chastity, though doubtless as desirable and becoming in one Part of the human Species as in the other, is almost the only Virtue which the great Apologist hath not given himself for the sake of giving the example to his Readers." 5

The reflection on the sincerity of these "examples" is cut out by Desfontaines, along with the direct reference to Cibber's character. Instead, he inserts a sternly moral comment of a general nature to close Chapter I.

"Je dois cependant faire remarquer, quo quoique la chasteté soit également louable dans l'un & l'autre sexe, c'est une vertu dont l'un des deux n'est point jaloux, & qu'on n'a coutume de celebrer que dans le plus faible. L'Histoire qu'on va lire est l'éloge & le triomphe de la Chasteté Masculine." 6

Fielding refers to Cibber's character again in Chapter III, Book I, sarcastically comparing his vaunted innocence and goodness of heart with the sincere simplicity of Parson Adams, who did not "apprehend any such Passions as Malice & Envy to exist in Mankind". 7 Desfontaines follows these comments exactly. He seems to have agreed with Fielding's ridicule of the actor. Only on the occasion of the direct attack on Cibber's personal morals does he make a change by substituting a general sermon on masculine weakness.

Fielding now turns to attack Cibber's literary efforts, the Apology and his odes. In Chapter VII, Book I, he assaults the actor's grammar, comparing his power to mangle the English language to the power of love.

"...nor the great Cibber, who confounds all Number, Gender, and breaks through every Rule of Grammar at his Will, hath so distorted the English Language, as thou (Love) dost metamorphose and distort the human senses." 8
Desfontaines follows suit with this attack as with the others. However, when Fielding pointedly insults Cibber's odes in Chapter XII, Book I, the Abbé omits the gibe.

"Aurora now began to show her blooming Cheeks over the hills, whilst ten Millions of feathered songsters, in jocund Chorus, repeated Odes a thousand times sweeter than those of our Laureate, and sung both 'the day and the song'."

Though he deletes this dig at the odes, we learn from the "Éclairissement" for Book I, that the translator was actually in accord with Fielding's opinion. Here is what he tells the French public concerning Cibber's career.

"Colley Cibber is the most celebrated actor in the comic genre which we have. He seldom performs any more, since he has been decorated by the Court with the glorious title of Poet Laureate or Poet to the King. This title, or responsibility, obliges him to compose several odes a year in praise of our King, one for his birthday, the other for New Year's Day. These two odes are sung in grand concert, in the presence of the King and the whole court. Cibber did very badly in those odes, and Mr. Pope has made fun of them, especially in his famous epic-burlesque poem, entitled "The Dunciad," (which would be "La Sottifade" in French). He has had some great arguments with Mr. Pope. Cibber is the author of several well-known comedies, especially of one entitled "The Careless Husband." He has also given us the story of his life, written in the form of an apology. It has been a great source of amusement to the public. It must be conceded that Cibber is quite witty, that he narrates well, and that he is refined and in good taste. But he is a bad poet, especially in the lyric form."

Book III continues to ridicule Cibber's literary efforts in a mock-heroic invocation to the muse of biographers.

"Now thou, whoever thou art, whether a Muse, or by what other Name soever, thou chuest to be called, who presidest over Biography, and has inspired all the Writers of Lives in these our Times: ...thou who hadst no Hand in that Dedication and Preface, or the Translations, which thou wouldst willingly have struck out of the Life of Cicero; lastly, thou who, without the assistance of the least Spice of Literature, and even against his Inclinations, hast, in some Pages of his Book, forced Colley Cibber to write English; do thou assist me in what I find myself unequal to."

Desfontaines repeats the remarks on Cibber and on Middleton's work, but does not single out the "Dedication" and "Preface" for comment. Middleton's Life of Cicero was published February, 1741, and was dedicated to Lord Hervey, better known as the "gentle Fanny" of Alexander Pope's "Epistle to Dr. Arbuthnot."
Fielding made use of this in *Shamela* in a parody of Middleton's dedication by addressing the piece to "Dear Banny." In fact, he facetiously hazarded a guess at the authorship of *Pamela* from "that Ciceronian Eloquence, with which the Work abounds; and that excellent knack of making every Character amiable, which he lays his hands on." *Shamela* itself was supposed to have been written by Conny Keyber, which was a combined form of Cibber's name with Conny, for Middleton's Christian name, Conyers. A 'conny' was the dupe of a sharper or easy game to hit and kill. Desfontaines does not refer to this burlesque of Middleton's work by Fielding, but does discuss his literary reputation in the "Éclairissemént".

"The life of Cicero mentioned here, is the work of Dr. Middleton, Librarian at Cambridge. A great deal has been written for and against this book, which is not universally admired. It is claimed that the author has made a great many errors."  

Fielding perseveres with these digs at Cibber's literary style. In Chapter XII, Book III, one finds him closing with this remark: "...which, to use the language of a late Apologist, a pattern to all Biographers, waits for the Reader in the next Chapter."; which pokes fun at the pompous closing of a chapter in the *Apology*: "What was the immediate Consequence of this last Desertion from Drury-Lane, shall be the Subject of another Chapter." This last sentence of Chapter XII links with the heading of Chapter XIII: "A Curious Dialogue which Passed between Mr. Abraham Adams and Mr. Peter Pounce, better worth reading than all the works of Colley Cibber and many others." Desfontaines omits this judgment with which Fielding closes the satire on the actor.

We have seen that Desfontaines was more or less acquiescent with regard to the satire on Cibber, except for the one instance in which Fielding commented on the actor's personal moral standards. The treatment of the anti-*Pamela* framework of *Joseph Andrews* is of more importance and interest because Cibber's
Apology, unlike Pamela, was not popular reading in France; thus the handling of the anti-Pamela theme was more relevant to the popularity of the French translation.

Fielding begins by inverting the scheme of Pamela. Mr. B. becomes Lady Booby, whose bursts of self-questioning pride and desire after her sudden advances and retreats are a parody of Mr. B.'s behavior. Desfontaines so thoroughly reverses her character in the early part of the novel that she no longer appears to be a parody. He "plays it straight," so to speak. This change in characterization will be discussed in detail elsewhere.

Our hero, Joseph, is "Brother to the illustrious Pamela, whose Virtue is at present so famous." Desfontaines is even more enthusiastic about "l'illustre Pamela, dont la vertu est révérée dans le Monde entier."

Following Lady Booby's advances, Joseph writes a letter, "To Mrs. Pamela Andrews, living with Squire Booby." The Abbe eliminates all traces of Shamela immediately, and makes this, "Lettre de Joseph à Pamela."

The parody of Pamela in Joseph's pious expressions and language is somewhat dimmed in translation. Joseph tells Pamela that he can't divulge any more of the Booby family situation, "Because you know Pamela, I never loved to tell the Secrets of my Master's Family;" then he proceeds to tell all. Desfontaines translates this remark, but the deadly parody is lost in a general admonition: "Il faut se taire sur ces sortes de choses, ma chère soeur. Les domestiques, comme vous savez, ne doivent jamais dire ce qui se passe chez leurs Maîtres; mais sans doute vous savez bien qu'il ne pouvaient se souffrir." He also retains Joseph's hilarious remark which echoes Pamela, that London is a bad place; there is so little good fellowship that next-door neighbors don't know one another. In general, Fielding's way of putting Pamela's expressions in Joseph's mouth is followed by the translator.

There are significant omissions rather than additions in most cases. For
example, in the first seduction scene when Joseph repulses Lady Booty, he cries:

"Madame", ... 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: nor do I doubt but such an Example would amend them." 22

As in the passage quoted from the "Introduction" where Fielding slyly refers to the commendatory letters written in high praise of the moral improvement effected by the reading of Pamela, Desfontaines drops out this mock admiration. In a like manner, he also omits the pious hope regarding the influence of Joseph's "example" from the heading of Chapter VIII.

"In which, after some very fine Writing, the History goes on, and relates the Interview between the Lady and Joseph; where the latter hath set an Example which we despair of seeing followed by his Sex in this vicious Age."

A similar instance referring to the effect of Pamela's example is also omitted later. Joseph is about to enter the coach after he has been beaten and robbed, but:

"...he absolutely refused, miserable as he was, to enter, unless he was furnished with sufficient Covering to prevent giving the least Offense to Decency, - so perfectly modest was this young Man; such mighty Effects had the spotless Example of the amiable Pamela, and the excellent Sermons of Mr. Adams, wrought upon him." 23

Desfontaines does not, in this case, mention either Pamela or Parson Adams.

On the occasion of the second letter to Pamela, Joseph reflects on all the calamities which attend beauty, and "the misfortune it was to be handsomer than one's neighbours" 24 - a phrase which could certainly have fallen from Pamela's own lips. Desfontaines cuts it out. The letter which follows is filled with other remarks which burlesque her letters and credit them with a good influence on Joseph.

"Mr. Adams hath often told me, that Chastity is as great a Virtue in a Man as in a Woman. He says he never knew any more than his Wife, and I shall endeavour to follow his Example. Indeed, it is owing entirely
to his excellent Sermons and Advice, together with your Letters, that I have been able to resist Temptation, which, he says, no Man complies
with, but he repents in this World, or is damned for it in the next;
and why should I trust to Repentance on my Death Bed, since I may die
in my sleep? What fine things are good Advice and good Examples! But
I am glad she turned me out of the Chamber as she did: for I had once
almost forgotten every Word Parson Adams had ever said to me."

This whole passage is completely translated in the French, with the ex-
ception of Joseph’s praise of good advice and good examples. However, Desfon-
taines here comes closest to keeping the flavor of the original passages of
this type. There is only one small change in the last sentence. Joseph hopes
that he may copy his sister’s example and that of Joseph, his namesake, and
maintain his virtue against all temptations. Desfontaines replaces the refer-
once to the Joseph in the Bible with Parson Adams as a religious adviser.
"J’espère profiter de votre exemple, & observer toujours les maximes de notre
Vicaire, en résistant courageusement à toutes sortes de séductions."

Joseph even praises Pamela’s noble example when he has been beaten almost
to the point of death. He is lying ill in Mr. Tow-nouse’s inn, and delivers
himself of the following speech:

"O most adorable Pamela! most virtuous Sister! whose Example could
alone enable me to withstand all the temptation of Riches and Beauty,
and to preserve my Virtue pure and chaste for the Arms of my dear Fanny,
if it had pleased Heaven that I should ever have come unto them. What
Riches, or Honours, or Pleasures, can make us amends for the Loss of
Innocence? Both not that alone afford us more Consolation than all
worldly Acquisitions? What but Innocence and Virtue could give any Com-
fort to such a miserable Wretch as I am? Yet these can make me prefer
this sick and painful Bed to all the Pleasures I should have found in
my Lady’s. Those can make me face Death without Fear; and, though I
love my Fanny more than ever Man loved a Woman, those can teach me to
resign myself to the Divine Will without repining...."

"O Pamela, chère & adorable Soeur, dont le vertueux exemple m’a sou-
tenu contre toutes les tentations des richesses & de la beauté, oui,
c’est toi, c’est ta chasteté exemplaire qui m’a fortifiée dans le dessein
de garder la mienne pour ma chère Fanny, si le Ciel m’où accordé le
bonheur de la revoir. Quelles richesses, quelle honneurs, quels plaisirs
peuvent nous tenir lieu de notre innocence, qui d’elle même nous tient
lieu de tout? La vertu seule est capable de consoler un malheureux
comme moi, & de lui faire préférer cet état de misère & de douleur, aux
voluptés dont Lady s’efforçait de me faire goûter. Elle me fait aujourd’hui
envisager la mort sans frayeur; & quoique j'adore Fanny, la vertu me donne la force de me résigner à l'éternelle séparation que le Ciel ordonne."**28**

Note that Desfontaines changes the ridiculousness of Joseph's preferring death to the prospect of the pleasures which Lady Booby's charms might afford. Fielding is making her appear foolish, as well as Joseph; but the Abbé, by these alterations, somewhat mitigates the parody of Pamela in having Joseph, a man, constantly speak of his "innocence" and "virtue."

Joseph is even forced to defend his virtue by brute force against the onslaughts of Betty, the chamber-maid, by shutting her out of the room and locking the door. This is followed by one of those burlesques of Pamela's virtuously self-congratulatory moods.

"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."**29**

The translator somewhat enlarges this passage, pointing out, as he did at the end of Chapter I, Book I, the moral example Joseph presents to the world. We are not so conscious of the parody of Pamela's paens of Christian thanksgiving in the French which is Fielding's point; but, despite the insistence on moral purpose, the translator could not have meant this too seriously.

"Que les hommes, qu'on accuse de ne jamais dompter la passion brutale, & de se glorifier de leur honte, profitent d'un si rare exemple de chasteté. Ils ont ici devant les yeux le sage Joseph Andrews, qui maître de ses passions possède non seulement la force de l'esprit, mais encore celle du corps, pour se défendre, & triompher de la double faiblesses d'une femme."**30**

In Book III, Chapter II, we come upon an omission relating to the Booby family. The Abbé does not use this passage.

"The Reader must excuse me if I am not particular as to the Way they took; for, as we are now drawing near the seat of the Boobies, and as that is a ticklish Name, which malicious Persons may apply, according to their evil inclinations, to several worthy country Squires, a Race of Men whom we look upon as entirely inoffensive, and for whom we have an adequate Regard, we shall lend no assistance to any such malicious Purposes."**31**

Now, for the actual treatment of the Squire and his Lady. Up to this
point, Pamela's sentiments have been in Joseph's mouth. And when she was not in evidence, her favorite word, "genteel," has reminded us of her presence. All through the novel we hear it echoed. In Chapter IV, Book I, Joseph, that "handsomest and genteelst Footman in the Kingdom," refuses to indulge in gaming, swearing, drinking, "nor any other genteel Vice the Town abounded with." The coach and six described by Leonora is "the completest, genteelst, prettiest Equipage she ever saw." This cannot very well be translated, and there is some difficulty when she appears on the scene in person.

Pamela, naturally, has become a terrible snob who objects to Joseph's marrying Fanny because such a low marriage will throw down the Andrews family from the great social heights that her marriage to Squire Booby has raised it. As Fielding depicts her, she is truly "la paysanne parvenue" of the most detestable type, and she shows her true colors when Joseph persists in his determination to marry his dear Fanny. She wants her husband to get Joseph a "Commission in the Army, or some other genteel Employment." Desfontaines specifies only, "quelque emploi honorable." She abhors the idea of such a marriage, and, when Joseph still refuses to give in, she tells him:

"Brother, ..."Mr. Booby advises you as a Friend; ..."It would become you better, Brother, to pray for the Assistance of Grace against such a Passion than to indulge it." For this typical Pamelaesque speech, the Abbe substitutes the language of the French tragic heroine.

"Ah! mon cher frère, s'écrit Pamela, vous avez tort, & Monsieur a raison... Vous feriez bien mieux d'implorer la grace divine contre votre passion, que de la nourrir au préjudice de votre gloire; &..."

Joseph answers:

"Vous badinez ma soeur, dit Joseph en l'interrompant. Que prétendez-vous dire avec votre grace divine, & ma gloire?"

Fanny is finally accepted by the family, and is introduced by Mr. Booby to Pamela, "who behaved with great Decency on the Occasion." Desfontaines
paints a more positive response and pays her a compliment. Squire Booby introduces Fanny to "Pamela, sa chère épouse, qui l'embrassa avec l'humilité qui lui était naturelle."^41

Fielding's final stroke is in the description of Fanny's wedding attire. 

"...Fanny...could be prevailed on by Pamela to attire herself in nothing richer than a white Dimity Night-Gown. Her Shift indeed, which Pamela presented her, was of the finest kind, and had an edging of lace round the Bosom. She likewise equipped her with a Pair of fine white Thread Stockings, which were all she would accept; for she wore one of her own short round-ear'd Caps, and over it a little Straw Hat, lined with Cherry-coloured Silk, and tied with a Cherry-coloured Ribband."^42

Pamela's modest country dress was very similar. Her wardrobe.

"Then I bought of a Pedlar, two pretty enough round-ear'd Caps, a little Straw-hat, and a Pair of knit Mittens, turn'd up with white Calico; and two Pair of ordinary blue Worsted Hose, that make a smartish Appearance, with white Clocks, I'll assure you, and Two Yards of black Ribband for my Shift Sleeves, and to serve as a Necklace;...."^45

Desfontaines does not repeat this parody, but dresses Fanny in a much finer costume, retaining only the straw hat and rose silk trimming. Joseph, too, had refused a fine suit.

"...aussi-bien que Fanny, qui n'accepta de sa soeur qu'une robe de satin blanc, une jupé de même, & une garniture unie, sur laquelle elle mit au-lieu de coiffe un chapeau de paille double d'un taffetas couleur de rose."^44

Mr. Booby, which is the name Fielding gave Richardson's Mr. B. in Shamela, is presented as a real one. He fits the character Fielding supposes him to have in the earlier travesty, especially regarding the lesson which the history of Pamela offers to servant-maids.

"The Instruction which it conveys to Servant-Maids, is, I think, very plainly this, To look out for their Masters as sharp as they can. The Consequences of which will be, besides Neglect of their Business, and the using all manner of Means to come at Ornaments of their Persons, that if the Master is not a Fool, they will be debauched by him; and if he is a Fool, they will marry him."^45

As with the other characters, Squire Booby's language is cleaned up, even though he is pretty harmless. His exclamation, "Jesu!"^46 is changed to "Ah!
When he goes to bail out Joseph and Fanny, Desfontaines carefully omits that the Squire and Justice conversed on horse-racing. He says only that they spoke of "diverses choses assez indifferentes." When Joseph persists in his plan to marry Fanny, and reminds Squire Booty of his marriage to Pamela, a servant girl, Squire Booty says, "...as you civilly throw my marriage with your sister in my teeth,..." Desfontaines says more tactfully, "puisque vous me rappelez ce que j'ai fait en faveur de Pamela,..." A similar treatment is accorded Lady Booby's remark, "I am resolved this wench shall not be in our family," which Desfontaines omits.

From these passages, it appears that Desfontaines endeavors to keep the moral purpose of the tale always in view, while making as few concessions to the parody of Pamela as possible. It should be kept in mind that Joseph, in this novel, represents the character of Pamela under male form. Since this is true, Desfontaines is left free at the end of the book to present her just as Fielding does, as a little snob, without being disloyal to Richardson's creation. Though she is of humble origin, she displays no coarseness or indecency which would obligate the translator to alter drastically her character, as he must in the case of Lady Booby. In the apology preceding the first seduction scene, Desfontaines has already spoken of the adherence to truth required of the biographer, and of the merit of Pamela and her brother as examples of heroic chastity. He is trading on Pamela's current reputation to justify presenting such situations, and he emphasizes the didactic purpose of Richardson's work.

There is a clue to his handling of the anti-Pamela theme in this requirement of truth, for it was customary for the author of a realistic novel to make a specious promise in the preface stating that he is only relating something that had actually happened. The author thus was enabled to lend his
story greater *vraisemblance*, and to excuse shocking passages under the guise of presenting a true story. Both Lesage and Marivaux do this in *Gil Blas* and *Le Peysan Parvenu*, as has already been noted.

These novels represent a tendency in French fiction towards a closer observance of the probability and didacticism found in *Pamela*. This was the literary climate when *Pamela* appeared in French literature. As in England, there were those who criticized her questionable morals and motives, giving rise to several anti-*Pamela*'s of indifferent success; while there were those who defended her more or less wholeheartedly. Desfontaines is of the latter class. At the time of this debate in 1742, he especially praises the *vraisemblance* of the letter-form, which he prefers to the memoirs of Lesage and Marivaux. He and his sworn enemy, Voltaire, surprisingly enough, represent the avant-garde of those who favored greater *vraisemblance*, though with definite reservations.

When de la Place in his *Théâtre Anglais* excused Shakespeare's presentation of common people in his plays because they "représentent le naturel", Desfontaines replied, "Mais tout ce qui est naturel, est-il beau, est-il agréable?" He blames the perpetuation of such a fault on the low taste of the common people, of whom there were more in England than in France.

In answer to an attack on the improbability of sentimental novels, Desfontaines speaks of other novels, "surtout ceux où il ne s'agit point de galanterie et qui représentent ce qui passe dans la vie commune." He disillusions us from thinking he is defending the realistic novel in a note on *Les Mémoires du Comte de Comminges* (1755).

"L'auteur, plein de respect pour son lecteur ne le conduit que dans les lieux honnêtes et jamais parmi des gens de la vie du peuple pour le régaler sottement de leur jargon et de leurs plats quolibets. Tous ses personnages sont nobles: rien de bas, rien de bourgeois dans ses peintures." This statement was made in 1735, and Mr. Green thinks is directed against de
Houhy's *La Paysanne Parvenue* and Marivaux.

Several years later in 1742 on the appearance of the translation of Richardson's *Pamela*, Desfontaines confirms these rather aristocratic views. He praises Richardson for omitting

"le jargon dégoûtant d'un bas domestique ou d'un homme de la lie du peuple. Si un domestique y parle, c'est simplement et raisonnablement car le bon sens est de tous les états et il plaît dans la bouche de quelque personnage que ce soit pourvu qu'il ne soit pas avili par des pensées qui sont trop le bas peuple et qu'un honnête homme entend pas volontiers."56

There is no objection to servants or low characters in novels if they speak like gentlemen and are not coarse and vulgar. However, Mr. E.'s crude attempts on Pamela are too brutal not to provoke some criticism, though the objections are based on moral rather than aesthetic grounds.

"Les attentats de Milord offrent nécessairement quelques images un peu hardies qui allèrent d'abord mais qui ne laissent aucune impression dangereuse."56

A far different opinion than Fielding's in *Shamela*:

The style which made Pamela famous was, of course, effectively mutilated in the translation available to the French public. What they did enjoy was its sensational subject-matter, rape and persecuted virtue, which it was quite used to reading in Prévost's *Cléveland* and *Le Doyen de Killerino*, and in Duclos's *Histoire de Mme. de Luz* and *Les Confessions du Comte de...* These are the novels, including *La Vie de Marienne* and *Le Paysan Parvenu*, which the Abbé criticizes in his "Prefatory Letter."

"Car y a-t-il de la vraisemblance dans l'Histoire de Cléveland à du Doyen de Killerino? Quel tissu de fadeurs & de riens, que la Vie de Marienne! Le Paysan Parvenu vaut un peu mieux: mais quels traits grossiers! quelles bassesses! quelles images! ...Votre Mme. de Luz est dans le même goût."57

Neither the novels of Prévost nor of Duclos have a heroine of the lower middle-classes as do *La Vie de Marienne*, *Le Paysan Parvenu*, and *Gil Blas*. Like Pamela, those latter novels present a person of humble origin who rises in
the world by dint of native wit. But the realistic features of these French stories are not the reason for their success. They are content to tell us that the hero or heroine comes from "le peuple" and quickly transport him to a more elevated social position. Their adventures are neither so sensational nor so prolonged as Pamela's.

Lesage paints low life to some extent, but attention is fixed center-stage on the wit and cleverness of the picaro, not on the morals and habits of the people as a social class. Neither Gil Blas nor Jacob de la Vallée uses the language of the slum-born or the common peasant. The famous realistic scene between Ilse. Dutour, the seamstress, and a cabdriver, in Marivaux's Vie de Marianne was felt by his contemporaries to mar an otherwise acceptable novel. Contemporary taste was shocked to see the language of the street in print and had no interest in the everyday life of the lower classes. The choosing of low characters was considered a sign of degenerating taste and ran against prevailing aristocratic literary attitudes. A critic in the Observations sur les écrits modernes has this to say of Marivaux:

"Ils vous peignent sans façon les moeurs, et vous rapportent tout au long les élégants entretiens d'un cocher de fiacre, d'une lingeère et d'une fille de boutique. Cela les accommode mieux apparemment que les moeurs des personnes de condition et fournit plus à leur esprit."

Thus the current inclination in French literature was away from the improbability of the heroic romances towards a greater realism, but not towards a thorough-going realism. If the style and language were in good taste, characters from the lower classes were accepted. This was the literary outlook at the time when Desfontaines's translation of Joseph Andrews made its appearance in 1743, and explains the cool reception it found in France. A comment from Les Observations sur les écrits modernes for that year reveals the current opinion:

"Traduit en français il a le malheur de n'être point goûté de certaines personnes du beau monde. Les romans de Don Quichotte et de Gil Blas
sont des tableaux flamands où l'on voit des noces de village, des
danses champêtres, des bourgeois ridicules, des fumeurs, des cabarets,
des hôtes et des hôtesse, des valets etc. Tout cela se trouve dans
Joseph Andrews; n'importe, les caractères des gens de basse condition
ne plaisent pas, tandis que les maritimes, les bergers, les chevriers
espagnols nous charment.®

Joseph Andrews, although seemingly in the French picaresque tradition,
was too much a portrait of the manners of the English lower classes. It also
had characters which were in the burlesque or caricature style in contrast to
the psychological subtleties and analytical narratives to which the French
were accustomed in the novels of Prévost and Marivaux. Even with Desfontaines's
careful expurgations, it was unpleasing in its realistic scenes and its
realistic language. There was still too much that was new and strange to
the French reader. Doubtless, at this time it was not understood and appreci¬
ated in France, and to a less extent in England, with regard to Fielding's
moral satire of social abuses. Add to this the fact that it was another anti-
Pamela appearing the year after Pamela itself had had some success in France;
that the French anti-Pamela's preceding it had been unsuccessful and that the
translator felt a lingering enthusiasm for Richardson's work, and we know the
answer to Desfontaines's treatment of this theme in the English novel and the
reasons for its lack of popularity abroad.

III LADY BOOBY

By far the greatest alteration made in Joseph Andrews by the French trans¬
lator is the deliberate disfiguring of the character of Lady Booby. As Des¬
fontaines says himself in the "Prefatory Letter," she is the crux of the matter.
Accordingly, it was necessary for him to do an extensive piece of whitewash¬
ing in order to bring her character into conformity with French standards of
decency and propriety. The following passage from the "Letter" warns us of
the complete reversal of the portrait Fielding paints of a coarse and licenti¬
ous woman of the world whose passion for her footman drives her to persecute
him and his innocent friends. It may also be noted that the multitude of excuses which the Abie offers for introducing even a relatively acceptable situation of this kind indicates the pressure of criticism which he expected for forestall.

"But what you will esteem the most, is the seemliness of all his descriptions and expressions, and the wisdom with which he treats a subject which could have led him into licentious descriptions. With what decency he represents the amorous inclination of a lady of quality for her servant, when she is tempted to make her husband! How well he paints the battles of love and pride! How easily he sustains to the end the proud character of this lady who condemns her weaknesses without any the less renouncing her designs, and who is punished in the end, not by having executed them, but by having only conceived them. If any critic should find fault with this excellent story, which is the love of a lady for her servant when she intends to marry, a thought nevertheless which she condemns and which she does not carry out, let me ask him if the story of Potiphar's wife wounds modesty. Now, the English Joseph has the same sentiments as the Hebrew Joseph, the same wisdom, the same discretion; and the lady is not shameless like the wife of the Egyptian lord. If anyone can be scandalized by that story, may he then erase all the scenes by the greatest masters who have represented it! Doesn't your theater as well as ours, treat of such subjects all the time? Does it not present servants as objects of the affection of persons of quality who see them everyday? I am ashamed to mention the ridiculous objection to this which some persons have breached to me that such a thing could be done in France. I cannot believe it of such a judicious nation. Furthermore, this servant is a gentleman!"

An examination of the changes which Lesfontaines makes in Lady Booty will take us through Books I and IV, the only books in which she appears.

Lady Booty is first mentioned in connection with the treatment which Parson Adams receives at her hands. Fielding describes her as a "Woman of Caity, who had been blessed with a Town-Education, and never spoke of her Country Neighbors by any other Appellation than that of 'the brutes.'" Lesfontaines softens this opening remark a little: "Lady était une Feme du Monde élevée à la ville, qui regardait tous ses voisins de la campagne comme des lôtes."

After the Booty family's arrival in London, Joseph becomes the recipient of her attentions.

"She would now walk out with him into Hyde-Park in a morning, and when tired, which happened almost every minute, would lean on his Arm, and
converse with him in great Familiarity. Whenever she stepped out of her Coach, she would take him by the Hand, and sometimes, for fear of stumbling, press it very hard; she admitted him to deliver Messages at her Bedside in a Morning, leered at him at Leisure, and indulged him in all those innocent Freedoms which Women of Figure may permit without the least sully of their Virtue.\"4

This insinuating sneer at the conduct of a woman of fashion is deleted by the translator and an excuse for her behavior is added.

"Enfin elle commença à le prendre par le bras en se promenant le matin au Parc, et elle s'y entretenait quelquefois avec lui; d'autres fois elle lui serrait la main, dans la crainte de tomber en descendant de carrosse. Le matin avant de se lever, elle le faisait venir, pour lui rendre compte dans un long détail de mille petites commissions dont elle l'avait chargé la veille. Enfin elle lui donnait toutes les libertés innocentes, que les Dames de qualité accordent aux domestiques de confiance, et qui ne sont nullement scandaleuse."5

The conclusion of this chapter which notes that Joseph is naively ignorant of Lady Booby's intent, and that her growing interest in him is fanned by his indifference is omitted.

The death of Sir Thomas is the occasion for Desfontaines's making a significant change in order to preserve the proprieties in Lady Booby's conduct.

The disconsolate Lady remained confined to her house following Sir Thomas's death under these conditions.

"During the first six Days the poor Lady admitted none but Mrs. Slipslop, and three Female Friends, who made a Party at Cards; but on the seventh she ordered Joey, whom, for good Reason, we shall hereafter call Joseph, to bring up her Tea-kettle."6

"Pendant les six premiers jours elle fut invisible pour tous les amis de sa maison; personne n'était admis dans sa chambre; la seule Slipslop la servait avec le jeune Joseph, qui lui apportait régulièrement son thé; elle restait dans la chambre tandis qu'elle le prenait. Il avait ordre de ne point sortir de l'antichambre, et d'entrer toujours dès que Slipslop sortirait pour quelque affaire, ou pour obéir aux ordres de Madame, qu'elle recevait fréquemment. Il n'était pas à propos que Lady restât seule dans la douleureuse situation où elle était. Mais que les remèdes de la tristesse sont quelquefois dangereuses, et qu'il est naturel au cœur humain de passer sans milieu d'une extrémité à l'autre! Témoin l'histoire authentique de la fameuse Matrone d'Ephèse."7

In this paragraph, as well as in the one quoted from Chapter IV, not only are the damaging comments omitted, but there is a considerable elaboration
of Lady Booty's irreproachable conduct as a widow. The reminder of the Bibli¬
cal parallel of Potiphar's wife and Joseph to justify her weakness echoes back
to the apology in the "Prefatory Letter."

We come now to the scene of the attempted seduction, which surely poses
a very trying problem to the translator. He proceeds his treatment of it with
another lengthy apology which is not without humor.

"I ask the Reader's pardon beforehand for the scene which I must expose,
in order not to fall short of the laws of biography which demand that
nothing be omitted which is true in the subject being treated. The most
virtuous Christian may read in the Bible about the seductive caresses
with which Potiphar's wife tried to corrupt the virtue of the young
Joseph, her servant. One reads this circumstantial account and one is
edified by it. Why then should one not be edified by what I am going
to recount, since it is precisely the same thing? In fact, the English
lady must seem less guilty than the Egyptian, since in order to declare
herself she has waited until she was a widow and free; and she has
been able to command her desires, not only all the time that she was
bound in marriage, but even during the first six days of her liberty.
Here again a Joseph is going to renew the memorable example of the old
Joseph. The rarer these examples of heroic chastity, the more they de¬
serve to be praised. Besides, since Heaven has wished that brother and
sister shine in the same virtue, why should it not be appreciated on
this Earth?"

The scene opens with Lady Booby sending for Joseph at ten o'clock in the
morning, a detail added by the Abbé. She begins to question him about his
amours. He modestly denies having any and she praises him for his secrecy,
which the Abbé calls discretion. The dialogue continues with Lady Booby more
and more openly insinuating her inclination for Joseph, during which she im¬
perceptibly shifts from the polite form of address to the familiar. Joseph
obtusely refuses to be enticed until finally she resorts to cruder allurements.
At this point the Abbé drops the conversation and picks it up again near the
end of the scene where she is inviting Joseph to make advances to her with
the assurance that not only will they not be resisted but, on the contrary,
will be welcomed. This speech is so worded as to seem a not improper declara¬
tion of love on her part. Joseph, of course, continues to misunderstand and
assures her of his faithful service to the family. At this, Lady Booby bursts
into a flood of tears and orders him out. The parody of Pamela's emotional outbursts and proper responses in scenes of trial with Mr. D. is altered in the context which the Abbé provides, and instead of appearing as parody, it sustains his efforts to present Lady Boozy as the high-minded lady of the beau monde who has contracted an infatuation for her footman.

Joseph's letter to his sister, Pamela, contains several alterations in the light in which Lady Boozy is presented. Joseph paints a true picture of "Marriage-a-la-mode," telling Pamela that it is no secret that Lady Boozy and her husband quarreled constantly, and "I have heard her Ladyship wish his Honour dead above a thousand times; . . . ".9 The Abbé says, "Je les entendue dire plus d'une fois, qu'elle était bien malheureuse de l'avoir épousé."10 Joseph hints at his suspicions of her motives toward him: "... and she held my Hand, and talked exactly as a Lady does to her Sweetheart in a Stage-Play, which I have seen in Covent Garden, while she wanted him to be no better than he should be."11 The Abbé is more circumspect: "... elle m'a pris la main, et m'a tenu un discours tout semblable à celui qu'une Dame tient à un homme dans une Comédie que j'ai vu représenter."12

Lady Boozy's reflections following the repulse of her advances show the characteristic elaboration of sentiments which portray a noble lady in the clutch of her lower nature. Those remarks which depict her otherwise are omitted, as is usual.

"No sooner had Joseph left the Room in the manner we have before related than the Lady, enraged at her Disappointment, began to reflect with severity on her Conduct. Her Love was now changed to Disdain, which Pride assisted to torment her. She despised herself for the Meanness of her Passion, and Joseph for its ill Success. However, she had got the better of it in her own Opinion, and determined immediately to dismiss the Object. After much tossing and turning in her Bed, and many Soliloquies, ... she at last rang the Bell."13

"Lorsque Joseph se fut retiré de la façon qu'on a vu ci-dessus, Lady au désespoir se mit à faire des réflexions très sérieuses sur sa propre conduite. Son amour se changea en mépris; elle détesta la bassesse de son inclination, et se permit de haïr désormais celui qui avait eu la
hardiesse de se faire aimer d'elle, & qui avait dédaigné des sentiments qu'elle était dû étouffer. Elle se sentit alors aussi tourmentée par l'orgueil, qu'elle l'avait été par l'amour. Cet orgueil mortifère ordonnait de chasser pour toujours de sa maison & de sa présence l'objet de sa vive passion. Elle céda à l'orgueil, & se crut victorieuse de l'amour. Après s'être tournée cent fois dans son lit, après un monologue touchant,...elle somme..."14

Lady Booby's plan for the second interview is another sneer of Fielding's at the conduct of the woman of fashion.

"She resolved to preserve all the dignity of the woman of fashion to her servant, and to indulge herself in this last view of Joseph, (for that she was most certainly resolved it should be) at his own expense, by first insulting, & then discarding him."15

"Enfin elle forma le généreux dessein de se tenir dans les bornes que son rang lui prescrivait, & de s'accorder uniquement le plaisir de sa vue pour la dernière fois, étant bien résolue de ne le revoir de sa vie. Son dessein même était de le maltraiter vivement, & de lui donner ensuite son congé."16

The following paragraph at the opening of Chapter VIII is typical of Desfontaines's program in delineating a not entirely reprehensible Lady Booby.

"But as it becomes us to preserve the Character of this Lady, who is the Heroine of our Tale; and as we have naturally a wonderful Tenderness for that beautiful Part of the human Species called the Fair Sex; before we discover too much of her Frailty to our Reader, it will be proper to give him a lively Idea of the vast Temptations, which overcame all the Efforts of a modest and virtuous Mind; and then we humbly hope his Good-nature will rather pity than condemn the Imperfection of Human Virtue."17

"Comme nous avons un fond de tendresse respectueuse pour cette charmante partie du Genre-humain, qu'on appelle le Beau Sexo, & que d'ailleurs il est de notre devoir de conserver le caractère de Lady Booby sans tache, il faut avant que d'exposer sa fragilité, présenter une vive peinture des tentations qui eurent la force de vaincre la constance d'une femme vraiment vertueuse, afin d'engager le Lecteur à plaindre plutôt qu'à censurer les faiblesses de la Nature-humaine."18

While Fielding's passage is thoroughly tongue-in-check, Desfontaines's is sincere. These changes fit in with his criticism of The Confessions of Count de ... in the "Prefatory Letter." In this work, he finds that the women are not treated with enough consideration for his taste. It "breathes only the pleasures of the sense, and teaches only the libertinism of the heart."19

Efforts to support morality abound in the following passage in which
Lady Booby accuses Joseph of annoying her maids. She refers to them as "wicked sluts" and to Betty as an "imprudent trollop." Of course, this language is not suitable to the Lady as Desfontaines has presented her, so he alters the terms to more genteel ones.

She advises Joseph not to commit another crime in denying the truth of his affair with Betty, saying, "I could pardon the first but I hate a liar." This innuendo cannot pass in the French, which substitutes an admonition not to pile crime on crime by denying the evil we do.

When Joseph asserts that he offered only kissing, she becomes coy and is covered with blushes and stammers. When she tells him that ladies have admitted their footmen to such familiarities as kissing, the Abbé carefully sees that this is understood to be quite proper. "Il y a eu des Dames qui ont quelquefois accordé ces petites graces, pour témoinner combien elles étaient satisfaites d'un jeune domestique, qui leur paraissent mériter cette distinction."

Her rhapsodies on Joseph's charms are omitted.

These attempts to preserve her reputation from stain continue in the next passage in which Fielding writes, "Have you the Assurance to pretend, that when a Lady deems herself to throw aside the Rules of Decency..., your Virtue should resist her Inclination?" "Avez-vous bien l'effronterie de me parler de la sorte, quand une femme de qualité s'abaisse,...quand elle s'oublie jusqu'au point de vous sacrifier les règles vulgairens?" The Abbé avoids the word "virtue" in her speeches. He also omits her furious question as to why, when she had conquered her own virtue, she should find any obstruction in his.

Joseph's answer, naturally, is changed from "I can't see why her having no virtue should be a reason against my not having any; or why, because I am a man, or because I am poor, my virtue must be subservient to her pleasure." This becomes simply, "Je ne veux pas renoncer à la vertu."

This concludes the character of Lady Booby as adapted in Book I of the
novel for the French reader. She does not appear in Book II at all, but it is interesting to note that the translator consistently preserves the character he has built up. The only reference to her found in Book III occurs when Joseph, Parson Adams and Mr. Wilson are seated around the fire after their meal. Parson Adams relates their story to Mr. Wilson "...with as much Tenderness as was possible for the Character of Lady Booby; ..."28 Adams's implied judgment of her is omitted from the French.

The presentation of Lady Booby in a sympathetic light is resumed in Book IV. The first change to be observed is quite a large one. Fielding represents her absentee landlordism in terms of stinging denunciation.

"She entered the Parish amidst the ringing of Bells and the Acclamations of the Poor, who were rejoiced to see their Patroness returned after so long an Absence, during which time all her Rents had been drafted to London, without a Shilling being spent among them, which tended not a little to their utter impoverishing; ..."29

This diatribe against the Lady's behavior is reversed.

"Elle fut reue de ses vassaux avec de grandes demonsrations de joie; ces pauvres gens etaient tous charmés de revoir leur Dame, qui amenait à sa suite la paix & l'abondance."30

The many self-deceiving reflections of Lady Booby presented by Fielding with such skill and humor are abridged in the French by the usual omission of any comments which would cast a suspicion of coarseness on Lady Booby's nature. The following passage illustrates the handling typical of several such passages.

"Reflection then hurried her farther, and told her she must see this beautiful Youth no more; nay, suggested to her that she herself had dismissed him for no other Fault than probably that of too violent an Awe and Respect for herself; and which she ought rather to have esteemed a Merit, the Effects of which were besides so easily and surely to have been removed; she then blamed, she cursed the hasty Rashness of her Temper; her Fury was vented all on herself, and Joseph appeared innocent in her eyes. Her Passion at length grew so violent, that it forced her on seeking Relief, and now she thought of recalling him; but Pride forbid that, Pride which soon drove all softer Passions from her Soul, and represented to her the Meaness of him she was fond of. That Thought soon began to obscure his Beauties; Contempt succeeded next, and then Disdain, which presently introduced her hatred of the Creature who had given her so much Uneasiness. Those Enemies of Joseph had no sooner
taken possession of her Mind than they insinuated to her a thousand things in his Disfavour; everything but Dislike of her Person; a Thought which, as it would have been intolerable to bear, she checked the Moment it endeavoured to arise. Revenge came now to her Assistance; and she considered her Dismission of him, stript, and without a Character, with the utmost Pleasure. She rioted in the several kinds of Misery which her Imagination suggested to her might be his Fate; and, with a smile composed of Anger, Mirth, and Scorn, viewed him in the Rags in which her Fancy had drest him.  

"La réflexion, loin de la soulager, ne fit qu'augmenter ses peines; puisqu'elle lui fit envisager Joseph comme perdu pour toujours, par sa propre faute. Elle l'avait chassé de chez elle avec une espèce d'opprobre, tandis que tout son crime n'était peut-être que sa crainte & sa modestie. Cependant l'orgueil, qui est la passion dominante chez la plupart des Femmes, lui fit envisager la bassesse de ses sentiments. Les charmes de l'objet s'évanouirent tout d'un coup: le mépris succéda à l'estime, & la haine sembla prendre la place de l'amour. Une fois l'idée lui vint qu'il avait du dégoût pour elle; mais ne pouvant la supporter, elle s'efforça de la détruire. Enfin le sel da la vengeance assaisonna sa passion; elle se le représenta dans la plus affreuse misère; & à la seule imagination du plaisir qu'elle se promettait en le voyant dans cet état, lui arracha un sourire amer, composé de joie, de mépris, & de colère."

The Abbe eliminates the lines on the return of her passion for Joseph (those indicated by brackets); and employs paraphrase to condense the remainder of the passage.

In line with the toning down of her monologues, this comment on the effect that seeing Joseph in church has upon Lady Booby is cancelled. "...I have heard it was remarked that she fixed her Eyes on him much more than on the Parson; ...."

Further meditations on her unfortunate amour are broken by the arrival of her brother and Pamela, whom she received "with more Civility than he expected; indeed, with the utmost; for she was perfectly polite, nor had any vice inconsistent with Good-breeding." Desfontaines puts this in terms of the democratizing effect of Lady Booby’s love for Joseph, her servant. "Lady, toute fière qu'elle était, la reçut avec beaucoup de politesse, & lui témoigna même de l'amitié. Peut-être Pamela fut redécelable de cette bonne réception aux sentiments de Lady pour Joseph. C'était une conduite conséquent."
thwarted in her designs to that of a noblewoman victimized by a romantic passion. He indulges her in tortures of despair and love far different from those recounted by Fielding. When she retired from the dinner table, "She then went up to her Chamber, sent for Slipslop, threw herself on the Bed in the Agonies of Love, Rage, and Despair; nor could she conceal those boiling Passions longer without bursting."[36]

"En achevant ces mots elle se retira dans sa chambre, où elle se jeta sur son lit dans une espèce d'agonie. L'amour, la rage & le désespoir la déchiraient tour à tour. "Il faut, dit-elle, que je révèle ce fatal secret, je ne puis plus le garder, son poids m'accable; en le révélant, je trouverai peut-être quelque secours."[37]

Comparison of the English with the French reveals two differences. Desfontaines shows us Lady Booby alone, not with Slipslop; and he substitutes dramatic monologue for Fielding's narrative style. There is also a touch of the romantic "victim of fate" theme.

She does not discover her emotional disturbance as she intended. Instead, she praises the beauty and virtues of Joseph, "...ending, at last, with expressing her Concern that so much Tenderness should be thrown away on so despicable an Object as Fanny."[38] "... elle acheva par une lamentation des plus touchantes, sur ce qu'il prodiguait tant de tendresse & tant de sentiments héroïques pour un objet aussi méprisable qu'était Fanny à ses yeux."[39]

Eliminating the grosser side of her nature and elevating her love for Joseph now makes her appear to be a noblewoman tortured by jealousy of a rival of a lower social class than herself. Thus, pride of rank is substituted for the innate brutality of her attitude toward the lower classes to whom she always referred, as Fielding said earlier, as "the brutes."[40]

The language of the passage showing crude abuse of Fanny in an extreme of passion and vengeance is unacceptable to the French bienveillance, which rejects the display of strong emotion.

"No, I will tear his Image from my Bosom, tread on him, spurn him. I will have those pitiful Charms, which now I despise, mangled in my sight;
for I will not suffer the little Jade I hate to riot in the Beauties I condemn."

"Non je m'arracherai plutôt le coeur que de ne pas détruire une détestable image, qui s'y est gravée en caractères de feu. Ingrat Joseph, tu éprouveras les redoutables effets de ma vengeance, tu imploreras en vain ma pitié! La Rivale triomphante te verra expirer, & ne jouira point du bien qu'elle m'enlève."  

In these lines the false pride of fashionable society is replaced by the French regard for family honor. "Marry a Footman! Distraction! Can I afterwards bear the Eyes of my Acquaintance?"  

"Ah! si je l'épouse, de quel front oserai-je regarder mes parents, après les avoir déshonorés par une alliance aussi honteuse?"

The theme of honor is often repeated as a substitute for prudence and pride. Moralizing takes the place of vanity and hypocrisy.

"How much more exquisite is the Pleasure resulting from the Reflection of Virtue and Prudence than the faint Relish of what flows from Vice and Folly!"

"Ah! goûtons plutôt les joies de la vertu & de l'honneur. Le vice & la faiblesse trainent à leur suite trop de chagrins & de malheurs."

Honor, not pride, is the mainspring of the French Lady. She congratulates herself on overcoming her unworthy affection for Joseph.

"Yes, I thank Heaven and my Pride, I have now perfectly conquered this unworthy Passion; and if there was no Obstacle in its way, my Pride would disdain any Pleasures which could be the Consequence of so base, so mean, so vulgar - ."

"Que le Ciel soit loué! L'honneur remporte enfin la victoire, & je méprise un bien, dont je ne puis jouir sans bassesse, que je ne pourrais peut-être me procurer que par un enchaînement de crimes affreux!"

Slipslop returns with the news that Fanny and Joseph are brother and sister, a piece of news which obliterated all her good intentions "which the supreme Power of Reason had so wisely made just before." Again "honor" replaces reason. All of the fine resolutions "que l'honneur venait d'inspirer à Lady" vanish.

In this scene it should be noted also that a too physical passage is sup-
planted by one more to be expected from a romantic heroine.

"Retire to feed continually on Beauties which my inflamed Imagination sickens with eagerly gazing on; to satisfy every Appetite, every Desire, with their Utmost Wish." 51

"Oui, je puis passer mes jours dans quelque désert affreux, que sa présence embellira: là, je coulerai d'heureux jours dans la contemplation de tous ses charmes, & dans la jouissance des divins plaisirs que l'amour prodiage aux vrais Amants...." 52

Desfontaines is loyal to the last, even protecting her from Fielding's final blows. She rises to investigate the disturbance in Slipslop's room, and "...being a Woman of bold spirit, she slipt on a Nightgown, Petticoat, & Slippers, and taking a Candle, which always burnt in her Chamber..." 53 she goes out. The Abbe' omits this slur on her courage. After Joseph's marriage she returns to London to be solaced by a Captain of Dragoons. The additional entertainment of "eternal Parties at Cards," 54 the Frenchman does not mention.

In comparing these passages we have learned that Desfontaines has reconstructed the Lady Booby of the English novel by: (1) omitting some vulgar passages which show her as a person of vicious character; (2) toning down the style, i.e., substituting paraphrase for any coarse language and sentiment which display ill-bredings; and (3) and by making her the means for inserting some moralizing comments for the reader's improvement.

These changes which Desfontaines makes in his effort to effect a rapprochement of French and English taste virtually create a new character and thus considerably alter the novel in translation.

IV PARSON ADAMS

Parson Adams, the lovable, ludicrous fellow who is Fielding's greatest literary creation, is portrayed very sympathetically by Desfontaines. He frequently enhances his character by suppressing some of the more comical actions of the clergyman. In the original description of Adams, the Frenchman particularly emphasizes his learning. Adams was supposed to know Greek, Latin,
several Oriental tongues, and French, Italian, and Spanish. Desfontaines elaborates the Oriental tongues, naming Hebrew, Chaldean, and Samaritan.

Where Fielding says the good Parson had "treasured up a Fund of Learning, rarely to be met with in a University," the Abbe underlines the point, saying that his equal could hardly be found in "la plus célèbre Université d'Allemagne."^2

However, elsewhere in the novel the matter of the Parson's great learning is not so much pointed up because Desfontaines must condense passages. He does this by leaving out Adams's learned words and Latin phrases. For instance, in Book II, Chapter II, when Adams discovers that he has left his sermons at home, he mourns his remissness in Latin and Greek: "ut ita dicam, the sole Cause, the aitia monostate of my Peregrination." Desfontaines makes a general paraphrase, leaving out these lines.

After he rescues Fanny, he accosts passers-by with a Latin greeting, which the French version cuts out. The largest omission displaying Adams's learning in Latin and Greek occurs when Fanny and he are falsely accused before the justice. It has already been discussed.

Passages in which he advances opinions supported by quoting from the ancients are not changed, and he still declares himself "not much travelled in the History of modern Times, that is to say, these last thousand Years; ...."^4

However, in the final book of the novel, the Frenchman fails to deliberately state this trait of Adam's personality, which he does do with regard to his gestures, curiosity, vanity, and simplicity. Adams's son has just read aloud to the company that Paul's wife was a good lady but nevertheless a woman; "that is to say, an Angel, and not an Angel." Adams takes exception, saying, "You must mistake, Child, ...for you read Nonsense." The child replies, "It is so in the Book," and Adams "was then silenced by Authority, and Dick proceeded."^5 This remark is omitted by Desfontaines.
Another description of Adams in Chapter XVI, Book I, depicts his physical appearance.

"He had on a Night-cap drawn over his Wig, and a short great Coat, which half covered his Cassock, - a Dress which, added to something comical enough in his Countenance, composed a Figure likely to attract the Eyes of those who were not over given to Observation."\(^6\)

"Il avait sur la tête un gros bonnet de laine bleue par-dessus une perruque très antique, & un large surtout de gros drap gris couvrait sa robe Sacerdotale, qui étant retroussé fort haut, lui donnait une grosseur énorme. Cet ajustement, joint à je ne sai quoi de singulier dont sa physionomie était ornée, composait un assemblage digne de l'attention des gens les moins curieux."\(^7\)

Desfontaines adds the colors of the blue night-cap and the grey coat, but does not say the Parson appeared comical.

The tendency to color up these descriptions runs throughout the novel. Later, the hostess at an inn mistakes Parson Adams for a traveling peddler because of his dress.

"...for he marched in a swingeing Great but short white Coat with black Buttons, a short Wig, and a hat which, so far from having a black hatband, had nothing black about it."\(^8\)

"...& qu'il était vêtu d'un surtout très large, de couleur grise, garni de boutons noirs, avec une courte perruque jadis brune, & que son chapeau n'avait plus que la moitié des bords, le reste étant rongé par le temps. Tempus edax rerum."\(^9\)

The translator has added here the brown wig, and he changes the detail about the hatband for one which underlines Adams's poverty.

His dress is equally laugh-inspiring when Lady Booby and her company pay him a visit at home. He made no apologies, "though he was in his Half-Cassock, and a Flannel Night-Cap."\(^10\) Desfontaines cuts the description short by mentioning the night-cap but leaving out the cassock.

The Abbe openly defends Adams's curious dress when the Parson and Beau Didapper are joking with one another about it.

"...Many Jokes past between the Beau and the Parson, chiefly on each other's Dress; those afforded much Diversion to the Company."\(^11\)

"...Mylord, qui fit brillier son esprit aux dépens d'Adams, on le raillant
In all those scenes the sympathetic presentation of the Parson's poverty-stricken condition is consistent. Desfontaines shows his knowledge of conditions prevailing in English clerical life in the "Éclairissement" for Book I.

"Parson Adams is a very poor vicar, as they are for the most part, being in the hire of the rector or the beneficed clergyman. The rector sometimes draws ten thousand pounds in revenue from his benefice, and scarcely gives fifty or sixty a year to his vicar, who is often married and has nine or ten children, while the preacher, frequently unmarried, abounds in wealth. This is a real abuse in our country, which the late Queen Anne tried to remedy with little success."

Desfontaines seems to have held very orthodox Christian views. In general, he agrees with Parson Adams, but adds a few little details. For example, in the discussion of the commercial worthlessness of sermons, he adds a significant remark. The bookseller has said that he would "as soon print one of Whitefield's as any Farce whatever." Desfontaines substitutes "les Epigrammes de Rousseau bien traduites" for the farce, which puts him on the side of the conservatives.

The discussion of religion which follows between Barnabas, Adams, and the bookseller also confirms his conservative position. It is quite literally translated and retains all references to English clergymen. The Abbé is well up on English popular taste in sermons, for he explains in a footnote that Tillotson was the Bourdaloue of the English.

Barnabas decries the principles of Whitefield, who wants to return to primitive Christianity, as worse than those of "Toland, Woolston, and all the Free Thinkers." Desfontaines adds "tant Athées que Déistes," no doubt a reflection of his bitter animosity towards Voltaire, leader of the deists. He also retains Adams's diatribe against the enthusiasm and nonsense of Whitefield in upholding faith against works. Adams proceeds to defend his side of the argument.
"Aye, Sir," said Adams; "the contrary, I thank Heaven, is inculcated in almost every Page, or I should belye my own Opinion, which hath always been, that a virtuous and good Turk, or Heathen, are more acceptable in the sight of their Creator than a vicious and wicked Christian, though his Faith was as perfectly Orthodox as St. Paul himself."18

To this Desfontaines adds a typical eighteenth century phrase:

"...car je crois qu'un Turc, ou un Payen qui suit la Loi de la Nature, & qui mène une vie irreprochable selon les lumières qu'il a reçues, est moins condamnable qu'un Chrétien avec sa foi accompagnée de méchancetés."19

Adams goes on to denounce those clergymen who are "some few designing factious Men, who have it at heart to establish some favourite Schemes at the Price of the Liberty of Mankind, and the very Essence of Religion."20 These men do not have it in their power "to decry any Book they please."21 Here the Frenchman adds an authoritarian touch, censuring personal ambition in the clergy, and omitting that subversive phrase, the liberty of mankind.

"Mais si par le Clerge vous entendez une poignée de factieux qui s'élèvent contre leurs Supérieurs, & prétendent, en faisant bande à part, acquérir un nom, & se rendre considérables aux dépens de l'essence même de la Religion, ils ne sont point en pouvoir de décrier aucun Livre."22

Desfontaines omits the reference to Bishop Hoadly’s "A Plain Account of the Nature and End of the Sacrament," as well as Barnabas’s comment that he expects to hear Adams praise the Alcoran, the Leviathan, or Woolston next.

In Chapter XVII, Desfontaines refers to Whitefield and Wesley, but he places his explanation regarding them and Hoadley in the "Éclairissement" for Book I. It erroneously refers to Chapter XVIII, but it is really Chapter XVII in which religious matters are under discussion.

"Whitefield and Wesley, who are mentioned in Chapter XVII, are two preachers of the Anglican Church, who are not allowed to preach in the churches. They are suspended, and for that reason preach in the crossroads, in the streets of London, and in our provinces in the open air and fields. The usual subject of their discourses is predestination and divine grace, while they often rant against the luxury of the age. Whitefield has been preaching abroad as far as America. There are those who consider them saints, others consider them mad, and others believe them to be rascals. In my opinion, their doctrine is equally contrary to common-sense and to the Gospel. I have suppressed in this Chapter several passages which would be of little interest in France, regarding the celebrated Doctor Benjamin Hoadley, now the Bishop of Winchester. This prelate created
quite a sensation during the reign of George I, and his sermons were
strongly censured. There was a party in the High Church, which claimed
that he was a heretic. Also, there were terrible quarrels with Doctor
François Atterbury, Bishop of Rochester, who died in Paris ten years
ago. Bishop Hoadley is certainly a learned prelate, a man of integrity,
and a very charitable one; but Woolston, who is mentioned again in
that passage, has written some very bold treatises against the miracles
of Christ, which have caused him to be regarded as a foolish pedant and
to be imprisoned."

There is no evidence of the omissions he speaks of.

He adds a complimentary remark on Adams's sermons: "ces Sermons, son
précieux trésor & le doux objet de ses pensées & de son estime,..." but
uses a footnote to praise English funeral sermons.

"Les Oraisons funèbres sont fort communes en Angleterre. On en fait de
toutes les personnes de quelque considération, suivant l'usage des
Anciens." Later, he distorts Adams's conversation with the doctor and Barnabas on
this subject in order to explain another English custom. Barnabas wants to
borrow Adams's funeral sermon, but on finding that it praised a very moral
magistrate, decides that it will not suit his deceased who was "a little too
much addicted to Liquor, and publickly kept a Mistress." He concludes that
he must make use of a common sermon, and trust to his memory to be properly
complimentary to the man. The doctor answers "to your Invention rather,...
your memory will be apter to put you out; for no Man living remembers any¬
thing good of him." Desfontaines omits the doctor's advice, and in a foot¬
note, describes the way in which Anglican preachers keep their notebooks of
sermons in their hands when they preach in order to supplement their lack of
memory, often only reading from it in the pulpit.

His true opinion of the merit of funeral sermons is exposed in the
"Éclairissement" for Book II.

"Funeral orations are very common in England. The panegyric is in pro¬
portion to the reward to be expected. Poets are no greater writers of
fiction than the makers of these funeral sermons, for they are no
Bossuets nor Fléchiers."
Although the Abbe appears to hold conservative, orthodox views, he does not hesitate to show Adams as a rather heterodox clergyman of independent mind. There are no important omissions. In the matter of Adams's political opinions, he follows the same path, but by cutting a passage short rather disfigures a point relating to Adams's naivety. Adams relates the story of his career as a man of political influence to the hunter. In reality, he is explaining that it was his influence with his nephew which alone procured him his place. Desfontaines does not make this so clear because he fails to say that Adams did not learn until after his nephew's death that Lady Booby had promised the living elsewhere without Squire Booby's knowledge. Adams sincerely believes in this obviously false excuse.

"He promised me a living, poor man! and I believe I should have had it, but an accident happened, which was, that my lady had promised it before, unknown to him. This, indeed, I never heard till afterwards; for my nephew, who died about a month before the incumbent, always told me I might be assured of it." 29

Desfontaines never mentions the nephew's promise or his death, and does not disclose the situation between the lines in Adams's conversation.

Adams goes on to say that he still continues to throw a bit of politics into his sermons at the proper seasons, "which I have the pleasure to hear is not disagreeable to Sir Thomas and the other honest Gentlemen my Neighbours." 30 Sir Thomas is left out of this and Lady Booby is substituted. These neighbors have promised to procure an ordination for Adams's son, "who is now near thirty, hath an infinite stock of learning, and is, I thank heaven, of an exceptionable life." 31 Desfontaines alters the son's age to twenty-five.

There is no certainty of the motive behind these changes, but probably it is only an indication of haste and carelessness.

Adams's comical mannerisms are rendered with somewhat less vigor by the Frenchman. He endeavors, without changing the character of the Parson drastically, to elevate him slightly from the ludicrous picture painted by Fielding.
Sometimes Desfontaines says the Parson shakes his fingers instead of snapping them, his characteristic mannerism. When he does mention this habit, he usually appends the remark that this is Adams's customary gesture. The omissions of Adams's vigorous movements create a much less vivid portrait. For example, when he hears Fanny's cries for help, "Adams made no Answer, but snapt his Fingers, and brandishing his Crabstick, made directly to the Place." This paints a clear picture of the clergyman's pugnacious ability in battle, of his manner when excited, and his speed in action. Desfontaines weakens the effect:

"Les cris augmentant, le brave Adams, sans daigner répondre, empoigna son bâton, & s'enfonça dans les broussailles du côté d'où venaient les cris..."

But there is no objection to the combative attitudes of Adams.

When Joseph and Fanny are united, Adams shows his joy by dancing about the room in rapture. Desfontaines finds him "fort sensible à ce doux spectacle," and says that he shares the joy of the two lovers. Later, when the three discover that their resources are insufficient to pay their bill at the inn, "they stood silent some few Minutes, staring at each other, when Adams whipt out on his Toes" to seek aid. No such characteristically sudden action is found in the French version. He very sedately goes out to ask if there is not a minister in the village. The Parson's awkwardness is not emphasized.

Some of his groans are omitted, too. When he applied to Trulliber without success for money, "...he returned as pennyless as he went, groaning and lamenting that it was possible, in a Country professing Christianity, for a Wretch to starve in the midst of his Fellow-Creatures who abounded." Desfontaines leaves out the groans and adds a typical, moralizing note: "...il revint en lamentant la dépravation du siècle, voyant que dans un pays Chrétien, un homme pouvait mourir de faim, au milieu de ses frères comblés de richesses." The individual style of Adams is not there. Similarly, when Mr. Wilson has described
his career as a beau, "...Adams fetched a deep Groan, and then, bleating himself, cry'd out, 'Good Lord! what wicked Times these are!'" The translator says, instead of this, "Bon Dieu! Quo la jeunesse est un mauvais temps!" and changes the groan to "un profond soupir." In this same passage, he adds a sentimental note. Wilson has concluded his story.

"Here the Gentleman fetched a deep sigh, which Mr. Adams echoed very loudly, and both continued silent, looking on each other for some minutes."

"Ici, le Gentilhomme se mit à pleurer amèrement, & Adams l'imita, pleurant & gémissant encore plus que lui."

In like fashion, in Book IV, Desfontaines softens Fielding's description of Adams's mood. He, Joseph, and Fanny have quarreled with Lady Booby and her company and "Adams seemed now very much dejected, which his Wife perceiving, began to apply some matrimonial Balsam." The Abbé says that he appeared "triste & rêveur," a very mild mood for the clergyman.

There is no change in the matter of the Parson's poor horsemanship, except that sometimes comical descriptions of it are left out. Adams's little vanity in his habit of competing on foot with carriages is also omitted. Comical facial expressions, such as Adams "screwing up his mouth" are modified to less striking ones, "en composant son visage." Desfontaines deliberately alters the description of Adams in sleep from this: "Joseph, who,...no sooner perceived, on looking up, the Position of Adams, who was stretched on his Back, and snored louder than the usual braying of the Animal with long Ears,..." to this: "Joseph, le voyant profondément endormi." One finds a consistent amount of evidence all through the novel that the Frenchman wants to present Adams in a sympathetic light to his French public. The softening of his more exaggerated traits of personality would certainly make him conform more closely to the French doctrine of good taste.

He never fails to emphasize Adams's mannerliness and courtesy. When Lady
Booby and her friends arrive at his home, the family retires from the chimney-
side to give room to their company. These details of Adams's behavior as a
host are added in the French version.

"Il présenta son fauteuil de bois à Lady, & des tabourets de même étoffe
aux autres, on leur disant qu'il était charmé de les voir dans sa pauvre
chaumière."49

Perhaps the most amusing instance of Adams's good manners comes along
when Joseph and Fanny arrive at his home at the breakfast hour. Mrs. Adams
has just had the last word in an argument,

"...when Joseph and Fanny entered their Kitchin, where the Parson and
his Wife then sat at Breakfast over some bacon and cabbage...Adams, who
no sooner heard that Fanny had neither eat nor drank that morning than
he presented her a Bone of Bacon he had just been gnawing, being the
only Remains of his Provision, and then ran nimbly to the Tap, and pro-
duced a Mug of small Beer, which he called Ale; however, it was the
best in his House."50

Desfontaines leaves out the bone of bacon and renders the passage thus:

"Mr. Adams les pria de se mettre à table, puis il descendit à sa cave,
pour tirer un broc d'une liqueur très rafraîchissante, qu'il appelaît
de la bière, quoique ce ne fût qu'une eau colorée. On lui en avait la
même obligation que si c'eût été d'excellente bière, puisque c'était
la meilleure boisson qu'il eût."51

Another instance in which Adams's "inadvertency," as Fielding terms it,
makes him a ridiculous figure, occurs in Adams's home when Joseph strikes the
Beau for insulting Fanny.

"...and the Beau, as soon as he recovered himself, drew his Banger;
which Adams observing, snatched up the Lid of the Pot in his left Hand,
and, covering himself with it with a Shield without any Weapon of Of-
fence in his other Hand, stept in before Joseph,...."52

The mock-heroic picture of Adams with the pot lid for a shield is almost too
much. Desfontaines leaves it out, and only says that the clergyman interposes
himself between the two belligerents. He also omits saying that Joseph and
Fanny depart, Joseph "brandishing a Cudgel."53

There is no effort to cover up Adams's strong curiosity. Desfontaines
keeps all of Fielding's comments on this outstanding trait. He does make an
excuse of sorts for Adams's forgetfulness. When Adams forgets to pay for the
Fielding says that this "shortness of Memory...did not arise from want of parts, but from that continual hurry in which Parson Adams was always involved." The English author is emphasizing the vigorous activeness and literary interests which make such a comical combination in Adams's personality. Desfontaines does not accentuate the "continual hurry." "Ce défaut ne lui venait d'aucune faiblesse d'esprit, mais de la prodigieuse multiplicité d'idées dont le sien était sans cesse rempli." Even the heading of Chapter XIV, Book IV, is also altered so as to avoid commenting on the Parson's forgetfulness.

"Containing several curious Night-Adventures, in which Mr. Adams fell into many hair-breadth 'scapes, partly owing to his Goodness, and partly to his Inadvertency."

"Adventures nocturnes. Dangers que court Mr. Adams."

Adams's traveling from alehouse to alehouse and his pleasure in a good drink and a pipe are only occasionally glossed over. In Chapter III, Book II, he has just entered an inn and called for his pint, when two horsemen arrive. Desfontaines does not mention the pint, nor does he later when the three sit down together "over a Mug of good Beer." He says that "Les trois Voyageurs so mirent à raisonner ensemble." An explanation of his behavior is found in the "Éclairissement," Book I.

"You will be surprised to see a minister like Adams traveling and drinking in all the taverns upon his way, with two of his young parishioners, who are in love with one another. The simplicity and rectitude of his character excuse that conduct. Truly, what would scandalize your country is not equally scandalous in ours because scandal is a very arbitrary thing. For example, in Paris I have seen some clergymen at the Comedie and the Opera, which would create a sensation in London, where clergymen never appear at plays."

Adams is exalted as a member of the clergy. Desfontaines generally refers to Joseph and Fanny as "ses deux enfants spirituels." The Parson's proficiency as a teacher is accented, as is his authority. Sometimes Desfontaines
makes Adams's language more polite in tone as befits a clergyman. For ex-
ample, when Joseph protests the influence of education, Adams says to him,
"You talk like a jackanapes" but the French says, "Vous parlez avec trop
de suffisance."

His religious zeal is never forgotten. When Fielding says that the good
man sat down some distance from the lovers and applied himself to meditation,
the Abbé supplies a specific object, saying that he meditates upon "la Morale
ou sur la Littérature." In the same book, the heading of Chapter VIII is
altered from "Which some Readers will think too short and others too long."
to "Entretien de Mr. Adams avec un Prêtre Romain sur la vanité des Richesses."

Occasionally, his efforts to show Adams's religious authority result in
a distortion of his personality as Fielding portrays him. When Fanny has
been kidnapped and Joseph is in despair, Desfontaines adds an adverb to
Adams reply, "Cela pourrait arriver, répondit froidement Adams." Adams
might exhort to duty but he wouldn't be cold about it.

As in the last chapter heading, the Frenchman adds phrases which indicate
his orthodox ideas. Adams discourses on Platonic love: "whence he made a
quick Transition to the Joys in the next World, and concluded with strongly
asserting that there was no such thing as Pleasure in this." Desfontaines
changes the statement a little. "Adams saisit cette occasion pour faire l'éloge
de l'amour Platonique, d'où par un fait naturel il passa aux joies du Paradis,
en assurant qu'il n'y avait point de vrais plaisirs sur la terre." Platonic
love certainly had a poor reputation among the French clergy because of its
popularity at court during various periods. At any rate, Mr. Adams is always
protected from appearing in too ridiculous a light. The heading of Chapter
VIII, Box IV, "A Discourse which happened between Mr. Adams, Mrs. Adams, Joseph,
and Fanny; with some Behaviour of Mr. Adams which will be called by some few
Readers very low, absurd, and unnatural" becomes "Dialogue entre Monsieur &
Madame Adams, Joseph, & Fanny*

The Frenchman's admiration for Fielding's creation, as well as the current gossip as to the model for Parson Adams, is well expressed in the "Lettre d'une Dame Anglaise."

"Mr. Adams, the friend and confidant of the two lovers, is an admirable man. He is a true character, for we have a vicar in one of our parishes who resembles him exactly, and he is generally recognized to be the same. What religion! what piety! what erudition! But at the same time, what simplicity of manner, what ignorance of the world! in fact, what naivete for a man of intellect."

V JOSEPH

The treatment of Joseph by the French translator has several interesting aspects. Since Desfontaines refers to him as the hero of the novel in the "Prefatory Letter," the usual efforts to eliminate any unsuitable traits of character which he might display are in evidence. One is immediately warned of this operation in the second chapter of Book I, which relates Joseph's birth and education. Desfontaines omits the names of Joseph's (and Pamela's) parents, Gaffer and Gammer. These English country terms of address would, of course, be lost on the French reader. Joseph's great-grandfather, Fielding informs us, was reputed to be "an excellent cudgel-player." This plebian detail must not have been suited to the character of a hero, for the Abbé makes him "un excellent joueur du Harpo."

There is a partial explanation for this change in the translator's explanation of the English custom of fighting with cudgels in the "Éclairissement" for Book II.

"Our country people often amuse themselves on holidays and Sundays in fighting each other with cudgels. Whichever fighter has a broken head first is considered vanquished. These battles are a sight which assembles the whole village. All this would seem senseless except that it does serve to keep up the courageous and warlike disposition of the nation."

Fielding's six-line epitaph is translated into a much longer verse of eighteen alexandrines. It is attributed, not to "an ingenuous friend of ours,"
but to "un rustique et savant Antiquaire du Pays."\(^5\) The English version facetiously refers to "that merry man Andrew,"\(^6\) as Joseph's ancestor, and goes on to trace Joseph's genealogy through this Andrew written without an -s. The French verses do not contain all this explanation, but add the comment that his "bons-mots, joyeux exploits, héroïques travaux"\(^7\) were celebrated by Rabelais.

Joseph's formal education ends when he is ten years of age, at which time he is apprenticed for seven years to Sir Thomas Booby. He performs the function of a scarecrow on the Booby estate, but fails at this job because of his beautiful voice. He next becomes whipper-in to the huntsman, where he also fails for the same reason. Desfontaines somewhat expands the explanation of Joseph's failure, saying that the dogs "having, for the most part, a love for melody (as all Naturalists well know)"\(^8\) would cease barking instantly to listen to his sweet voice as soon as he merely opened his mouth. Joseph's sweetness of voice plays a part in the novel later on.

In his next job as stable boy and jockey for the good Squire, he establishes his honorable character by refusing an offer of a considerable bribe. The translator increases the amount of the bribe to enhance Joseph's honor. Joseph now enters Lady Booby's service and becomes the friend of Parson Adams.

The good minister, with his usual interest in his parishioners, investigates Joseph's education, and discovers that the boy has applied himself to reading good books, such as the Bible, The Whole Duty of Man, and Thomas à Kempis. In addition, he has read in a great book which stood in the hall window, Baker's Chronicles. Desfontaines leaves out this last item, a typical furnishing of the country squire's library. It is briefly indentified in the "Éclairissement" for Book I.

Up to this point, Joseph has been presented as a poor, humble, and not overly bright country boy; but in Chapter IV, Book I, when Joseph goes to London with the Booby family, a curious discrepancy develops in his character.
in relation to the remainder of the novel. Instead of his former modest nature, he becomes a sort of beau of fashion. No sooner had he arrived "than he began to scrape an Acquaintance with his party-coloured Brethren, who en-deavored to make him despise his former Course of Life." Our French translator carefully alters this beginning so that there is no reflection on Joseph's character. "Joseph ne fut pas plutôt à Londres, qu'il fit malgré lui des connaissances parmi les confrères de sa bigarrure, & ceux-ci firent tous leurs efforts pour lui faire perdre son innocente simplicité." The remainder of the passage describes Joseph's town life.

"His Hair was cut after the newest Fashion, and became his chief Care; he went abroad with it all the Morning in Papers, and dress it out in the Afternoon. He applied most of his leisure Hours to Music, in which he greatly improved himself; and became so perfect a Connoisseur in that Art, that he led the opinion of all the other Footmen at an Opera, and they never condemned or applauded a single Song contrary to his Approbation or Dislike. He was a little too forward in Riots at the Play-Houses and Assemblies; however, if he was outwardly a pretty Fellow, his Morals remained entirely uncorrupted, though he was at the same time smarter and genteeler than any of the beaux in town, either in or out of Livery." Desfontaines somewhat abridges these lines, but he does not make any deliberate changes until later concerning Joseph's worldly manner of living:

"Joseph had not finished his Letter, when he was summoned down-stairs by Mr. Peter Pounce, to receive his Wages; for, besides that out of eight Pounds a-Year, he allowed his Father and Mother four, he had been obliged, in order to furnish himself with musical Instruments, to apply to the Generosity of the aforesaid Peter."

"Avant que Joseph eût pu achever d'écrire la Lettre, il fut interrompu par Mr. Pierre Ponce, qui lui commanda de descendre pour recevoir un reste de gages. Car de deux cents francs par an, il en donnait la moitié à son père; ce qui l'avait obligé d'avoir recours à Mr. Pierre Ponce, dont la générosité faisait la ressource de tous les domestiques dans leurs besoins pressants."

There is no mention of Joseph's musical instruments and extravagance in the French. However, the "Éclairissement" makes a stringent criticism of the sort of behavior which Joey exhibited in the gallery with the other footmen.

"In our country the servants go to the theatre and their place is in the Paradise. It is a very undesirable custom. They frequently make
a horrible din, and I have seen them interrupt the play even when the
King is present. Thank heaven that the police at the playhouses are
as good in London as in Paris, where they are excellent! However, the
Royal Guards are always at our theaters, but they are not always able
to impose silence because they fear the mob more than the mob fears
them. We respect civil authority here more than military force."

The discussion between Slipslop and Lady Booby concerning Joseph's char-
acter just before his dismissal displays only minor changes. Mrs. Slipslop
claims that he "games, drinks, swears and fights eternally," besides being
"horribly indicted to wenching." The French says that he is "un petit
ivrogne et un joueur, qui est même très incliné au sexe." Fielding's humor-
ous allusion to Joseph's earlier occupation as a scarecrow on the Booby estate
is not made use of by the Abbé. Slipslop tells Lady Booby she cannot con-
ceive of his charm for any one for "he is as ugly a scarecrow as I ever up-
held." This is rendered "Il est aussi laid qu'un hibou."

It has been suggested that there is a possible relationship between
Joseph in his character of a beau in London and between the hero of Marivaux's
Le Paysan Parvenu, Jacob de la Vallée. There are several passages in the
English novel which are distinctly reminiscent, though certainly not identi-
cal, with Marivaux's work. The following two passages in which Jacob des-
cribes his new clothes and newly curled hair after his arrival in Paris some-
what resemble Joseph's transformation.

"Deux jours après on m'apporta mon habit avec du linge et un chapeau,
et tout le reste de mon équipage. Un laquais de la maison, qui avait
pris de l'amitié pour moi, me frisa; j'avais d'assez beaux cheveux.
Mon séjour a Paris m'avait un peu éclairci le teint; et, ma foi, quand
je fus équipé Jacob avait fort bonne façon."

"Cette dame alors me fait approcher, examina ma parure; j'avais un habit
uni et sans livrée. Elle me demanda qui m'avais frisé, et me dit d'avoir
toujours soin de mes cheveux, que je les avais beaux, et qu'elle voulait
que je lui fisse honneur."

Another feature noticeable in the two novels is the constant reference
to Joseph's white skin and to Jacob's color, which does not appear to be that
of a peasant. Note the following passages selected from the two works.
Joseph Andrews

"Betty, who was just returned from her charitable Office, answered, she believed he was a Gentleman, for she never saw a finer Skin in her Life."22

"Betty told her Distress she believed the Man in Bed was a greater Man than they took him for; for, besides the extreme Whiteness of his Skin, and the Softness of his Hands, she observed a very great Familiarity between the Gentleman and him; ..."23

"... for whoever hath seen him in his new Clothes must confess he looks as much like a Gentleman as anybody. Coarse, quotha* I can't bear to hear the poor young Fellow run down neither; for I will say this, I never heard him say an ill Word of anybody in his Life. I am sure his coarseness doth not lie in his Heart, for he is the best-natured Man in the World; and as for his Skin, it is no coarser than other People's, I am sure His Bosom, when a Boy, was as white as driven Snow; and, where it is not covered with Hair, is so still ..."24

Le Paysan Parvenu

"J'avais dix-huit à dix-neuf ans; on disait que j'étais beau garçon, beau comme peut l'être un paysan dont le visage est à la merci du hâle de l'air et du travail des champs ..."25

"Mais est-il vrai qu'il n'y a que quatre ou cinq mois que vous arrivez de campagne? On ne le croirait point à vous voir; vous n'êtes point hâlé, vous n'avez point l'air compagnard; il a le plus beau teint du monde."26

The connection between their acquisition of good clothes and the title of gentleman which they then deserved as a consequence is another instance of similarity in the careers of the two young men. The following paragraph (omitted by Desfontaines) concerns this point. The translator always seems to be reluctant to give Joseph the rank of a nobleman, though he does endeavor to represent him as a young man of faultless morals.

"Joseph was soon drest in the plainest dress he could find, which was a blue Coat and Breeches, with a Gold Edging, and a red Waistcoat with the same; and as this Suit, which was rather too large for the Squire, exactly fitted him, so he became it so well, and looked so genteel, that no Person would have doubted its being as adapted to his Quality as to his Shape; ..."27

"When the Hour of Rest approached, which the Lady of the House deferred as long as decently she could, she informed Joseph (whom for the future we shall call Mr. Joseph, he having as good a Title to that Appellation as many others — I mean the incontested one of good Clothes) that she had ordered a Bed to be provided for him."28
In *Le Paysan Parvenu* one can find similar passages in which fine clothes are associated with the title of gentleman.

"Figurez-vous ce que c'est qu'un jeune rustre comme moi, qui, dans le seul espace de deux jours, est devenu le mari d'une fille riche, et l'amant de deux femmes de condition. Après cela mon changement de décoration dans mes habits, car tout y fait; ce titre de monsieur dont je m'étais vu honoré, moi qu'on appelait Jacob dix ou douze jours auparavant.

"Je vous ai déjà dit que j'étais beau garçon; mais jusque-là il avait fallu le remarquer pour y prendre garde. Qu'est-ce que c'est qu'un beau garçon sous des habits grossiers? Il est bien enterré là-dessous, nos yeux sont si dupes à cet égard-là! S'aperçoit-on même qu'il est beau, quel mérite cela a-t-il?"30

Another point of comparison lies in the effect which these new garments have on Joseph's and Jacob's female friends. Jacob remarks, "... sans compter l'agrément que j'eus d'y entendre de tous côtés faire l'éloge de ma physionomie, ce qui mit Mlle. Habert de la meilleure humeur du monde, et l'engagea à me regarder avec une avidité qu'elle n'avait pas encore eue."31

In Chapter VI, Book IV, Fielding writes:

"The Meeting between Joseph and Pamela was not without Tears of Joy on both sides; and their Embraces were full of Tenderness and Affection. They were, however, regarded with much more Pleasure by the Nephew than by the Aunt, to whose Flame they were Fewel only; and being assisted by the Addition of dress, which was indeed not wanted to set off the lively Colours in which Nature had drawn Health, Strength, Comeliness, and Youth."32

The following two passages are also comparable in the reception which both young men meet from a lady of fashion after they have absorbed some of the rich town atmosphere.

*Le Paysan Parvenu*

"Ce garçon est plaisant, dit-elle, je veux en avoir soin; prenez garde à vous, vous autres (c'était a ses femmes qu'elle parlait); sa naïveté vous rejouit aujourd'hui, vous vous en amuses comme d'un paysan; mais ce paysan deviendra dangereux, je vous en avertis."33

*Joseph Andrews*

"His Lady, who had often said of him that Joey was the handsomest and gentlestest Footman in the Kingdom, but that it was pity he wanted Spirit, began now to find that Fault no longer; on the contrary, she
was frequently heard to cry out, 'Aye, there is some life in this fellow.' She plainly saw the Effects which the Town-Air hath on the soberest Constitutions."

Joseph as he appears in the seduction scenes with Lady Booby has already been discussed to some extent; but the relationship suggested by Mr. Cross between this scene and a similar one in Le Paysan Parvenu casts a new light on the question of Marivaux's influence on the English author. A recognizable likeness in the dialogue seems to confirm Mr. Cross's suggestion.

"'I don't intend to turn you away, Joey,' said she, and sighed, 'I am afraid it is not in my power.' She then raised herself a little in her Bed, and discovered one of the whitest Necks that ever was seen; at which Joseph blushed. 'Eai!' says she, in an affected Surprise, 'What am I doing? I have trusted myself with a Man alone, naked in Bed; suppose you should have any wicked Intentions upon my Honour, how should I defend myself?'

Desfontaines censors these lines. He does not appear to have been influenced himself by Marivaux in making this translation.

Mme. de Fécour of the "furieuse gorge" and Jacob are the principals of the scene in the French novel.

"'Approche-toi, me dit-elle; car je m'étais tenu debout son lit. Tu es toujours timide. Est-ce que je suis changé?' Ce qu'elle dit en ajustant un peu sa coiffure, et ce mouvement me fit voir et sa gorge et son bras. 'Est-toi là,' continue-t-elle en me montrant un fauteuil qui était auprès de son lit; agissons librement ensemble. Je te l'ai dis, tu me plais.'...'Sais-tu que ta présence est dangereuse?' reprenait-elle alors; mais si j'allais mourir'... Ah! Dieu est bon.'

During Jacob's rendezvous with Mme. de Ferval, she, like Lady Booby, questions him about his discretion. The waiting-woman spying in the antechamber is also a familiar detail, but these two instances are perhaps of too general a nature to be definitely regarded as connecting the two novels. There appears to be sufficient evidence that Fielding did make use of clues from Le Paysan Parvenu in the account of Joseph's town life, but he certainly did not slavishly copy them. It is noteworthy that Joseph's character as a beau in the early part of the novel is inconsistent with the later development, and is dropped after Book II. This may indicate that the early part
of the novel was partially inspired by Marivaux's work.

Like Fanny, Joseph is described as a hero of sensibility par excellence.

"Mr. Joseph Andrews was now in the one and twentieth Year of his Age. He was of the highest Degree of middle Stature. His Limbs were put together with Great Elegance, and no less Strength. His Legs and Thighs were formed in the exactest Proportion. His shoulderes were broad and brawny, but yet his Arms hung so easily, that he had all the Symptoms of Strength without the least clumsiness. His Hair was of a nut-brown Colour, and was displayed in wanton Ringlets down his Back. His Forehead was high, his Eyes dark, and as full of Sweetness as of Fire; his Nose a little inclined to the Roman; his Teeth white and even; his Lips full, red, and soft. His beard was only rough on his chin and upper Lip; but his Cheeks, in which his Blood glowed, were overspread with a thick Down. His Countenance had a Tenderness joined with a Sensibility inexpressible. Add to this the most perfect Neatness in his Dress, and an Air which, to those who have not seen many Nobleman, would give an Idea of Nobility."38

There may be no significance in the fact, but Jacob also is dark and is often spoken of as "ce gros brunet."

"Joseph, alors âgé de vingt ans, était d'une taille au-dessus de la mediocre, & régulièrement proportionnée. Ses jambes étaient fines & bien faites, ses épaules larges & ses bras bien placés. Il avait de très beaux cheveux d'un chatain foncé, qui lui tombaient en boucles naturelles sur les épaules. Son front était large, ouvert & uni; ses yeux bien fendus répandaient un feu doux & perçant; son nez était un peu à la Romaine; les plus belles lèvres du monde en se séparant faisaient voir des dents d'ivoire. Son teint était de roses & de lis, & l'éclat en était relevé par un poil qu'on pouvait appeler barbe naissante. Enfin toute sa physionomie annonçait la tendresse & la sensibilité de son cœur. Ces agréments accompagnés d'une extrême propreté, lui donnaient un air qui l'ent fait passer pour un Seigneur parmi des gens peu accoutumés à en voir."39

Note the alteration in the French of the last lines which describe Joseph's noble air. The Abbe reluctantly or seldom elevates Joseph out of his degree into that of "High People"; he merely represents him as a young man of a pure and admirable character. In this case, Fielding's ironical sneer is reworded so as to not give offense.

The description resembles that of Fanny in the use of cliche phrases, such as "dents d'ivoire" and "teint de roses et de lis." Also, like Fanny, Joseph's sensibility is beyond compare. But Fielding rather pokes fun at his
hero on the serious occasion of Fanny's abduction. His "Eyes overflowed with Tears, which would have become any but a Heroe." Desfontaines leaves out the implied criticism of Joseph's conduct.

At the time when Lady Booby falsely accuses Joseph, he blushes and looks confounded, but for these reactions Desfontaines substitutes others which are more those of a sentimental hero. "Le pauvre Joseph s'entendant accuser aussi faussement, rougit & pâlit tour à tour; il parut étonné, trouble, tremblant; ..." In the French version of the novel, as has been the case with lady Booby and Fanny, there are minor changes which alter uncouth or unsuitable features to a more acceptable form. As with the style, these changes indicate the translator's desire to elevate character in conformance with the French doctrine of taste. Joseph's physical description and genealogy are therefore presented with much more nobility if less humor. There are indications that Joseph's town life, which is inconsistent with his nature during the remainder of the novel, was influenced by the career of Jacob de la Vallée in Le Paysan Parvenu. As Mr. Cross has suggested, there are certain similarities between the scene with Mme. de Fécourt and the one between Joseph and Lady Booby. Taken in conjunction with some other resemblances which may be detected, there seems to be sufficient confirmation of the fact that Fielding was influenced by the French novel to some extent. However, it is only fair to state that such resemblances are general, and any hints which the English author may have taken from Harivaux were marked by his distinctly English genius.

VI FANNY

Fanny, Fielding's charming and idealized portrait of the English country girl, plays a rather passive part in the novel. In the French version, her
beauty, virtue, and modesty are presented in an even more sentimental light by the translator than by Fielding himself. Those slight marks of individuality which Fielding gives her in order to prevent her seeming a stereotyped, lifeless figure, are eliminated by Desfontaines. The fact that he regards her as the heroine of the tale doubtless is responsible for the attempts to alter details which would in any way mar her character in the eyes of the French reader.

On her initial appearance in Book I, the translator avoids that oft-noted mistake of Fielding's in confusing Sir John Booty with Sir Thomas, who was Mrs. Slipslop's employer and had been Fanny's.

As it has been suggested, the love affair of Joseph and Fanny, their modesty and passion, is even more idealized by the Frenchman. The English author describes Fanny's modest love for Joseph and her natural timidity in this passage, but the French version is slightly altered to present Fanny as a woman completely above reproach.

"Though her Modesty would only suffer her to admit his eager Kisses, her violent Love made her more than passive in his Embraces; and she often pulled him to her Breast with a soft Pressure, which, though perhaps it would not have squeezed an Insect to death, caused more Emotion in the Heart of Joseph than the closest Cornish Hug could have done."1

"On ne peut s'imaginer rien de plus touchant, que les adieux de ces deux fidèles Amants. Lorsqu'il fallut que Joseph suivit son Maître à Londres, il poussait mille soupirs. Fanchon versait un torrent de larmes; et quoique sa modestie ne lui permît pas de souffrir les baisers pleins de feu que son Amant lui aurait volontiers donné pour gage de son amour, elle ne laissa pas de lui permettre plus d'un embrassement, qu'elle lui rendait de tout son cœur, en le serrant doucement contre sa poitrine."2

The same exaggeration of her sensibility is observable in the following passage which explains why Joseph and Fanny have not been able to correspond with one another for a year. Here, Joseph also has a greater delicacy of sensibility attributed to him by Desfontaines than Fielding depicts.

"The Reader may perhaps wonder that so fond a Pair should, during a Twelvemonth's absence, never converse with one another: indeed, there
was but one Reason which did nor could have prevented them; and this was, that poor Fanny could neither write nor read; nor could she be prevailed upon to transmit the Delicacies of her tender and chaste Passion by the hands of an amanuensis."

"On trouvera peut-être étrange que deux Amants si passionnés eussent passé une année toute entière, sans se donner réciproquement de leurs nouvelles. Il faut donc que je dise que Fanny, qui ne savait ni lire ni écrire, ne voulut point confier la délicatesse de ses sentiments à quelque plume grossière ou indiscrète de son village; & pour la même raison Joseph ne voulut point que des yeux étrangers pussent lire dans son cœur, en lisant ses lettres, que Fanny n'aurait pu lire elle-même....""}

In Book II, there is another description of modesty and shyness in her love for Joseph. It occurs at the end of Chapter X, and is consequently condensed. However, while Desfontaines omits Fielding's observation on the character of young women, the translator stresses his customary respect for the fair sex.

"...notwithstanding her Shyness to the Parson, she loved with inexpressible Violence, though with the purest and most delicate Passion. This Shyness, therefore, as we trust it will recommend her Character to all our Female Readers, and not greatly surprise such of our Ladies as are well acquainted with the younger part of the other Sex, we shall not give ourselves any trouble to vindicate."5

"Quoique sa passion fût délicate & pure, elle voulait la cacher. Cette timidité naturelle doit augmenter sans doute l'estime du beau-sexe."6

Book II also contains the famous description of Fanny's appearance. Those lines which Desfontaines's omits are significant. They have been placed in brackets and numbered for the reader's convenience in comparing the passages.

"Fanny was now in the nineteenth Year of her Age; she was tall and delicately shaped; but not one of those slender young Women who seem rather intended to hang up in the Hall of an Anatomist than for any other purpose. 1. On the contrary, she was so plump that she seemed bursting through her tight Stays, especially in the part which confined her swelling Breasts. Nor did her Hips want the assistance of a Hoop to extend them. 2. The exact Shape of her Arms denoted the Form of those Limbs which she concealed; and though they were a little reddened by her Labour, yet, if her Sleeve slipped above her Elbow, or her Handkerchief discovered any part of her Neck, a Whiteness appeared which the finest Italian paint would be unable to reach. Her Hair was of Chestnut Brown, 3. and Nature had been extremely lavish to her of it, which she had cut, and on Sundays used to curl down her Neck, in the modern Fashion. Her Forehead was high, her Eye-brows arched, and rather full than otherwise. Her Eyes black and sparkling; her Nose just inclining to the Roman;
her Lips red and moist, and her Under-Lip, according to the Opinion of the Ladies, too pouting. Her Teeth were white, but not exactly even.

The Small-Pox had left one only Mark on her Chin, which was so large, it might have been mistaken for a Dimple, had not her left Cheek produced one so near a Neighbour to it, that the former served only for a Foil to the latter. Her Complexion was fair, a little injured by the Sun, but overspread with such a Bloom that the finest Ladies would have exchanged all their White for it; and to those a Countenance in which, though she was extremely bashful, a Sensibility appeared almost incredible; and a Sweetness, whenever she smiled, beyond either Imitation or Description. To conclude all, she had a natural Gentility, superior to the Acquisition of Art, and which surprised all who beheld her."

"Elle était dans sa dix-neuvième année, grande & bien faite; ce n'était point de ces poupées, qui semblent n'avoir été formées que pour orner une salle d'anatomie. Sa gorge, d'une blancheur ravissante, s'élevait avec une juste proportion, & ses hanches étaient si bien placées, qu'un panier n'eût fait qu'en cacher la perfection. Ses bras paraissaient beaux & bien arrondis, quoiqu'un peu rouges, à cause de ses occupations ordinaires; mais si le hazard faisait lever sa manche ou son mouchoir, on voyait une peau que le plus beau coloris du Titien n'imitait que faiblement. Ses cheveux naturellement frisés, d'un châtain clair, tombaient, les Dimanches, en grosses boucles sur son cou, selon la mode du pays. Deux sourcils bien garnis, & formant deux demi-cercles, ornaien son front ouvert & uni; ses yeux vifs & perçants étaient presque noirs; son nez était un peu Romain, sa bouche vermeille, & ses lèvres appétissantes, quoique la lèvre inférieure, à ce que l'on disait, fût un peu trop grosse; ses dents, d'une blancheur qui surpassait l'ivoire, n'étaient pas non plus rangées dans un ordre parfait. Elle avait une fraîcheur, que nos Dames ne peuvent créer à leur toilette. Sa physionomie, composée de douceur & de majesté, annonçait à la fois la sensibilité de son cœur & l'innocence de ses moeurs. Son souris avait quelque chose de si enchanteur, qu'on ne pouvait lui refuser des hommages; & malgré son humble timidité, son air noble & distingué surprenait tous ceux qui la voyaient."

Desfontaines's efforts to conform to good taste are observable in the elimination of the more luscious details of Fanny's appearance. The description of her hair as naturally curly, her teeth as "whiter than ivory", and the omission of the small-pox scar are evidence of his idealization of her as the heroine. The description of her nature is perhaps less exaggerated than Fielding's. For example, Desfontaines does not say her sensibility is almost incredible. However, there is ample evidence in the close of this passage that he intends to elevate her character.

Although Fanny seldom speaks for herself, there are occasional hints of her nature. For example, when Fanny, Joseph, and their hostess are frightened
by odd noises outside, the hostess expresses her fear that spirits are abroad. 

"Joseph a little inclined to the same opinion; Fanny was more afraid of

Men."9 This hint of Fanny's thoughts is not found in the French. Instead, Desfontaines only emphasizes Fanny's timidity, saying, "Fanny était la plus effrayée...."10 

Fanny, as seen through Parson Adams's eyes, is described in Fielding's exaggerated way of piling up adjectives. This receives the usual treatment at Desfontaines's hands. He converts it to a more restrained statement.

"It is true, you have lost the prettiest, kindest, loveliest, sweetest young Woman, one with whom you might have expected to have lived in Happiness, Virtue, and Innocence...."11 

"Je conviens que vous avez perdu la plus belle, la plus vertueuse, & la plus aimable des filles, qui vous aimait tendrement, & avec qui vous étiez promis de couler d'heureux jours dans la vertu & dans l'innocence."12 

Lady Booby's comments on Fanny to Lawyer Scout when she is plotting to prevent the marriage of the two young people receive a similar treatment.

Lady B.'s language is more polite in tone in the French version.

"'But as to the Wench, I am resolved she shall not settle here; I will not suffer such Beauties as these to produce children for us to keep.' 'Beauties, indeed! your Ladyship is pleased to be merry,' answered Scout. 'Mr. Adams described her so to me,' said the lady. 'Pray, what sort of Dowdy is it, Mr. Scout?' 'The ugliest Creature almost I ever beheld; a poor dirty Drab; your Ladyship never saw such a Wretch.'"13 

"'Il faut pour la Fille, je suis résolue de la chasser d'ici. Qu'elle soit aussi belle qu'elle voudra, je ne prêtons point que mes terres leur paient contribution.' 'Belle! Oh vraiment votre Grandeur veut se divertir,' repliqua La Mouche. 'Mr. Adams m'a fait son portrait,' reprit la Dame, 'comme si elle était une Déesse; mais vous qui avez vu le monde, dites-moi un peu quelle espèce c'est. 'La plus sotte guenon que j'aie vue,' repartit le Procureur: 'votre Grandeur ne l'a donc jamais regardée?"14 

Desfontaines's reference to Fanny in this passage as "une Déesse" befits his more stereotyped representation of her.

Squire Booby's description of Fanny to his aunt is also in a more elevated style than Fielding's.

"'Madam,' answered the Squire, 'I believe you never saw this young Creature. I never beheld such Sweetness and Innocence joined with such
Beauty, and withal so genteel."15

"'Vous ne la connaissez point, ma chère tante," repartit Mr. Booby; 'c'est la plus aimable fille que vous ayez jamais vue. Sa figure a été fomée par les Graces. Sa vertu, sa douceur, son air noble..."16

The Frenchman's sentimentalized portrayal is sustained throughout the novel. Fielding describes Fanny's destitute and dependent condition very matter-of-factly, but Desfontaines gives her an appropriate mood of reaction.

"She had not a Shilling in the World, and had subsisted ever since her Return entirely on the Charity of Parson Adams."17

"Elle avait vécu aux dépens d'Adams depuis son retour au village, étant sans argent; ce qui l'embarassait extrêmement, & la jetta dans une triste rêverie..."18

At the dénouement when the love of Fanny and Joseph seems threatened by the disclosure that they are brother and sister, Desfontaines omits another one of those references to Platonic friendship. Joseph and Fanny have decided to adopt this mode of life if it turns out that they are really related.

"...they had a long Conversation together, the Conclusion of which was, that, if they found themselves to be really Brother and Sister, they vowed a perpetual Celibacy, and to live together all their days, and indulge a Platonick Friendship for each other."19

"...après une très longue conversation, ils conclurent, qu'en cas qu'il fût prouvé qu'ils étaient frère & soeur, ils ne se marieraient jamais, afin de finir leurs jours ensemble dans l'union & l'amitié fraternelle."20

Fielding takes leave of the charming Fanny after her wedding in a last tribute to her innocence and beauty. This passage is omitted from the French novel, probably to shorten the last chapter.

"...How, Reader, shall I give thee an adequate Idea of this lovely young Creature? the Bloom of Roses and Lilies might a little illustrate her Complexion, or their Smell her Sweetness; but to comprehend her entirely, conceive Youth, Health, Bloom, Beauty, Neatness, and Innocence, ... conceive all these in their utmost Perfection, and you may place the charming Fanny's Picture before your Eyes."21

Altogether, the portrait painted of Fanny by Desfontaines is very little different from Fielding's. The only changes are the removal of the distinguishing features of her appearance and a greater emphasis on her sense of propriety.
and genteel behavior. These are consistent with Desfontaines's treatment of the character of Lady Booby in the first part of the novel. It is also significant in comparing the handling of the two women, that he calls Fanny, not Lady Booby the heroine of the novel. This contradicts Fielding who, in Book I, Chapter VIII, refers to the Lady as "the Heroine of our Tale; ...." It seems evident that Fanny's perfect modesty and morality made her preferable to Lady Booby as the heroine, although she plays a more or less minor role in the action.

VII SLIPSLOP

The most trying problem facing the translator of the English novel is the character of Slipslop. This figure of fun from the lower classes is certainly the most difficult because of her malapropisms and country dialect. Furthermore, she is somewhat indelicate at times which presents the dilemma of making her amusing and yet acceptable to French taste.

Slipslop's presents to Joseph of tea, sweetmeats, and wine, in addition to her natural charms, had not met with "so good Success as she probably wished." Joseph remains "moins sensible qu'elle l'eût souhaité." The remark which follows this description of Joseph's ingratitude for those favors, which he does not even return by so much as a kiss, "though I would not insinuate she was so easily to be satisfied" is omitted by the Abbé. In Chapter IX, Book I, some amusing but coarse reflections on Slipslop's amorous philosophy are deliberately cut out. In general, however, there is little intentional whitewashing of Slipslop's designs on Joseph.

In Chapter I, Book IV, there is one instance in which the delineation of her amorous character is somewhat modified. Slipslop declares to Lady Booby that Joseph has behaved in a manner which has won everyone. He sent
money home to his parents,

"...so that, when your Ladyship's livery was stript off, he had not wherewithal to buy a coat, and must have gone naked if one of the footmen had not incommode him with one; and whilst he was standing in his shirt (and, to say truth, he was an amorous figure)..."

"...desort qu'ayant depose sa livree selon vos ordres, il ne lui restait qu'a sa chemise. Et a dire le vrai, Madame, c'etait une figure bien touchante dans cet etat."

Another touch of characterization is lost in the scene where the waiting-gentlewoman suspects Lady Booby's attachment for Joseph and takes advantage of the situation to threaten her mistress and otherwise be quite insubordinate. After her threats and Lady Booby's angry dismissal, Desfontaines omits Slipslop's rude action in slamming the door when she leaves the room. Too, when the mistress and servant become reconciled, there are some changes. As Slipslop "found her mistress inclined to relent, she thought proper to put on some small condescension, which was as readily accepted." The French says she had prudently determined for a kind of submission. In the English novel, Lady Booby gives her a gown and petticoat, but in the French version she receives only "une robe." These minor changes are in line with Desfontaines's comments in other places on the lamentable lack of respect which servants show to their masters.

The physical description of Slipslop, which is broader than any other in the novel, is very little altered. The only omission is the rather repulsive detail of her having pimples on her face. Another somewhat vulgar item of description by which Fielding likens her to the bovine species, is unchanged; but in Chapter XIV, Book IV, when Adams lets the Beau escape by mistake and attacks Slipslop, this item is cut out. Her drinking habits are not covered up at all, but the vituperative passages are cleaned up.

Throughout, because the Frenchman cannot translate Slipslop's curious language into his own tongue, there is necessarily some elevation in the tone of her speech aside from the attempts to eliminate rough language or crude
Remarks. Desfontaines's method of dealing with the malapropisms varies. Wherever possible, he tries to do what Fielding does, but when this cannot be worked out, he heavily interlards her conversation with ridiculously learned words. In the following passage, he amplifies the explanation of Slipslop's manner of speech and, to some extent, tells how he has handled her malapropisms.

"She had in these Disputes a particular Advantage over Adams: for she was a mighty Affecter of hard Words, which she used in such a manner that the Parson, who durst not offend her by calling her Words in question, was frequently at some loss to guess her meaning, and would have been much less puzzled by an Arabian Manuscript."®

"Elle avait toujours l'avantage dans ses disputes contre Mr. Adams, à force de termes recherchés & de grands mots, dont elle possédait une source inépuisable, & dont elle s'était fait un Dictionnaire nouveau. Elle n'en faisait pourtant usage que quand elle jugeait que le sujet en était digne; comme elle parlait de Théologie, ou bien quand la fantaisie lui prenait de s'exprimer avec noblesse. Alors il lui arrivait quelquefois d'estropier les mots savants & de défigurer les figures. Adams, qui n'osait l'offenser en la chicanant sur ses expressions, se trouvait force de lui céder, sans l'entendre; car il lui aurait été quelquefois moins difficile de déchiffrer un Manuscrit Arabe, que de comprendre quelque chose à ses discours."®

Often, of course, Desfontaines cannot translate these malapropisms into French. The following famous passage is one example of his treatment of the problem. "How have I deserved that my passion should be resulted and treated with ironing?"® The best the Abbé can do is to say, "Par où ai-je mérité que mon amour fût ainsi reçus & toutes mes gracieuses avances plongées dans le vide des paroles perdues?"® This substitution of high-flown expression for her mangled English is the typical treatment. In Chapter III, Book II, when Adams and Slipslop are discussing Lady Booby's defection regarding Joseph, the translator adds many unusual and learned words which fit his previous description of Slipslop's speech.

"'Aye,' says she, 'I could never have believed it; but the longer one lives in the World, the more one sees . . . ."®

"'... mes yeux on vu de positions diverses dans la vie humaine, & de réviviscitudes! Je suis faite aux mutabilités de la fortune.'"®
"As for my late Master, he was as worthy a Man as ever lived, and would have done infinite Good, if he had not been controlled; but he loved a quiet Life . . . ."14

"... un Seigneur tout rempli de bienfaisance, & dont le coeur était des plus munifices, & des plus sensibles aux indigences de son prochain . . . mais il aimait la tranquillité apathique.15"

The words underlined are placed in italics by Desfontaines, and were obviously intended to create a comic effect similar to Fielding's. Sometimes, he tries to use the French word nearest to the English one. Slipslop says, "'More Fool he,'... it is a sign he knew very little of our Sect.,"16 "'Quel imbécille'... 'le pauvre enfant ne connaissait guères notre siècle,'"17 This has an entirely different meaning, but the sound of it approximates the English. Usually, he must simply translate literally such hilarious expressions as the "Christian Specious,"18 "hintorfear" for "interfere,"19 and "whatsomdever" for "whatsoever."20 There is no way for him to manage such expressions as "the ragnostallest fellow in the family."21 This comes out as a very dignified French phrase, "Elle le regarde comme le plus vilain animal qu'il y ait dans le pays."22 Her criticism of Adams's behavior as not being a proper "currycuristic of a Clergyman"23 becomes "le caractère Sacerdotal."24 This last expression is also placed in italics.

It must be noted that the translator did not intend any drastic alteration in the character of Slipslop, for in the "Lettre d'une Dame Anglaise" he makes the following comment on her character:

"As this is a comic and everyday novel, some low persons are introduced in it, as in the comedy; especially innkeepers, male and female, who are depicted according to existing originals which anyone who travels may see. Lady Slipslop, waiting gentlewoman to Lady Booby, plays a large role in the novel; she is the soubrette of the Comedy."25

He associates her with the other "Low People" encountered in the English novel. As for the changes which he does make, there are very few instances of outright whitewashing. The matter of rendering her comical language presents an almost insoluble problem, and it is to be expected that some elevation of
her more grotesque expressions would be necessary. He describes his handling of the situation in the "Eclairissement" for Book I.

"In the original, Lady Slipslop speaks in a ridiculous jargon, distorting a great many words, especially learned words, the use of which she affects without knowing the real meaning. The result is a high-flown language which, in the mouth of a waiting woman is very comical. I have had to seek equivalents in your tongue in order to render the essence of this impertinent language."26

In general, however, it must be concluded that Slipslop in the French novel is as near her English original as it is possible for the translator to get. Unlike the other women, she receives comparatively little uplifting. This change in treatment of a female character must be attributed to his association of her with the comic-relief, lower-class figures permitted on the stage. In the French novel, she serves the same purpose as the soubrette in the comedy, a deliberate contrast with Lady Booby's "genteel" speech and manners.
CONCLUSION

In order to embrace the findings of this study in some sort of general conclusion, it would be well to review briefly the summaries of the various chapters covered, always keeping in mind the French doctrine of taste. Some of the most broadly applicable principles of French taste are discernible in Desfontaines’s treatment of Fielding’s form, style, and language. It was found that, first, the length of the novel was greatly cut down by the employment of paraphrase and the omission of whole paragraphs. This fits in with the usual treatment of the English novel by French translators, who felt distaste for their neighbors’ fondness for digression. These passages interfered with the narration, and created a disorderly effect. Second, humor, especially when satirical and ironical, is softened or cut out. This is in line with Desfontaines’s expressed opinion quoted in the “Introduction,” where he states a preference for “des allusions satyriques sans être offensantes, des plaisanteries hardies sans être trop libres...” Harsh and cruel satirical comment displeases the translator, who prefers “la satire délicate.” Frequently, however, he makes use of these ironical passages to twist them to a strongly moralizing purpose or substitutes for them a moralizing, philosophic passage. All immoral or suggestive implications are expunged.

Some scenes of violence or coarseness are omitted but, usually, the farcical scenes are left in. Only those in which the action is prejudicial to a character who must always be presented in a good light are altered, and in the inn scenes where “le lie du peuple” appear, the coarseness of the language, rather than the action, is cleaned up and made acceptable.

Exaggerated or exuberant language is not permissible, which results not only in the sort of clean-up job just mentioned, but also in the suppressing of an outstanding feature of Fielding’s style; extravagant metaphors, similes,
and series of words. Swearing, betting, or exaggeration in any form is
eliminated. Furthermore, there is a distinct effort to elevate the over-all
tone by means of a sort of literary jargon of classical allusion, euphuistic
expression, and circumlocution. The change in the general effect is consid-
erable, since these alterations depress the consistently genial spirit of
fun which unifies Fielding's novel. These alterations are related (through
the above-mentioned principles of taste) to his treatment of the characters.

There is a definite distinction in Desfontaines's handling of those
characters who come from "High Life" and those who come from "Low Life." By
his change in this respect he succeeds in completely doing away with Field-
ing's purpose, which is to "describe not Men, but Manners,"¹ and to depict
the high people in his novel as:

"...a sett of Wretches, who, while they are a Disgrace to their Ances-
tors, whose Honours and Fortunes they inherit (or perhaps a greater
to their Mother, for such Degeneracy is scarce credible), have the Inso-
ience to treat those with disregard who are at least equal to the
founders of their own splendour."²

Thus, Desfontaines's deliberate distortion of Lady Booby flies directly in
the face of Fielding's moral purpose and his theory of characterization.

However, according to the bienséances, her viciousness precludes any possibil-
ity of her being represented as the heroine of the piece in the French novel.
Fanny falls heir to this honor, but because Lady Booby is the primary motive
force of the plot, a gross inconsistency in the final book arises when it
becomes impossible to portray her other than as she is. Joseph and Fanny
are very little changed, but though virtuous, they are never truly admitted
by the Frenchman into the society of "High People"; he honors their virtue
and praises their deserving character, but keeps them down and never recog-
nizes that they are, in truth, the intended "High People" of the story. This
sharp social cleavage mars the effect of the French novel when compared with
the English original.

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Desfontaines thoroughly enjoys Parson Adams and gives us a fully sympa-thetic portrait. On occasion, the more ludicrous, or what might be con-sidered burlesque, features of the Parson's appearance and manner are miti-gated. Doubtless, this may be considered as another application of the principle of taste which outlawed extravagant language. The same principle applied to characterisation would point up the impropriety of exaggerated traits or mannerisms. The translator has given us some small indication of his attitude toward burlesque in his expression, "du fade burlesque," in the lines in the "Introduction."

One may observe that those same principles which govern the alterations in style, form, and language may be applied to the treatment of the charac-ters. In only one case can one allow Desfontaines credit for a freer rendi-tion, and that is in the case of Slipslop. This is rather remarkable, for she is a burlesque type and is also a female character. However, despite these facts, he makes a much closer effort to paint her as Fielding does. The fact that he borrows his justification for her low manners from the soubrette of the comedy is significant. The introduction of other lower class minor characters is explained away in the same manner. Translations of English dramatic works were much more popular in the early states of anglo-mania, and our translator must have been both interested and well-acquainted with this background. In fact, in the "Lettre d'une Dame Anglaise," he men-tions Cibber's "The Careless Husband," Shakespeare as one of England's most famous tragic poets, Otway's play, "Venice Preserved," and the sad fate of Nathaniel Lee. Perhaps, too, his rather frequent substitution of dramatic dialogue for Fielding's indirect narration is further evidence of his interest in the drama.

Notwithstanding the fairly faithful rendition of Slipslop, we must con-clude that the translator was guilty of many transgressions. It is apparent
that he belonged to the school of La Place and Le Tourneur, believers in liberal emendations. It was the translator's duty to modify works of foreign literature to suit the neo-classical doctrines of the bienfaisances. He was supposed to ignore the inherent distinctiveness of the foreign author, and to "ménager les lecteurs." As Desfontaines has told us himself, those changes which he made in "The Rape of the Lock" were very slight and "dans les règles." Haste, carelessness, and the fact that he did not understand the language perfectly probably account for other inconsistencies and errors, aside from the deliberate changes noted.

By and large, however, the survey of these findings indicates to us that Desfontaines followed rather closely the dictates of "good taste" prevalent in French literature. Further than this, the conclusions which have just been drawn are fundamentally in agreement with those of Mr. Wilcox with regard to Prévost's translations of Richardson's novels. Mr. Wilcox finds that Richardson enjoyed more popularity in France than he would have without Prévost's alterations, and that the translations were most seriously unfaithful in the revision of the novels to meet the standards of French decorum. In the large, these alterations consisted of conferring an artificial refinement in language and character; in moderating the extravagance of language; in reducing the space allotted to eccentric or indecorous characters; in the emission of scenes in which suffering is too vividly depicted; and in a general reduction of the text. He finds that Prévost made an adaptation rather than a translation, and that Prévost found distasteful that which is most peculiarly Richardsonian. With some justice, these same remarks may be applied to Desfontaines's handling of Fielding's masterpiece. A succinct statement of opinion on the translation, or adaptation, may be found in the words of Mr. Cross, the well-known Fielding scholar, who says with some asperity:

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"It is a crude piece of work with many suppressions and some additions, in no way doing justice to the original. Desfontaines had the presumption to make alterations in Fielding's preface on the novelist's art, and to quote himself against the English author."

How Desfontaines himself regarded this particular piece of work and what he thought was his duty and privilege as the translator is expressed in the close of the "Lettre d'une Dame Anglaise." The reader will do well, while reading these lines, to recall the Abbé's former chastened attitude and protestations after Dean Swift's indignation at the mutilation of Gulliver.

"J'ai fait beaucoup de changements dans ma Traduction, parce que le long séjour que j'ai fait à S. Germain, à Paris, puis à Montpellier, m'a donné la connaissance du goût français. Ainsi j'ai supprimé certaines choses qui n'auraient pas plu en France, j'ai même osé faire quelques additions que j'ai cru convenir. Comme les Français aiment les idées nettes, précises & liées, j'ai pris aussi la liberté de faire quelques corrections à la Préface, qui, traduite littéralement, aurait eu peut-être de la peine à se faire lire en France. Je souhaite que dans l'état & dans la langue où j'ai mis l'ouvrage de Mr. Fielding, il soit goûté des Français, qui ont si bien reçu l'Histoire de Pamela, malgré la négligence du style & la longueur de la narration. Cet Ouvrage-ci est d'un goût bien différent, & dans un genre entièrement opposé."

The translation of Pamela referred to is the one which is generally conceded to be the work of Aubert de la Chesnaye-Desbois, rather than Prévost. Reasons for this opinion are that Prévost did not claim it, and that the translator did not follow Prévost's method of making many alterations. Whoever did it was quite faithful to the original, leaving nearly everything in. It is obvious that this lengthy narrative style did not appeal to Desfontaines, nor did the digressiveness and particularity of the English novel. Thus it appears that he felt himself justified on the grounds of taste in making these changes in the foreign work, and his own word is sufficient explanation for the fact that he did so with Joseph Andrews.
NOTES

INTRODUCTION

1. P.F.G. Desfontaines, translator, La Boucle de Cheveux Enlevée. Poème heroïcomique de M. Pope, Traduit de l'Anglais par Mr.**, (Paris: Chez François le Breton père, 1728), "Préface du Traducteur"


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<td>54.</td>
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