

It is in their sense of being apart from their environment that allows Swift and Fielding to make so much of their creations, Lemuel Gulliver and Parson Adams within their respective novels. From this perspective opportunities for humour and satire originate, as well as the occasion to promote their particular world view and version of Christianity. Adams and Gulliver are poles apart in their beliefs, one loves man, the other is a misanthrope, yet their authors use similar ingredients of a combined naivety and knowledge, pomposity and above all their separateness from those around them, to make successful characters and promote their literary aims.

As a narrator who, for all his matter of fact reporting of “a faithful history of my travels” (Swift 2170), is no mere observer, Swift has hit upon an ingenious device for multilayered effects. As both a somewhat educated man and a down to earth sailor, Swift has contrived Gulliver to be whatever is necessary to the situation. He must have sufficient knowledge to report enough of his own countries’ lifestyle to allow the King of Brobdingnags’ and his master among the Houyhnhnms’ adverse comments to have meaning. But he also must be simple enough to be the butt of local customs, especially when he is at a disadvantage in size, and to maintain as believable his simple mariner’s style in writing. He seems to be the sort of person things happen to, his only drive being the outrageous wanderlust much downplayed by Gulliver the chronicler, still suffering an overdose of Houyhnhnm rationality. His transition from a relatively normal ship’s surgeon to a deranged misanthrope is structured and carefully contrived. Swift prepares us for his eventual revulsion of humankind by having him fear people for their size after Brobdingnag. More subtly, Swift has left clues that he is out of sympathy with his hero. His description of his business failures is quite unflattering, and suggests from the start Gulliver has trouble getting on with people. As Gulliver increases in rank, his misfortunes become more of his own doing, with his crewmates leaving him behind on Brobdingnag, managing to put pirates offside so they cast him adrift, and finally once he has his own command his crew mutinies. It is noticeable that Gulliver treats his family appallingly, and they may not been too put out by his

absence. The importance of Swift not completely identifying with Gulliver is in allowing the character to comment in extremes for effect while not requiring his reader to believe the author holds the views to the same extent.

Parson Adams in contrast was I'm sure loved by Fielding, and is difficult to resist as a truly great character. He is a vital, natural, enthusiastic man who doesn't so much have things happen to him as make them happen. Such is his energy it seems, that even his forgetfulness is used in a dynamic way, with his neglect to remember his horse leading to him saving Fanny's virtue.

Adams as Joseph's mentor becomes the centre of Fielding's comic epic. Even more than Gulliver, and certainly in a more amiable way, he is a combination of naivety and learning. The extremes with Adams are more pronounced, being far more ignorant of the dangers of the world than Gulliver, but also being more widely and surely read. Another similarity in technique is to have Adams an outsider, but in contrast to Gulliver who is mainly a foreigner, Adams is totally at home but behaves differently from every other inhabitant of his world. His contentment and pleasure in travelling only by books, not even getting as far as London, contrasts with the dissatisfied wanderings of Swift's hero in a way which illuminates the differing authorial viewpoints.

Much of the humour in Adams is contrived from his faults. His impulsiveness leads to confrontations and fisticuffs of increasing hilarity culminating in his attacking Slipslop and inadvertently saving Didapper. His increasingly ragged dress as the journey progresses also presents Fielding with opportunities for humour, which despite his protestations border on burlesque. Adams pomposity in severe pronouncements to Joseph on morals and behaviour, which he immediately fails to observe himself, again provide comic material. The most extreme case is his lecture on acceptance of divine providence, which is not only followed by lamentations over his supposedly drowned son, but more humourously by his failure to see that he had failed to match his deeds with his sermonising. This also exemplifies the way that Adam's

faults make him more human and attractive, as while it is well and good to aspire to acceptance of God's will, to accept benignly the death of a favourite child not only is not funny, but also most unnatural. Swift also makes Gulliver a somewhat pompous figure, but even allowing for the most unusual situations he is flung into, the traits seem less excusable than for the likable Adams. Gulliver's attempts to impress his various hosts and their frequent failure allow Swift to further the comic potential he achieves by having his hero in extraordinary situations. Especially in Books One and Three, these fantastic situations provide the surface humour which coats the altogether grimmer and satirical undercurrents of the work, and also give the novel its appeal as a children's' story.

Fielding and Swift both succeed in creating a major satirical element to these works, and their central characters are designed to promote this. Gulliver's misfortunes leave him a foreigner in strange lands, allowing two broad modes of satire for Swift to use against England. The very specific and detailed political satire of Lilliput and Laputa, allow him to represent the lands he has invented for Gulliver to visit as his actual homeland. Swift achieves a more general critique of his society through the negative reactions to his eulogised account of European affairs of the Houyhnhnms and Brobdingnagians. The satire in *Joseph Andrews* is focussed by Adams as the exception. Adams' affectations are few and excusable, while those who are encountered by Adams are afflicted by "vanity or hypocrisy" (Fielding 28). Their affection is thrown into relief by their confrontations with the indefatigable parson. The brief appearance of Parson Trulliber exemplifies the hypocrisy Fielding was targeting and Adams, through his disasters on the road which set up the meeting, and his response to the curate's lack of charity, is the means by which the aim is achieved.

Abraham Adams also represents a vision of Christianity involving the good man being not wholly of this world. Battestin (43) suggests the sermons of the day about the patriarchal Abraham as a stranger and a pilgrim were an influence on Fielding in making Adams an outsider

in that sense. Certainly having his hero as a parson of the extraordinary liveliness and physicality of Adams, promises a vigorous ideal of the Christian life. That Adams is depicted in no way as being perfect suggests a tolerance in which Fielding may have exceeded his parson. A very different view of man as flawed and ignoble, corresponding to harsh Christian judgments of the result of the fall, is advanced by Gulliver after the shock of the severe contrast of men stripped back to their natural state as Yahoos and their equine masters.

Abraham Adams and Lemuel Gulliver are superbly contrived characters central to the structure of their respective novels. Adams, an outsider in his own world, and Gulliver, out of his own world, allow Fielding and Swift an unusual perspective to produce satire, humour and promote their particular and very different views of the world.

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