

The Journey as a Narrative Framework in the Restoration-Period English Novels

Restorasyon-Dönemi İngiliz Romanlarında Anlatı
Çerçevesi Olarak Yolculuk Kavramı

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Gönderim Tarihi: 28.03.2020 | Kabul Tarihi: 01.06.2020

Abstract

The Restoration Period is an age of enormous energy and inventiveness in that it has produced *Paradise Lost*, *The Country Wife* and *Pilgrim's Progress*. Both literature and philosophy began to flourish in this period. Moreover, it would be impossible not to mention the works of prose in this period, but it is also impossible to satisfactorily date the beginning of the novel in English literature. On the other hand, without speaking of the early-period (amateur) novel, it seems extremely difficult to discuss the eighteenth-century literature.

The British novel can be studied under the light of many themes, because many of the works of prose, from the very beginning to the contemporary novels, use some recurring topics or themes in different types of novel. The protagonists' journeys so frequently make up the form and the message of the stories. This type of journeys is observable in almost all novels of the period. Thus, this study undertakes to explore the travel as a narrative framework in the novels of this period, the five early novels of British novel tradition, which are *Idalia* (1723), *Robinson Crusoe* (1719), *Pamela* (1740), *Joseph Andrews* (1742), and *Tristram Shandy* (1759), and foreground the travel pattern as a driving force in the context of plot and meaning in these classical novels.

Keywords: The Travel Pattern, The Restoration Period, The British Novel, *Robinson Crusoe*, *Pamela*.

Özet

Restorasyon Dönemi, *Paradise Lost*, *Country Wife* ve *Pilgrim's Progress* gibi eserlerin üretildiği dönem olması bakımından muazzam bir enerji ve yaratıcılık çağıdır. Hem edebiyat hem de felsefe bu dönemde gelişmeye başlamıştır. Dahası, bu dönemde yazılan eserlerden bahsetmemek imkansızdır, ancak İngiliz edebiyatında romanın başlangıcını tatmin edici bir şekilde tarihlemek de imkansızdır. Fakat öte yandan, erken-dönem (amatör) romandan bahsetmeden on sekizinci yüzyıl edebiyatını tartışmak çok zordur.

İngiliz romanı birçok temanın ışığı altında incelenebilir çünkü, en başından günümüz romanlarına kadar, eserlerin çoğu farklı roman türlerinde tekrar eden bazı konular veya temalar kullanmıştır. Bu erken-dönem romanlarda kahramanların yolculukları sık sık hikayelerin biçimini ve mesajını oluşturur. Bu tür yolculuklar, dönemin neredeyse tüm romanlarında gözlemlenebilir. Bu nedenle bu çalışma, *Idalia* (1723), *Robinson Crusoe* (1719), *Pamela* (1740), *Joseph Andrews* (1742) ve *Tristram Shandy* (1759) gibi İngiliz roman geleneğinin beş erken-dönem romanında bir anlatı çerçevesi olarak yolculuk fikrini tartışmayı amaçlamaktadır ve bu klasik romanlarda, olay örgüsü ve anlam bağlamında itici bir güç olarak yolculuk motifini ön plana çıkaracaktır.

Anahtar Sözcükler: Yolculuk Motifi, Restorasyon Dönemi, İngiliz Romanı, *Robinson Crusoe*, *Pamela*.

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Introduction

The Restoration period is an age of enormous energy and inventiveness in that it has produced *Paradise Lost*, *The Country Wife* and *Pilgrim's Progress*. Both literature and philosophy began to flourish in this period. Moreover, it would be impossible not to mention the works of prose in this period, but it is also impossible to satisfactorily date the beginning of the novel in English literature. Although works of fiction, romances, and fictional biographies began to appear in England, they were not called as novels in this early period. William Hazlitt, perhaps the greatest early critic of English prose fiction, is exemplary in comparing and contrasting the romance and the novel. Patrick Parrinder, in his book *Nation and Novel*, includes Hazlitt's ideas by stating that "romance is inextricable from desire since it involves a 'longing after something more than we possess'. The novel's task is to teach 'a knowledge of the world, through the airy medium of romance'. The novelist should take us out of ourselves, while never forgetting 'the mortifying standard of reality'" (2006: 13-14).

Without speaking of novel it is impossible to discuss the eighteenth-century novel. According to John Richetti, British novel can be studied under the light of many themes, because many of the works of prose, from the very beginning to the contemporary novels, "use some recurring topics or themes in different types of novel" (Richetti, 1999: 16). According to Liz Bohls, the "protagonists' journeys so often give impetus and form to their stories" (Bohls, 2006: 36). This type of journeys is observable in almost all novels of the period. Therefore, one of the important and frequently explored topics in the novels of the period is the journey as a narrative framework which will be examined in five early novels of the British novel tradition – *Idalia* (1723), *Robinson Crusoe* (1719), *Pamela* (1740), *Joseph Andrews* (1742), and *Tristram Shandy* (1759) in the following part of this study. In these classical novels the travel pattern as a driving force will be underlined in the context of plot and meaning.

The romance-novel, which was popular in Spanish and French literary traditions, just came to be known in England in the eighteenth century. Romance was considered to be as a feminine form which was written by and for women. In this sense, the term amatory fiction has appeared in the seventeenth and eighteenth century. Amatory fiction was very popular, and it also predicted the invention of the novel. It covered the sexual love and romance, and explored many themes of the contemporary romance-novel. The works of Cervantes, Rabelais and Aléman were translated into English in the early seventeenth century. Therefore, the European novel owes many things to the chivalric romances.

The eighteenth century is sometimes labelled as the Age of Peregrination because an intrepid range of English travellers roamed the world, particularly, Europe. The desire of seeing foreign countries drove many people to operate. Bohls states that "their journeys are recorded in letters, journals, factual books and fanciful novels, reflecting the period's fascination with travel, and the idea of the journey as a means of self-revelation and self-improvement" (2006: 41).

The journey as a narrative framework can only be used in prose fiction because, for instance, drama with its static stage sets can hardly portray continuous movement from place to place. Therefore, it was much more convenient for the reader to set out on a journey with the hero or the heroine of the novel. Moreover, the protagonist of the journey novel is always an unfortunate traveller. However, at the end of these afore-mentioned eighteenth century novels, the hero is generally well-recognised and celebrated by the society. Parrinder states that "the outcast, in English mythology and English fiction, is only temporarily dispossessed. In the end, his society will confirm him and save him from destitution" (2006: 30). In the case of *Robinson*, the inexperienced and curious adolescent turns into a wealthy plantation owner. The despised maidservant *Pamela* marries her former mistress's son, Mr. B. Furthermore, the poor servant *Joseph* also achieves a settlement and reconciles with the social order at the end of the book. However, the two other novels are a bit different from the previous ones. *Tristram* is a different hero who travels to escape death. Moreover, the journey of *Idalia*, the daughter of an aristocrat, ends with her death. Nonetheless, the inexperienced *Idalia* dies contently as she has followed her desires and instincts to live an adventure of a lifetime.

Journey in Idalia, Robinson Crusoe, Pamela, Joseph Anderson, and Tristram Shandy

To begin with, the plot of *Idalia* (1723) resembles that of the amatory fiction. In the novel, the innocent woman is the excessively beautiful *Idalia* herself, and she is deceived by not a man but several men. For the writer of *Idalia*, Eliza Haywood, desire is the core of love, which most of the time typically ends in misery for the female character of the novel. Several essays have been written on amatory fiction, and one of them is John Richetti's "Amatory Fiction: Behn, Manley, Haywood". In the essay, Richetti claims that "most of her [Haywood's] works feature exotic characters and settings, often French, Spanish, and Italian" (Richetti, 1999: 39). Eliza Haywood's *Idalia* sets in Italy so that it can serve as an escapist distraction from mundane existence for English readers of the period. Thus, the opportunities, which are displayed by the novel itself, enable readers' romantic and erotic aspirations and activate their world of fantasy. Haywood is inevitably affected by the most popular and beneficial convention of her age, namely, writing a novel whose heroine lives in an exotic place, and sets out several journeys. Furthermore, according to Haywood, desire does not have limits, and it cannot be tamed. In the very opening of the book, *Idalia* seems to be a cautionary tale giving a moral message to the females of her age. However, Haywood's aristocratic protagonist appears to be a highly independent woman with a great respect to moral rules, but she is capable of escaping them if she wants because the power of love necessarily makes her defy the moral and legal rules of her society. That is the very reason why *Idalia* keeps travelling in the course of the novel. The passion of love or longing for love forces her to act even though the journeys she takes lead her into the ocean of unfortunates. Therefore, *Idalia*'s fall in the novel does not only depend on fate but her own free-will and passion. This idea is introduced to the reader in the very first paragraph. When *Idalia* leaves home to meet Florez, who helps her to start the first of a series of journeys, she feels free, and this liberty makes her very happy indeed. However, at the end of this adventure, she loses her honour, and she understands that she can never return home.

The second journey of *Idalia* continues towards Henriquez's house in Padua. During the journey, *Idalia* wants to jump into the River Brent to commit suicide. However, her new adorer, Henriquez rescues her. He takes *Idalia* to Vicenza to enjoy the rural diversions there. In this sense, the reader is taken to the solitude with the protagonist. In the manor of Henriquez, *Idalia* lives happily for a while, but this newly-found happiness in the country does not last long for *Idalia*. She is informed by Henriquez's brother, Myrtano, that his brother and Ferdinand have killed each other on a duel for her. Next, Myrtano falls in love with *Idalia*, and she loves him too, and wants to be married to him. However, the maid, Ardella, tells her that Myrtano is going to marry the niece of a count. Therefore, she has to leave the peaceful country with a broken heart. In Part II, *Idalia* travels with a servant on the horseback secretly. This servant is hired to kill her, but he does not. Pitying her, he takes *Idalia* to a safe house in a village. The idea of retreating to a peaceful rural place recurs in the novel. According to pastoral picture of nature narrated in this part, nature in this village is like paradise. However, she escapes and travels in disguise of a maid so that she can travel with other peasants.

Idalia considers her journey as a kind of pilgrimage. It is her pilgrimage, because she travels towards an unknown force, and she believes that one day, she will be able to find happiness and love. Therefore, all of her travels are considered to be, indeed, the routes of a pilgrimage which may have roads filled with thorns, but she endures them for the sake of having happiness eventually. This idea of pilgrimage makes *Idalia* endure, carry on and survive till a point in the novel.

When she is on the road, the narrator states that "her journey has some repetitions so she omits them" (Haywood, 2018: 72). After a while, the reader finds *Idalia* on board of a ship. In this sense, Haywood takes advantage of setting her novel in Italy with the sea motif, and she includes a voyage into her novel too. By the help of this voyage, new characters are introduced so that Bellraizia and Abdomar's life story can also be explained. The reader is told another love affair and their unfortu-

nate journey. This time, the lovers are much luckier than Idalia. Using another journey motif reinforces the idea of chasing love wherever it goes because it is underlined that they abandon their country just to be together. In this sense, Idalia admires their quest which makes them both miserable and happy at the same time.

Seeing Abdomar and Bellraizia and their love for each other, Idalia becomes more inspired and passionate for finding love, and goes on her journey in disguise of a man, but cannot get rid of being robbed by three robbers. In the eighteenth century, travellers were usually under the threat of robbers on the roads. Therefore, when Idalia is robbed on the road, this incident clearly reflects the real situation of journey in those years.

Idalia wants to go to Rome, and it is like a salvation for her. The city of Rome reminds the reader of a religious quest again, a pilgrimage for Idalia. She prefers to follow her instincts to find real love. However, at the end of the novel, she discovers that the gentle Myrtano is the husband of her survivor, Antonia. She is ultimately disappointed again. Her story ends with death of both her lover, accidentally, and herself.

Idalia is a novel which uses the journey as a narrative framework successfully in that the travels of the heroine for finding love leads her to a long series of events. As an early example of the novel genre, Idalia presents adventures of an unfortunate mistress, and it stands as an example of the novel which uses a travel-based plot for other writers of the period.

Daniel Defoe's *Robinson Crusoe* is another great novel in the English prose fiction canon, and it is frequently regarded as the first novel in English literature. The story and adventures of *Robinson Crusoe* can be considered in two different respects. Firstly, travel is the core of the novel because it makes the pursuit of gain a primary motive. Moreover, individualism, along with the principles of economic freedom and self-reliance, has much increased the mobility of an individual. Watt states that *Crusoe* "is not a mere footloose-adventurer, and his travels, like his freedom from social ties, are merely somewhat extreme cases of tendencies that are normal in modern society as a whole" (2001: 73-74). What differentiates *Crusoe's* travels from other adventurers' travels is the pursuit of gain which is the most important tendency of the life of his time. He is not like *Odysseus*, an unwilling voyager trying to get back to his family and his native land. *Crusoe's* quest only entails profit, and everywhere, even an exotic island, can be his territory to realise his gain-motivated dreams.

The travel pattern is employed in the context of religion in *Robinson Crusoe*. Before Defoe used travel pattern, English readers had already been familiar with (apart from Cervantes, Rabelais and Aléman) Chaucer's *Canterbury Tales*, with the early highwayman legends, with the Elizabethan road-fiction of Thomas Deloney and Thomas Nashe, and with Bunyan's *Pilgrim's Progress*. J. Paul Hunter prefers to consider *Crusoe* as "a Puritan Everyman who undergoes the process of rebellion, punishment, repentance, and conversion common to Puritan spiritual histories and especially prominent in diaries" (1966: 31). Daniel Defoe's work is moulded by the principles of religious dissent. Besides, James Egan also claims that "*Crusoe's* conversion through an examination of his conduct in social relationships is important. *Crusoe's* social relations bear consistent witness to his development as an Everyman figure and allow us to understand more fully the Puritan character of the novel" (1973: 452). Moreover, Bishop C. Hunt Jr. in his journal on *Robinson Crusoe* states that "Like Bunyan, Defoe views mortal life as a series of smaller journeys in the larger pilgrimage toward the Delectable Mountains – a journey in which the essential 'learning experience' must be that of religious conversion. The link between the idea of travel and the acquisition of knowledge seems almost instinctive" (1976: 44). *Crusoe's* destination is an island. His arrival to the island becomes, in a sense, "an allegorical home" for him. Michael Seidel, in his article called "*Crusoe in Exile*", claims that "Exiles suffer from domestic withdrawal, and the trials of separation are, in part, an allegorical reconstruction of the familiar from the strange" (1981: 363). *Crusoe* learns that he must organise his territory on what he later calls "my beloved Island" (1862: 91). He is so attached to "his beloved island" that travelling back home makes him restless.

Crusoe becomes a new man on the island as he, like Christian in *The Pilgrim's Progress*, thinks that he has a new status before God. Therefore, Robinson, who thinks himself as a chosen man, distances himself spiritually and physically from those who aren't chosen. The "purified" Crusoe has responsibilities. Egan asserts that "more important than Crusoe's material success is the spiritual triumph he enjoys on his venture through the Pyrenees. Because of his 'age' he is made 'captain' of the journey, a significant variation of the familiar metaphor" (1973: 458).

The journeys of Crusoe also display some facts about the seventeenth and eighteenth-century England. In those years, people like Robinson were drawn away from England due to a hunger for independence, wealth, and adventure. Robinson leaves England as soon as he can and spends a total forty-five years overseas. He becomes a sailor on the ship of a friend whom he knows from a bar in Hull. When they are sailing, a severe storm hits them and after that, one of the sailors, Bob, offers Crusoe to have a drink with them. Bob tells him "Come let us make a Bowl of Punch and we'll forget all that, d'ye see what charming Weather 'tis now. To make short this sad Part of my Story, we went the old way of all Sailors; the Punch was made, and I was made drunk with it, and in that one Night's Wickedness I drowned all my Repentance, all my Reflections upon my past Conduct, and all my Resolutions for my future" (Defoe, 1862: 7). Based on these incidents happened on the ship, the reader can conclude that these sailors are more or less similar to each other as they are all the middle-class who drink every day and pursue gain on sea.

Consequently, the voyage-based plot of Robinson Crusoe can be seen as a device for isolating the individual from the society and getting him alone with his God. After forty-five years overseas, finally he returns to England at the age of 72 for a life of spiritual reflection in preparation for "a longer journey than all these".

Samuel Richardson's epistolary novel *Pamela* as another successful work of the period also identifies both traits of the journey novel and the English domestic fiction of courtship. According to Parrinder "The courtship novel offers at least a diluted journey narrative, since it traces the protagonist's path from provincial innocence to broadening experience" (2006: 30).

This is the exact situation of Pamela in the book. The story begins when Pamela is in the estate of Mr. B. after the unfortunate death of her mistress, who is the mother of Mr. B. As a very early example of journey, the reader witnesses Pamela sending four guineas and letters to her parents with John the servant. Actually she sends many letters with various servants such as Isaac and Reverend Williams. For this kind of communication, it can be said that in the eighteenth century, people, especially male servants, were used as postmen. Moreover, it is revealed that cities and towns were not so close to each other in those times, and only when the master sends the male servant to Pamela's parents' town, she can communicate with her parents.

Furthermore, as the story goes on, it is understood that Pamela is sent to an affluent aristocratic lady to be her waiting-maid at the age of twelve. As a matter of fact, in the seventeenth and eighteenth centuries, poor families had to send their children to rich families as maids and servants because those poor families could not afford them financially. Therefore, Pamela's recent situation proves this unlucky social fact of England in those years. As for the master, namely Mr. B, he always travels in his chariot from one of his estates to another. He travels from his Bedfordshire house to his Lincolnshire house.

When Pamela is fed up with her master's seductions she decides to quit her job and return to her family. She plans to wear some old clothes which are suitable to her social status during her journey. From this point, it can be said that dressing identifies one's both personality and her social and economic status in a society. Besides, when she is offered to travel on farmer Nichol's closed cart, she refuses it because she thinks that travelling on horseback is much more appropriate to her status. Also, the reader infers that travelling in a closed cart or a chariot would look so much above her.

The climax of the novel happens during Pamela's journey. The trick prepared by Mr. B is to keep Pamela in one of his houses so that, he hopes, Pamela will give up her honour and virtue. However, things do not happen as he has planned. Meanwhile, Pamela's father, Mr. Andrews, comes to Bedfordshire on foot during the whole night to see his daughter. This action of his shows that Pamela's father is a man of great affection, and he is so attached to his daughter that he takes pains of walking at night to be sure if his daughter is all right.

During her imprisonment, Pamela attempts to escape a few times but all her efforts fail. She cannot elope with the kind-hearted Parson Williams either. She cannot escape so easily because apparently Richardson wants to employ his plot according to some rules. In other words, for the writer, Pamela may be a maid but she is not a rogue, picaro in Spanish, like Daniel Defoe's Moll in *Moll Flanders* (1722). Therefore, he does not put his heroine on the road because Pamela should be a character who should set a proper and perfect example for the middle-class readers, particularly female readers. It would be inappropriate to see a female character travelling from one place to another without money or her relatives. In Richardson's understanding, it would not be plausible and logical to reward such a care-free character, rogue, at the end of the novel. Patrick Parrinder claims that "He [Richardson] wrote Pamela in order to cultivate the Principles of VIRTUE and RELIGION in the minds of the young, and to provide an alternative to the pernicious novels, and idle romances which he regarded as the poison of female minds" (2006: 93). Both Richardson and his character, Pamela, share the same Puritan doctrines, and the novel should pass the test of moral instruction; that is why the alternative title of the novel is *Virtue Rewarded*. Pamela, by reserving her virtue and not travelling from place to place, deserves to be rewarded at the end of the book, according to Richardson. Having fewer journeys than Idalia, Pamela keeps her virtue, and her rebellion against a tyrannical master and her gift of great storytelling – like Shahrazad's storytelling to the ruler Shahryar in *The Book of One Thousand and One Nights* – are rewarded, and her beauty is also validated by marriage to an aristocratic landowner and Member of Parliament.

Unlike Daniel Defoe's novels, the novels of Henry Fielding employ the journey as a narrative framework in order to emphasize the anti-picaresque traits of the hero in the sense that the protagonist of Fielding's novel moves towards an achieved settlement and a reconciliation with the social order. In Fielding's first novel, *Joseph Andrews*, which is written to parody and satirise Richardson's Pamela, a moral understanding is asserted through the journeys of Joseph and his quixotic friend, Parson Adams.

When the journey is the concern, as mentioned before, the robbery is one of the first things which were constantly experienced on roads by travellers in the Restoration Period. Parrinder claims that "The robbers' gallery in Fielding's novels provides a much more varied and realistic picture of the eighteenth-century criminal fraternity" (2006: 130). When Joseph virtuously rejects the advances of his employer Lady Booby and her maid Mrs Slipslop, he is dismissed from his post, and hence, he decides to return to his family in Somerset, like his sister, Pamela. When he is walking alone down in a dark and narrow lane, he is robbed, beaten, stripped of his clothing, and left for dead by some ruffians. After that, the highwaymen also rob the stagecoach, but they treat the middle-class passengers far more politely than they have treated Joseph before. After these incidents, this time gypsies, play one more part in the novel. In the resolution part, it is revealed that both Joseph and Fanny, his lover, are stolen by gypsies in their infancy. Thanks to the gypsies and robbers, the novel occupies a much wider world.

Furthermore, during Joseph and Parson Adams' journeys, the reader is also introduced to the stagecoach motif. Robbed, beaten and stripped, Joseph is rescued by a stagecoach. Percy G. Adams, in his essay called "The Coach Motif in the Eighteenth-Century Fiction" claims that "after Joseph is beaten, robbed, and left naked, Fielding sends along a stagecoach in order to give us his version of the story of Good Samaritan. [...] Fielding, who travelled much, knew his roads, coaches, inns, and people

so well that [...] he was in Joseph Andrews able to take advantage of the stage-coach motif perhaps as artistically and in as varied a fashion as anyone ever has” (1978: 23). Fielding’s narration of journeys in the plot is actually not plausible due to his treatment of time by correlating his fictional actions with an external time-scheme. For instance, Joseph can walk all night to Somerset where his parents live. Moreover, Joseph Andrews, as mentioned before, has been written to parody or imitate several other works like Pamela and Don Quixote respectively. Ian Watt asserts that “Joseph Andrews was a hurriedly-composed work of somewhat mixed intentions, begun as a parody of Pamela and continued in the spirit of Cervantes” (2001: 285). There is a note on the first edition of the book which confesses that Joseph Andrews was “Written in Imitation of the Manner of Cervantes.”² It can be said that at the end of the novel, Fielding puts forward a new idea and reveals his moral understanding about living happily in solitude through the happy life of Mr. Wilson in the country.

Fielding adds the story of Mr. Wilson because he wants to underline the significance of the rural ideal. In Book Three, Chapter 4 of Joseph Andrews –A Description of Mr.Wilson’s Way of Living – a careful reader can comprehend Fielding’s vision of the ideal life. In his vision, the moral exception is considered to be superior to the immoral norm. Jeffrey L. Duncan comments on Wilson’s life that “It is a retired life, in which Wilson claims to ‘have experienced that calm serene happiness, which is seated in content, [and] is inconsistent with the hurry and the bustle of the world” (1968: 518). Moreover, at the end of the same chapter, Parson Adams likens this kind of life to the Golden Age referring to a time when human beings were pure and lived peacefully, by declaring that “This was the manner in which people had lived in the Golden Age” (Fielding, 1967: 199). Fielding is obviously concerned with social and moral order when he depicts the life of Mr. Wilson. His life is a place of simplicity without the excess ornamentation of vanity. Every member of this humble family performs the duty of their position for the common good with affection. Briefly, this social order has come about through the fulfilment of duty in love. Duncan adds that “The value of rural life in this novel [Joseph Andrews] is that it is a setting wherein, because of its simplicity, a character can best develop and lead the good, i.e., the moral life” (1968: 520). Fielding depicts a remarkably parallel, traditional ideal of agrarian life which is ultimately symbolic of certain moral values. It is urged by Fielding that the context of the entire story displays the solution for an escapist distress, the absolution for any moral culpability. In this sense, the rural ideal establishes the criteria for reward.

Furthermore, the influence of Cervantes’ Don Quixote in the eighteenth-century England should also be emphasized due to a similarity between Don Quixote & Sancho Panza and Parson Adams & Joseph Andrews. In the Covent Garden Journal, Fielding notes that “Cervantes took care to preserve the Affection of his readers for the knight, and accordingly represented him as a ‘Person of good Sense, and of great natural Parts, and in all Cases, except one of a very sound Judgement, and what is much more endearing... great Innocence, Integrity, and Honour, and of the highest Benevolence” (qtd. by Staves, 1972: 205-206). All these descriptions of literary Don Quixote can also exactly be found in Fielding’s own character, Parson Adams. Parson Adams is not only the object of satire or humour but he is also hopelessly unrealistic. He has grown up in the innocence and retirement of the country. He has spent years reading not romances but classical literature and Bible. Therefore, he takes the precepts of Classical Philosophy and precepts of Jesus Christ more seriously than the facts of real life. This ignorance of him makes the reader laugh – or at least smile – at him. For instance, when he meets a bookseller, his situation is quite ridiculous as follows: “Adams, saluting the Stranger, answered Barnabas, that he was very much obliged to him...– And to induce the Bookseller to be as expeditious as possible, as likewise to offer him a better Price for his Commodity, he assured him, their meeting was extremely lucky to himself” (Fielding, 1967: 68).

Adams’ view of the world is totally unrealistic and therefore absurd. However, he is thoroughly good and, therefore, sympathetic. According to Susan Staves, “The problem is not with Adams but

² See References for H. Kaya’s article titled “An Intertextual Approach to Cervantes’ Don Quixote and Fielding’s Joseph Andrews” (2019).

with the world as it continually confuses and frustrates so good a man. Satire is displaced from the quixote character onto the world and – especially – onto the reader who cooperates by supplying the attitudes of the world” (1972: 208). Therefore, Fielding deliberately makes a parallelism between the journey of his heroes’ and that of Cervantes’ immortal heroes, namely, Don Quixote and Sancho Panza’s journeys.

Under the journey pattern of the novel, as underlined before, lies a moral understanding, indeed. Martin C. Battestin, in his article, states that “Fielding, like Isaac Barrow and John Tillotson, shared a belief in the essential goodness of human nature and militantly championed the doctrine of salvation through good works” (1959: 464). In the novel, the character who represents Fielding’s ideals as a mouth-piece is Parson Adams, of course. Therefore, the entire story is a moral allegory. Battestin claims that “The journey in Joseph Andrews is a religious pilgrimage reshaped geographically by the classical trope of town and country. Joseph and Parson Adams travel away from the evils of London toward the relative simplicity and naturalness of the country” (1959: 465). In the end, Joseph and his mentor, Parson Adams, find happiness in a paradise-like rural area, and this is a proper end to a successful pilgrimage.

Another work of the eighteenth century is Laurence Sterne’s *Tristram Shandy*. Watt claims that “Sterne’s very flexible handling of the time-scheme of his novel prefigures the break with the tyranny of chronological order in the conduct of narrative which was made by Proust, Joyce, and Virginia Woolf, and Sterne therefore found renewed critical favour in the twenties as a precursor of the moderns” (2001: 333). The journey in *Tristram Shandy* is quite different from journeys in other works because in Sterne’s novel, journey is not used as a narrative pattern. Influenced by Locke’s doctrines of “the association of ideas” and “habit of training the mind”, Sterne uses the digressive-progressive style in the novel. In other words, Tristram the narrator tells the stories with chains of associated ideas, memories, and anecdotes.

The volume 7 of the novel is about Tristram’s travels through Europe. The first chapter depicts the conversation between Tristram and Eugenius. Tristram tells him about his fear of death. Therefore, Eugenius advises him to escape from death by travelling through Europe so that death cannot catch and defeat him. Tristram states that “Then by Heaven! I will lead him a dance he little thinks of – for I will gallop, quoth I, without looking once behind me, to the banks of Garonne; and if I hear him clattering at my heels – I will scamper away to mount Vesuvius – from thence to Joppa, and from Joppa to the world’s end; where, if he follows me, I pray God he may break his neck” (Sterne, 1996: 351). In the fourth chapter, Tristram speculates on writing down his thoughts on Calais. He claims that “A travel-writer would say, ‘it would not be amiss to give some account of it’” (Sterne, 1996: 337). Furthermore, he begins to describe and think about the church, the square, the town-house, and the history of the city.

Tristram has been to Boulogne and Montreuil but he begins to depict the innkeeper’s daughter instead of the city. Tristram keeps travelling because he feels the breath of death wherever he goes. He arrives in Paris at last. He begins to list the streets of Paris. He travels on a coach and on a mule through the plains of Languedoc. According to Anne F. Woodhouse “it has been generally assumed that the archetypal English traveller in France during the eighteenth century was the ‘grand tourist’ so often depicted in the literature of the period” (1976: 37).

During his journeys, Tristram studies foreign manners and customs, examines art and architecture, and he also recalls history by seeing its visible remains. Tristram also reveals his thoughts about the places he has visited, but he generally does not learn from these journeys. Also he mentions that “But mine, indeed, is a particular case” (Sterne, 1996: 336).

Tristram Shandy is an exemplary work for its age in that it includes and overlaps several topics. Therefore, it can be said a lot of fragments of stories make up the book, and if necessary, some volumes can be omitted. The Volume 7 is also one of these fragments. What drives Tristram from his state may be “the fear of death” and it may be “the longing for a serene rural scene” (Sterne, 1996: 377). He looks for happiness and order in his life. He tries to experience the happiness of simple people with them.

Conclusion

To sum up, the motif of travel is employed in these afore-mentioned novels, *Idalia* (1723), *Robinson Crusoe* (1719), *Pamela* (1740), *Joseph Andrews* (1742), and *Tristram Shandy* (1759), because the idea of leaving the crowded towns with its problems and immoral features is very effective. Furthermore, travel as a narrative and structural motif is employed in these novels because of the curiosity and instincts of characters which drive them to explore and discover unknown things about life. As another reason to use travel as a topic in a novel is the desire to lead a life in solitude and tranquillity in a rural area.

No matter what the reason of using travel is, it may be considered to be like a transition period in the novels' plot because there are two concepts when travels are employed in a novel. These concepts are before the travel and after it. As mentioned before, in a novel which has a travel-based plot, characters experience some kind of changes and they eventually step into a different place. The main idea of these five novels is to travel from crowded, immoral, and disordered urban places to tranquil, simple, moral, and happy rural areas.

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Genişletilmiş Özet

Restorasyon dönemi, *Paradise Lost*, *Country Wife* ve *Pilgrim's Progress* gibi eserlerin üretildiği dönem olması bakımından muazzam bir enerji ve yaratıcılık çağıdır. Hem edebiyat hem de felsefe bu dönemde gelişmeye başlamıştır. Dahası, bu dönemde yazılan nesir eserlerden bahsetmemek imkansızdır, ancak İngiliz edebiyatında romanın başlangıcını tatmin edici bir şekilde tarihlemek de imkansızdır. İngiltere'de uzun kurgusal yazılar, romanslar ve kurgusal biyografiler ortaya çıkmaya başlamış olsa da bu erken dönemde roman olarak adlandırılmamıştır. Fakat öte yandan, romandan bahsetmeden on sekizinci yüzyıl romanını tartışmak imkânsız gibi görünmektedir.

İngiliz romanı birçok temanın ışığı altında incelenebilir, çünkü en başından günümüz romanlarına kadar, nesir eserlerinin çoğu, farklı roman türlerinde tekrar eden bazı konular veya temalar kullanmıştır. Bu erken-dönem romanlarda kahramanların yolculukları sık sık hikayelerin biçimini ve mesajını oluşturur.

Yolculukların amacı olarak, sorunları ve ahlaksız özellikleri ile kalabalık kasabalardan ayrılma fikri çok etkilidir. Yolculuk fikri, yaşam hakkında bilinmeyen şeyleri görmeye ve keşfetmeye adeta itilen roman karakterlerinin merak ve içgüdüleri nedeniyle de bu romanlarda kullanılmıştır. Seyahati bir romanda konu olarak kullanmanın bir başka nedeni de karakterlerin kırsal alanda yalnızlık ve huzur içinde bir yaşam sürme arzusu olarak açıklanabilir. Bu tür yolculuklar, dönemin neredeyse tüm romanlarında gözlemlenebilir. Bu nedenle bu çalışma, yolculuk fikrini, *Idalia*, *Robinson Crusoe*, *Pamela*, *Joseph Andrews* ve *Tristram Shandy* gibi İngiliz roman geleneğinin beş erken-dönem romanında bir anlatı çerçevesi olarak araştırmayı amaçlamaktadır ve bu klasik romanlarda, olay örgüsü ve anlam bağlamında itici bir güç olarak yolculuk fikrinin altı çizilmektedir.

Idalia, yolculuğu anlatı kahramanı olarak kullanan ve kahramanın aşk için seyahat etmesinin onu uzun bir dizi olaylara götürdüğü bir romandır. *Robinson Crusoe*'nun yolculuğa dayalı planı, bireyi toplumdandan soyutlamak ve onu Tanrı'sıyla yalnız bırakmak için bir araç olarak görülebilir. *Idalia*'dan daha az yolculuğa sahip olan *Pamela*'nın erdemi, zalim bir erkeğe karşı isyanı ve muhteşem hikâye anlatımı ödüllendirilir. *Joseph Andrews*'daki yolculuk modeli altında ahlaki bir anlayış vardır: *Fielding* insan doğasının temel iyiliğine ve hayır işleri sayesinde kurtuluş doktrinine inanmıştır. *Tristram*'ı yolculuklarına çıkarmaya iten şey, sakin bir kırsal manzara özlemi ve hayatında mutluluk ve düzen aramasıdır.

Bu dönem bazen 'Yolculuk Çağı' olarak da etiketlenir çünkü birçok cesur İngiliz gezgin dünyayı ve özellikle de Avrupa'yı bu dönemde dolaşmıştır. Yabancı ülkeleri görme arzusu birçok insanı harekete geçirmiştir.

Bunun yanı sıra, bir anlatı çerçevesi olarak yolculuğun sadece düzyazı kurgusunda kullanılabilirliğini iddia etmek yanlış olmayacaktır çünkü örneğin statik sahne setleri ile drama türü, bir yerden bir yere yapılan sürekli hareketliliği nadiren ya da güçlükle yansıtabilir. Bu nedenle, okuyucunun romanın kahramanı ile bir yolculuk yapması çok daha kolaydı. Dahası, yolculuk romanının kahramanı her zaman talihsiz bir gezgin olmuştur. Ancak, söz konusu on sekizinci yüzyıl romanlarının sonunda, kahraman genellikle toplum tarafından iyi tanınmakta ve geri dönüşü kutlanmaktadır. Seyahat kullanmanın sebebi ne olursa olsun, romanların olay örgüsünde bir geçiş dönemi gibi düşünülebilir, çünkü bir romanda seyahatlerin kullanıldığı zaman iki kavram akla gelmektedir: yolculuktan önce ve sonra.

Daha önce de belirtildiği gibi, seyahat tabanlı bir olay örgüsüne sahip bir romanda, karakterler birtakım değişiklikler yaşar ve sonunda farklı bir yere varmaktadırlar. Bu bahsi geçen beş romanın ana fikri kalabalık, ahlaksız ve düzensiz kentsel yerlerden sakin, basit, ahlaki ve mutlu kırsal alanlara seyahat etmektir.

Anahtar Sözcükler: Yolculuk Motifi, Restorasyon Dönemi, İngiliz Romanı, *Robinson Crusoe*, *Pamela*.