



TABLE OF CONTENTS
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A COMPARATIVE APPROACH TO THE ATTITUDES
OF THE HEROINES IN *PAMELA* AND *SHAMELA*

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TABLE OF CONTENTS

PREFACE

INTRODUCTION

I- THE HEROINES' ATTITUDES TOWARD THEIR PARENTS

II- THE HEROINES' ATTITUDES TOWARD MEN

A- THE HEROINES' ATTITUDES TOWARD MR B 7 MR
BOOBY

B- THE HEROINES' ATTITUDES TOWARD MR WILLIAMS 7
PARSON WILLIAMS

III- THE HEROINES' ATTITUDES TOWARD SEDUCTION AND
MARRIAGE

A- THE HEROINES' ATTITUDES TOWARD SEDUCTION

B- THE HEROINES' ATTITUDES TOWARD MARRIAGE

CONCLUSION

BIBLIOGRAPHY

PREFACE

A lot has been said and written on Samuel Richardson's remarkable novel *Pamela*. Although two centuries have elapsed since the novel's first appearance, *Pamela* has lost neither its popularity nor the interest it created. However, some critics criticised the novel's moral and sentimental themes finding them exceedingly exaggerated and overdone, whereas, others praised it considering *Pamela* the first real 'novel'. In fact, it is the first real 'novel' in which character, sensibility and sentiment are the dominant themes. Henry Fielding was among those who approached Samuel Richardson's novel with hostility mainly for the above mentioned reasons. So, in 1741, a year after *Pamela* was published, Henry Fielding wrote and published *Shamela*, a parody of *Pamela*. Little has been said and written on the parody. Instead, most critics entertained themselves by praising Henry Fielding's *Joseph Andrews* as a parody of *Pamela*. Nowadays, recent critics through thorough studies are becoming aware of the fact that *Shamela* is the real parody, and thus it is getting the appreciation it deserves. In this master's thesis the two novels, *Pamela* and its parody *Shamela* are treated from the view point of the differing attitudes of the heroines.

INTRODUCTION

Eighteenth century or 'The Age of Reason' as it is frequently called is remarkable in literature by the emergence of a new literary genre called 'novel' which has never since lost its popularity, and profoundly surpassed the other literary forms, for most novels either directly or indirectly are concerned with ordinary people along with their problems in the societies where they find themselves. Hence, in contrast to the other literary forms, novels relate realities more as a result of their subject matters.

It is not surprising for this literary genre to flourish in the eighteenth century, for the rise of literacy produced considerable number of people who were eager to read. Before the eighteenth century the literate members were insufficient to provide an economic readership. Besides, the limited number of literate members of the population were unable to afford to buy the copies due to poverty and bad communication. With the Industrial Revolution in England, increased wealth along with increased standards of literacy contributed significantly to the emergence of the novel. Furthermore, improved printing and communication systems helped to satisfy the expectations of the literate people, since the novels easily reached everyone.

Although there are earlier novels, Samuel Richardson's *Pamela, or Virtue Rewarded* is considered to be the first prose work that can be classified as a real novel as it fulfills the requirements of this literary genre with its portrait of characters, analysed sentiments and passions, and attitudes of the characters to their environment. Samuel Richardson started his novel-writing career almost by accident when he was at the age of fifty. The middle-aged printer was asked to compile a volume of model letters. In the meantime, he was asked to exemplify how to behave, speak and act as intelligently and prudently as possible in these letters. Inspired by these and remembering a true story of a servant girl who married her master,

Samuel Richardson wrote a novel in a form where letters were exchanged mainly between Pamela, the heroine, and her parents.

The epistolary form was overwhelmingly successful, and it laid the seeds of 'stream-of-consciousness' technique employed by many twentieth century writers such as James Joyce, Virginia Woolf and William Faulkner.

Pamela, or Virtue Rewarded was written both to entertain and to instruct. Samuel Richardson, through the characterization of his heroine who is exposed to the assaults of her late mistress' son, showed his readers how a housemaid could behave prudently and virtuously in defending her virtue and honor persistently, and win an upper-class husband in a society where lower-class girls were accepted as sexual objects for the gentlemen of the upper classes.

The second novel to be treated in this master's thesis is Henry Fielding's *Shamela* written a year after *Pamela*. It is the first and the best of the parodies that severely criticises the exaggerated sentimentalism and overdone morality of *Pamela*. *Shamela* has a close resemblance to *Pamela's* language, tone, style, subject matter and ethical norms. However, Henry Fielding lacked Samuel Richardson's prolixity, so he adopted only a limited number of characters and incidents. He distorted not only the characters' names, but their personalities and attitudes as well. In fact, these qualities combined make *Shamela* a complete and successful parody.

In this master's thesis, Pamela and Shamela's attitudes toward their parents, toward the two men in their lives, and toward seduction and marriage are treated respectively. In all cases, the heroines' attitudes never overlap, but differ exceedingly. This quality makes *Shamela* a successful parody of the original.

I - THE HEROINES' ATTITUDES TOWARD THEIR PARENTS

The first attitude to be treated in this master's thesis is the heroines' attitudes toward their parents, - or a parent in the case of Shamela: Parents in *Pamela* and a parent in *Shamela* are remarkable because they contribute significantly to the heroines' values, lives, expectations, successes or failures, since both Pamela and Shamela take after their parents.

Regardless of the circumstances she is in, Pamela's loving, respectful and grateful attitude toward her parents does not change in the least. Her attitude is the same when she is the modest maid, when she is kept as a prisoner under the danger of rape, and finally when she is the virtuous bride and the obedient wife of Mr B. The reason lying behind her respectful, loving and grateful attitude toward her parents is conspicuous. It is purely based on the Puritan values firstly received from her good-hearted Puritan parents, and then moulded by her late mistress. Although Pamela is in her early teens when she leaves her home, she is already armed with the Puritan values, and hence, is aware of the superiority of honesty and virtue over material values, and that she will lose all if she loses her chastity. Furthermore, it is those values implanted by her poor parents that contribute to her struggles against the assaults of her master, and also gain her an upper-class husband.

On the other hand, Shamela's disrespectful attitude toward her mother becomes worse as soon as she gains an upper-class husband, and the young woman goes as far as threatening her mother to renounce her for the sake of her material wealth. However, Shamela's disrespect toward her mother depends on Mrs Henrietta Maria Honora Andrews's character as well who is an immoral woman. Shamela very seldom follows her mother's advice which contributes to Shamela's attempts to seduce Mr Booby, her master.

Contrary to Shamela, Pamela's pride and respect for her parents when she is a modest girl under the danger of rape, is remarkable:

*'Forgive me, that I repeat in my letter part of my hourly prayer. I owe every thing, next to God's goodness, to your piety and good lessons, my dear parents; my dear poor parents! I say that word with pleasure; for your poverty is my pride, as your integrity shall be my imitation.'*¹

The quotation above shows Pamela's deep love and respect for her parents. Growing up with Puritan values implanted by her parents does not make her feel offended by her parents' poverty, for she is well aware of the fact that although her parents are poor, they have not lost anything from their honesty and virtue. Pamela is enormously proud of her parents, and believes that her goodness along with her strength in resisting against her master's vile attacks depend on their teachings. Pamela is determined to follow her parents in their high morals.

In contrast to Pamela's high morals, Shamela's disrespect for her mother is felt even when she is an ordinary servant girl:

*'Marry come up, good Madam, the Mother had never looked into the Oven for her Daughter, if she had not been there herself. I shall never have done if you upbraid me with having had a small one by Arthur Williams, when you yourself- but I say no more. O! What fine Times when the Kettle calls the Pot.'*²

Pamela's respect for her parents depends on their character and the way they brought her up. Similarly, Shamela's disrespect for her mother depends

¹ Samuel Richardson, *Pamela* (England: Penguin Books, 1985), p.87.

² Henry Fielding, *Joseph Andrews and Shamela* (Oxford: Oxford University Press, 1980), p.327.

on Mrs Andrews's character and on the way she is brought up by her mother. Mrs Andrews is an immoral woman living in Drury-Lane famous for its brothels and earns her living by prostituting her body. Consequently, Mrs Andrews is subjected to the insults as well as the despises of her daughter, for Shamela reproaches her mother vigorously and freely for committing similar faults as hers. Nevertheless, it is a fault to blame Shamela only for her attitude toward her mother, since she is grown-up in a corrupted environment where her mother implanted immoral values in her.

Pamela, who is a complete contrast of Shamela, is always proud of and is respectful toward her parents even after she gains an upper-class husband:

"To be sure, my dear child, we ought to go into some far country to hide ourselves, that we may not disgrace you by our poverty!" 'Now, my dear father', said I, 'you are unkind for the first time. Your poverty has been my glory; your honesty and integrity have been my riches. Do I not owe all I am , and am likely to be, to your and my dear mother's good lessons and examples? And I shall be ashamed of my parentage? See you not already that this great and rich gentleman respects you for your goodness? And what is greatness to goodness?'"³

Pamela's pride and respect for her parents that is stressed repeatedly do not change even though the circumstances she finds herself in are in a constant change. Even when Pamela attains the love and the respect of a gentleman, she does not despise the poverty of her parents knowing it is not only her conspicuous beauty that enables her to marry an upper-class husband but also the result of her high morals gained from her parents along with her chastity. Pamela's deep love, respect and pride in her parents do not diminish in the least when she is raised from a lower-class to a higher-class.

³ Samuel Richardson, *Pamela* (England : Penguin Books,1985), p.330-331.

The heroine in the novel *Shamela* has a very differing attitude toward her mother when compared to Pamela. Her disrespect for her mother is revealed more explicitly just after she attains an upper-class husband:

*'O I had like to have forgot one very material Thing; which is that it will look horribly, for a Lady of my Quality and Fashion, to own such a Woman as you for my Mother. Therefore, we must meet in private only, and if you will never claim me, nor mention me to any one, I will always allow you what is very handsome. Parson Williams hath greatly advised me in this, and says, he thinks I should do very well to lay out twenty Pounds, and set you up in a little Chandler's Shop: but you must remember all my Favours to you will depend on your secrecy; for I am positevely resolved, I will not be known to be your Daughter; and if you tell any one so, I shall deny it with all my Might,...'*⁴

As it is obviously seen from the above quotation, Shamela's disrespectful attitude toward her mother becomes worse after she gains an upper-class husband. Believing that Mrs Andrews's character might pose a threat to her marriage, Shamela threatens her mother that she will renounce her if she fails in following the instructions given to her by her daughter. After marriage, Shamela's snobbish character is revealed more explicitly with her tremendously growing lust in material possessions, and Shamela offers her mother financial support on the grounds of secrecy. The young woman states clearly that financial support will continue unless Mrs Andrews claims kinship with her. Disregarding the similarity of her immorality to her mother, Shamela despises, threatens and reveals clearly that she is ashamed of her mother.

⁴ Henry Fielding, *Joseph Andrews and Shamela* (Oxford: Oxford University Press, 1980), p.353-354 .

However, when one glances at the case of Pamela, one realizes the fact that the money given to Pamela by her master after the death of her late-mistress, is promptly sent to her parents, and thus the contrast between the two women become more obvious:

*'And so I sent you these four guineas for your comfort. I formerly sent you such little matters as arouse from my lady's bounty, loth as you was always to take anything from me:.... And so you may pay some old debt with part; and keep the other part to comfort you both. If I get more, I am sure it is my duty, and it shall be my care, to love and cherish you both; for you have loved and cherished me, when I could do nothing for myself.'*⁵

Pamela's mind is always occupied with her parents' old debts and comfort. Knowing that they are in need of money, Pamela is willing to contribute to their budget whenever she finds an opportunity. Although the poor parents receive any sum of financial support from their daughter reluctantly, money handed to Pamela is promptly and willingly sent to the parents by John, the footman. Pamela considers helping her parents a part of her filial duties although it was not a set rule in the society that children should support their parents when they are of age. In the eighteenth century girls were expected to prepare a dowry before marriage, and that was the main reason why the girls were being sent to work as domestic servants when they were in their early-teens. Instead of saving those four guineas to contribute to her dowry, Pamela prefers to send them to her parents as she is very much concerned with her parents' comfort.

Unlike Pamela whose mind is always occupied with her parents' old debts and comfort, Shamela has no such worries:

⁵ Samuel Richardson, *Pamela* (England: Penguin Books, 1985), p.44.

*'I asked him for another hundred Guineas, and he gave them me. I sent fifty to Parson Williams, and the rest I gave away, two Guineas to a Beggar, and three to a Man riding along the Road, and the rest to other People.'*⁶

Contrary to Pamela, Shamela is filled with ambition to live like a rich person, and spend money as extravagantly as she can. As a result, large sums of money given to Shamela by her husband are shared among various people whom she does not even know. Shamela does not even think of sending some to her mother until it comes to a point where she bribes her mother with stable financial support provided Mrs Andrews does not reveal her identity. Sharing Mr Booby's money extravagantly among various people, and not considering to send some to her mother clearly show that Shamela has no worries about her mother's comfort and financial needs.

On the other hand, the other heroine who is of the belief that virtue is always rewarded in the end, does not fail to ask for her parents' advice:

*'What shall I say, my dear father and mother, to this unexpected declaration? I want now, more than ever, your advice. But, after all, I have no mind to marry: I had rather live with you. But yet, I would marry a man who begs from door to door, and has no home nor being, rather than endanger my honesty. Yet I cannot, methinks, young as I am, bear the thoughts of being a wife.'*⁷

As married women submitted to their husbands, single girls submitted to their families, especially their fathers, for men's dominion and superiority were dominant factors in the eighteenth-century. So, Pamela, once again,

⁶ Henry Fielding, *Joseph Andrews and Shamela* (Oxford: Oxford University Press, 1980), p.348.

⁷ Samuel Richardson, *Pamela* (England: Penguin Books, 1985), p.183.

portrays a picture of a submissive, modest girl by asking the advice of her parents although in her letter she makes it clear that she has no intention of marrying Parson Williams. Asking for the advice of the parents reveal the importance that Pamela attaches to her parents.

Surprisingly though Shamela follows her mother's advice:

*'He was as rude as possible to me; but I remembered, Mamma, the Instructions you gave me to avoid being ravished, and followed them, which soon brought him to Terms, and he promised me on quitting my hold, that he would leave the bed.'*⁸

Unlike Pamela who always asks for her parents' advice and follows it word by word, Shamela does not attach importance to her mother's advice although she knows that her mother is an experienced woman in men, and whatismore, she is a great person to contribute to Shamela's purpose. However, the reasons lying behind Shamela's indifferent attitude toward her mother are not only the disrespect she feels for Mrs Andrews, but the fact that almost all advice of her mother are directly related to her not seeing Parson Williams. But, once Shamela is satisfied with the usefulness of the advice, she follows it.

Contrary to Shamela's ungrateful attitude, Pamela is always grateful to her parents, for they brought her up as a virtuous, honest Puritan girl. These qualities contribute to her getting rid of her predicament:

'... , but I should be a wicked creature indeed, if, for the sake of riches or favour, I should forfeit my good name; yea, and worse than any other young body of my sex;

⁸ Henry Fielding, *Joseph Andrews and Shamela* (Oxford: Oxford University Press, 1980), p.341.

*because I can so contentedly return to my poverty again, and think it less disgrace to be obliged to live upon rye-bread and water, as I used to do, than to be a harlot to the greatest man in the world*⁹

*"My poor honest parents', said I, 'in the first place, took care to instil good principles into my mind, till I was almost twelve years of age; and taught me to prefer goodness and poverty, if they could not be separated, to the heighest condition; and they confirmed their lessons by their own practice; for they were of late years remarkably poor, and always as remarkably honest, even to a proverb; for, As honest as Goodman Andrews, was a bye-word...."*¹⁰

Pamela's parents' teachings contribute considerably to her struggles in defending her chastity against the assaults of her master, for Pamela is always armed with the Puritan values, and bearing them in mind, she is not blinded by the riches offered by Mr B. Had Pamela's parents not been so honest and virtuous, she would not have struggled so vigorously to protect her body, for she would not have had the integrity. In other words, Pamela's life would be different and most probably she would be the second Sally Godfrey, ruined and deserted by Mr B. Whatismore, her struggles are remarkable for they gain her an upper-class husband, since Mr B after realizing that he will not be able to have Pamela unless he marries her, proposes to Pamela disregarding the considerable class difference between the two as well as the reaction of the society. So, Pamela is grateful to her parents knowing that she defended her virginity with the help of their teachings.

⁹ Samuel Richardson, *Pamela* (England: Penguin Books, 1985), p.73.

¹⁰ Ibid., p.238.

As far as Shamela is concerned, she is not grateful to her mother in the least, although from time to time she follows her mother's advice to achieve her vile purpose. Instead, Shamela rewards her mother for her contribution by threatening to renounce:

*'... and if you tell any one so; I shall deny it with all my
Might,...'*¹¹

The quotation above reveals Shamela's ungrateful attitude toward her mother. Had Shamela been grateful to her mother, she would not have threatened her mother to renounce her because of her immorality. Although from time to time Shamela follows her mother's advice, once she becomes Mrs Booby she forgets Maria Honora Andrews's help.

¹¹ Henry Fielding, *Joseph Andrews and Shamela* (Oxford: Oxford University Press, 1980), p. 354.

II- THE HEROINES' ATTITUDES TOWARD MEN

The heroines' attitudes toward men is the second attitude to be treated in this master's thesis. As both novels are stories dealing with 'seduction and marriage', without men neither *Pamela* nor *Shamela* could exist. In both novels there are two remarkable men who contribute to the novel.

The main heroes are Mr B in *Pamela* and Mr Booby in *Shamela* who are first the masters and then the husbands of the heroines. Mr Brandon or Mr B as referred to in the novel or 'my master' as frequently called by Pamela is her late mistress' son and heir and is a handsome country squire who first sets out to seduce Pamela, but then repents, and makes her his wife. Mr B is a dramatic character. He changes from being a spoilt man into a mature man. At first he is presented as the handsome master who has immoral designs on Pamela. Upon reading her journals in which Pamela has recorded everything related to her imprisonment, Mr B realizes the injustice he has done to Pamela, and hence, he repents. Through his hero, Samuel Richardson criticises the class structure of English society in the eighteenth century in terms of morality. Despite the fact that Mr B is a powerful rich magistrate, he behaves irresponsibly toward Pamela. However, Samuel Richardson makes Pamela victorious against him by presenting the ordinary servant girl more intelligent and more virtuous than him. In the novel *Shamela* Mr B's name is altered to Mr Booby. *Oxford Advanced Learner's Dictionary* defines 'booby' as a derogatory term to mean a 'foolish person'. In the parody, Mr Booby is a foolish squire who in love with Shamela and is too blind to see what is going on around him. In the novel he is the victim of a false love.

The second remarkable hero in *Pamela* is Mr Williams, the chaplain of Mr B's Lincolnshire estate. Not only is he an ideal example of clergymen, but he is also the only person in Lincolnshire who is not indifferent to the dishonourable intentions of Mr B although his future is entirely in Mr B's hands. However, he is frequently subjected to the jealousies of Mr B which bring him misfortunes. Needless to say, the reason lying behind these

A- THE HEROINES' ATTITUDES TOWARD MR B / MR BOOBY

Although Pamela is frequently subjected to the bad intentions as well as humiliations of Mr B, she has complete respect for him when he is her benefactor, even when her abductor, and finally her husband. Concealing his bad intentions behind a mask of a protector, Mr B succeeds in gaining the servant girl's gratitude. Pamela's love for Mr B is remarkable. She is in love with Mr B even when he is her abductor, but Pamela cannot name her feelings until he repents. Shamela's attitude toward Mr Booby remains the same both when he is her master and then her husband. Unlike Pamela who loves and respects Mr B, Shamela hates and despises Mr Booby.

Pamela's gratitude and respect for Mr B are revealed as soon as he assumes the role of her benefactor:

'I was so affected with his goodness, that I could not tell what to say. I curt'sied to him, and to Mrs Jervis for her good word; and said, I wished I might be deserving of his favour, and her kindness: and nothing should be wanting in me, to the best of my knowledge.

O how amiable a thing is doing good! It is all I envy great folks for!

*I always thought my young master a fine gentleman, as every body, indeed, says he is: but he gave these good things to us both with such a graciousness, that I thought he looked like an angel.'*¹

After the death of her lady, Pamela has worries about her future as she was the chamber-maid of the deceased. She is influenced by the generosity of Mr B when he gives her some fine clothes along with a number of belongings of his mother shortly after the lady's death. Pamela is happy

¹ Samuel Richardson, *Pamela* (England: Penguin Books, 1985), p.50.

thinking that even after the death of her lady there is someone who will protect her. Due to her humble birth and position, Pamela considers herself inferior to Mr B, and she is grateful to him because of the clothes. The poor servant girl respects her benefactor for his goodness and generosity. She even likens him to an angel as a result of his good qualities. However, Pamela is too naive to understand Mr B's bad intentions who is seeking ways to get close to her and his goodness depends on his immoral intentions on her.

Shamela's disrespect for Mr Booby is apparent from her humiliations:

*'... and I pretended to be Angry, and to get away, and then he kissed me again, and breathed very short, and looked very silly;...'*²

*'O what a silly Fellow is a bashful young Lover!'*³

Similar to the case in *Pamela*, Shamela is also given some clothes of her lady after her death, but it is impossible to say that she is grateful to Mr Booby because of the clothes. Whatismore, Pamela's respect for her master has changed into disrespect as far as Shamela is concerned. Her disrespect for Mr Booby through her is revealed humiliating and despising attitude. Shamela likens Mr Booby to a silly person, and finds him inexperienced and easy to deceive as far as women are concerned.

Pamela is in love with Mr B even when he is her abductor:

'Just now we heard, that he had like to have been drowned in crossing a stream, a few days ago, in pursuing his game. What is the matter, that, with all his ill usage of

² Henry Fielding, *Joseph Andrews and Shamela* (Oxford: Oxford University Press, 1980), p. 326.

³ Ibid., p. 331.

*me, I cannot hate him? To be sure, in this, I am not like other people! He has certainly done enough to make me hate him; but yet when I heard his danger, which was very great, I could not in my heart forbear rejoicing for his safety; though his death would have set me free. Ungenerous master! If you knew this, you surely would not be so much my persecutor! But for my late good lady's sake, I must wish him well; and O what an angel would he be in my eyes yet, if he would give over his attempts, and reform!*⁴

In Lincolnshire where she is kept a prisoner, Pamela is subjected to the dishonourable intentions of Mr B who has the least intention to make her his wife. However, taken in by Pamela's unbelievable beauty, Mr B wishes to reach her body and keep her as his mistress. Although Pamela insists on rejecting his advances, she is not set free. The poor girl is desperate. Despite the fact that Mr B's death can end her predicament, she is happy that he does not get drowned in the stream. Above all, Pamela cannot help from wishing well for him. She has ambiguous feelings about Mr B which she cannot name. She cannot understand why she cannot hate him in spite of his unpleasant attitude toward her. In fact, the reason lying behind her ambiguous feelings is very conspicuous. Pamela is secretly in love with her abductor, but unable to reveal her feelings even to herself as she is too naive to understand the true nature of her feelings.

While Pamela acts very discreetly in revealing any kind of her feelings toward Mr B, Shamela does not hide her hatred for Mr Booby, her master:

*'For I shall never care a Farthing for my Husband. No, I hate and despise him of all Things.'*⁵

⁴ Samuel Richardson, *Pamela* (England: Penguin Books, 1985), p. 218.

⁵ Henry Fielding, *Joseph Andrews and Shamela* (Oxford: Oxford University Press, 1980), p. 337.

Although Pamela fails to name her ambiguous feelings about Mr B as love, the reader is convinced that she is deeply in love with him. On the other hand, Shamela, whose heart is filled with hatred for Mr Booby, does not hesitate to reveal her hatred. However, the reason lying behind Shamela's feelings is that she seduces him not because of her lust for his body, but because of his wealth. Even before Mr Booby marries her, she starts despising and humiliating him which reveal her hatred .

As soon as Mr B repents, Pamela realizes that her ambiguous feelings about Mr B are love:

*'This letter, when I expected some new plot, has greatly affected me. For here plainly does he confess his great value for me; and accounts for his rigorous behaviour to me. And so all this wicked gypsey-story is, as it seems, a forgery, and has quite ruined me! For, O my dear parents, forgive me! but I found, to my grief, before, that my heart was too partial in his favour; but now, to find him capable of so much openness, so much affection, nay, and of so much honour too, I am quite over-come. This was a good fortune, however, I had no reason to expect. But to be sure, I must own to you, that I shall never be able to think of any body in the world but him! Presumption! you will say; and so it is: but love, I imagine, is not a voluntary thing- Love, did I say! But come, I hope not: at least it is not, I hope, gone so far, as to make me very uneasy: for I know not how it came, nor when it began; but it has crept, crept, like a thief, upon me; and before I knew what was the matter, it looked like love.'*⁶

⁶ Samuel Richardson, *Pamela* (England: Penguin Books, 1985), p.283.

Pamela is on her way to her parents when Robin, the horseman gives her Mr B's letter. The letter which shows signs of repentance influences Pamela sentimentally, and helps her to be conscious of her ambiguous feelings about Mr B for the first time. Shortly after Pamela confesses her love for her master, she receives another letter from Mr B written on his sick-bed. As the letter expresses Mr B's love for Pamela and begs her to return to him she promptly and willingly gives up the idea of going back to her parents and makes her way back to the Lincolnshire estate where she is warmly received and marries Mr B. Her attitude toward her husband does not change after marriage, and she keeps on loving her husband.

In the second novel under consideration, though after marriage, Shamela's hatred for Mr Booby is revealed more explicitly:

*'My Husband now rode up to the chariot, and asked us how we did- I hate the Sight of him. Mr Williams answered very well, at your service. They then talked of the weather, and other things, I wished him gone again, every Minute; but all in vain, I had no more Opportunity of conversing with Mr Williams.'*⁷

Upon marrying Mr Booby, Shamela's hatred for him gets more intense. The fact that she is Mrs Booby, a wife of a rich country squire, enables her to enjoy the luxury her husband's wealth can offer. But, Shamela is no more able to see Parson Williams as freely as she used to, and this makes her hate Mr Booby more, as she finds her husband repulsive and Parson Williams admirable.

⁷ Henry Fielding, *Joseph Andrews and Shamela* (Oxford: Oxford University Press, 1980), p. 351.

B- THE HEROINES' ATTITUDES TOWARD MR WILLIAMS/ PARSON WILLIAMS

In Lincolnshire estate where Pamela is carefully watched by Mr B's servants, Mr Williams proves himself to be the only person that she can trust. Although Mr Williams is Pamela's only 'hope' to help her run away from the Lincolnshire estate she does not have unquestioning obedience toward him. On the other hand, Shamela who is prodigiously fond of Parson Williams is influenced by his formal education which accounts for her trust in him as well as her obedient attitude toward him. Needless to say, Shamela remains unquestionably obedient toward Parson Williams.

Pamela has an absolute trust in Mr Williams, for he is the only person to help her get rid of her predicament:

'Mr Williams pays me great respect, and I see pities me, and would perhaps assist me in an escape from these dangers, if I knew how to communicate my thoughts to him. I should be very much grieved to ruin a poor young gentleman, by engaging him to favour me: yet one would do any thing that one honestly might, to preserve one's innocence, and Providence would, perhaps, make it up to Mr Williams!

Something, I hope, will offer. Mr Williams whisperingly hinted just now, that he wanted an opportunity to speak to me.⁸

In Lincolnshire estate, Pamela is practically imprisoned in the charge of Mr B's servants who have unquestioning obedience in their master. As she is constantly watched by the servants, especially by Mrs Jewkes, it is almost impossible for her to run away from the estate without any help.

⁸ Samuel Richardson, *Pamela* (England: Penguin Books, 1985), p.151.

The only person available who can help Pamela is Mr Williams, Mr B's chaplain who realizes Pamela's distress. Pamela and Mr Williams secretly leave letters to each other under the sun-flower which is near the back-door of the garden. Pamela is fully convinced that Mr B will rape her, and she has complete confidence in Mr Williams that he will save her. To her surprise, Mr Williams cannot help Pamela to get rid of her predicament although he does his best. Mr Williams goes as far as asking for the help of the gentry living in Lincolnshire, but the gentry conspicuously fails to help Pamela because they are as morally dissolute as Mr B.

Although the heroine in the novel *Shamela* shares the same attitude toward Parson Williams, the reasons lying behind her trust in Parson Williams differ considerably from Pamela's:

*'Well, but they say my Name is to be altered, Mr Williams says the first Syllabub hath too comical a Sound, so it is to be changed into Pamela; I own I can't imagine what can be said; for to be sure I shan't confess any of my Secrets to them, and so I whispered Parson Williams about that, who answered me, I need not give my self any Trouble: for the Gentleman who writes Lives, never asked more than a few Names of his Customers, and that he made all the rest out of his own Head; you mistake, Child, said he, if you apprehend any Truths are to be delivered.'*⁹

Whatever Parson Williams says is accepted to be correct by Shamela. When Mr Booby, Shamela's husband wishes a book to be written about his wife and him, Parson Williams claims that Shamela's first syllable sounds funny, and tells her to change her name into Pamela. Shamela readily accepts. The reasons of Shamela's absolute trust in Parson Williams are her deep love and admiration for him along with the formal education he

⁹ Henry Fielding, *Joseph Andrews and Shamela* (Oxford: Oxford University Press, 1980), p. 354.

had received. Shamela is sensually attached to Parson Williams, and although she is married to another man she still sees him secretly. Since Shamela has received no education she fails to see that Parson Williams is a corrupted clergyman, and considers him to be the best educated man in the world.

Contrary to Shamela, Pamela does not have unquestioning obedience to Mr Williams, and thus the contrast between the attitudes of Pamela and Shamela is explicitly revealed:

*'Only I am resolved not to marry, nor to give any encouragement to Mr Williams, beyond the civility due to so good a man: at least till I am with you, and have the approbation of you both.'*¹⁰

Although Pamela respects and trusts Mr Williams, she does not obey every single word he says. When all of the gentry in Lincolnshire fails to help Pamela, Mr Williams, the impoverished clergyman, eventually confides to Pamela that her only hope of escaping seduction and ruin by Mr B is to become Mrs Williams. Pamela refuses to marry him even though her marriage to him would help her get rid of her predicament.

Shamela's unquestioning obedience to Parson Williams is remarkable, for it contributes to Shamela's future:

'I immediately run up into my Room, and stript, and washed, and drest my self as well as I could, and put on my prettiest round ear'd cap, and pulled down my stays, to shew as much as I could of my Bosom,(for Parson Williams says, that is the most beautiful part of a

¹⁰ Samuel Richardson, *Pamela* (England: Penguin Books, 1985), p. 188.

Woman) and then I practised over all my Airts before the Glass,...' ¹¹

Shamela not only accepts everything Parson Williams says, but puts it in action as well. Shamela's unquestioning obedience to Parson Williams contributes to her plans to seduce Mr Booby. When Parson Williams says that the most beautiful part of a woman is her bosoms, Shamela shows her bosoms to Mr Booby in order to attract his attention. By arousing him sexually, Shamela manages to seduce him. Considering Parson Williams superior to everybody in the world, Shamela obeys him without question.

Pamela feels sorry for Mr Williams when he is thrown into debtor's prison. Similarly, Shamela feels sorry for Parson Williams when he is subjected to the same treatment. However, the reasons lying behind the grieves of the heroines are completely different:

'I am much concerned for poor Mr Williams. Mrs Jewkes says, he is confined still, and takes on much. All his trouble is brought upon him for my sake: my master, it seems, will have his money from him. This is very hard, for it is three fifty pounds, which he gave him, as he thought, as a salary for three years that he has been with him. But there was no agreement between them; and he absolutely depended on my master's favour. How generous was he to run these risques for the sake of oppressed innocence! I hope he will meet with his reward in due time.' ¹²

Misinterpreting the proximity between Pamela and Mr Williams, Mr B puts his chaplain into debtor's prison as Mr Williams is unable to pay his debt.

¹¹ Henry Fielding, *Joseph Andrews and Shamela* (Oxford: Oxford University Press, 1980), p. 339.

¹² Samuel Richardson, *Pamela* (England: Penguin Books, 1985), p. 235.

Based on the law in the eighteenth century, Mr B has the right to keep Mr Williams in the debtor's prison until the chaplain pays his debt. Actually Mr B is not really after his money, but by sending Mr Williams into debtor's prison he wants to take his revenge from him. Knowing that she is responsible for Mr Williams's predicament, Pamela is deeply sorry for him. Pamela believes that Mr Williams does not deserve such a cruel treatment as what he did was to help the desperate Pamela.

Shamela feels sorry when she learns that Parson Williams is arrested:

*'The Fate of poor Mr Williams shocked me more than my own: For, as the Beggar's Opera says, Nothing moves one so much as a great Man in Distress. And to see a Man of his Learning forced to submit so low, to one whom I have often heard him say, he despises, is, I think, a most affecting Circumstance.'*¹³

Similar to Mr Williams, Parson Williams is also arrested because of his debt to Mr Booby. Upon learning the bad news, Shamela is filled with sorrow thinking that such a scholar as Mr Williams does not deserve to be put into debtor's prison. Shamela takes great pride in Parson William's formal education which makes Pamela accept Parson Williams's superiority.

¹³ Henry Fielding, *Joseph Andrews and Shamela* (Oxford: Oxford University Press, 1980), p. 346.

III. THE HEROINES' ATTITUDES TOWARD SEDUCTION AND MARRIAGE

The last but not the least attitude to be treated in this master's thesis is the attitudes of Pamela and Shamela toward seduction and marriage. In fact, this is the most important of all attitudes, since both *Pamela* and *Shamela* are 'seduction and marriage' stories. In the eighteenth century, servants, regardless of their sex, were earning their living under very miserable conditions. While male servants were subjected to the brutality of their masters, female servants were seen as sexual objects, and they were exploited by their masters. As Sir Simon, a respected character in *Pamela* says:

*'... but that our neighbour has a mind to his mother's waiting-maid! And if he takes care she wants for nothing. I don't see any great injury will be done to her. He hurts no family by this.'*¹

Moreover, female servants were usually left with an illegitimate child. Nevertheless, the number of masters marrying their servants were exceedingly low. Richardson, in *Pamela* portrays a prudent and virtuous servant girl of extreme beauty who is subjected to the exploitations of her master; but Pamela, armed with her virtue, honesty and high morals she had gained from her Puritan parents, struggles against her powerful master, and in the end her virtue is rewarded by a happy marriage as the subtitle of the novel implies. On the other hand, Fielding considering Pamela overvirtuous, parodied the novel and through his heroine Shamela wanted to show the real attitudes, expectations and desires of the eighteenth century servant girls. Shamela is an immoral servant woman who is

¹ Samuel Richardson, *Pamela* (England: Penguin Books, 1985), p. 172.

A. THE HEROINES' ATTITUDES TOWARD SEDUCTION

The heroines' attitudes toward seduction differ considerably. The main reason for this lies behind the intentions and the expectations of Pamela and Shamela. Pamela is an overvirtuous servant girl who thinks , '*...it less grace to be obliged to live upon rye-bread and water, as I (Pamela) used to do, than to be a harlot to the greatest man in the world.*'² However, Shamela is an uneducated, immoral servant woman whose obsession with material gains provokes her into prostituting her body to her master. Mr B's all attempts in trying to seduce and rape Pamela end in failure, since Pamela is always determined to protect her virtue and honesty. To the reader's dismay, in *Shamela* it is not the heroine, Shamela, who is actually seduced, but Mr Booby, the master.

Mr B's first attempt to seduce Pamela is met with hostility, and Pamela makes it clear that she is disgusted with his close proximity:

*'Now, you will say, all his wickedness appeared plainly. I struggled, and trembled, and was so benumbed with terror, that I sunk down, not in a fit, and yet not to myself; and I found myself in his arms, quite void of strength; and he kissed me two or three times, with frightful eagerness. At last I burst from him, and was getting out of the summer-house; but he held me back, and shut the door..... Yet, Sir, I will be bold to say, I am honest, though poor: And if you were a prince, I would not be otherwise than honest.'*³

This is the first time that Pamela realizes her master's immoral intentions on her. As Pamela is caught defenceless in the summerhouse, she is shocked and petrified with fear. However, with the help of her Puritan

² Ibid., p.73.

³ Ibid., p.55.

values implanted in her by her parents, she recovers easily revealing her discontent as well as discomfort with Mr B's close proximity. The quotation above reveals Pamela's superior moral character. Since Pamela is brought up as a Puritan, she considers virtue and honesty superior to all the riches in the world. Moreover, she clearly states that she would not lose these qualities even if the richest gentleman in the world tried to seduce her. So, Pamela by struggling to get rid of Mr B, behaves like a virtuous girl whose aim is to remain virtuous and honest.

In contrast to Pamela, Shamela is pleased with Mr Booby's proximity although she does not reveal it to him:

*'... and then he took me by the Hand, and I pretended to be shy: Laud, says I, sir; I hope you don't intend to be rude; no, says he, my Dear, and then he kissed me, 'till he took away my Breath - and I pretended to be Angry, and to get away,...'*⁴

Unlike Pamela who considers honesty and virtue superior to material values, Shamela is an immoral young woman whose mind is overwhelmingly occupied with material wealth. Since Mr Booby, her master, is the only person available to satisfy her material expectations, he is exposed to her mischievous acts. Besides, Mr Booby is an easy prey for Shamela, because he is about to fall in love with her without knowing her true personality. In order to take Mr Booby in, Shamela acts like a virtuous and honest girl, but pretends to get angry and shy against Mr Booby's assaults. In fact, she is pleased with his proximity because it matches with her aim. Shamela easily deceives Mr Booby by concealing her immorality behind a mask of virtue and honesty.

⁴ Henry Fielding, *Joseph Andrews and Shamela* (Oxford: Oxford University Press, 1980), p.326 .



Pamela's uneasiness because of Mr B's unexpected proximity is revealed explicitly, since the honest girl seeks ways in order not to sleep alone:

*" I begged I might be permitted to lie with her on nights; for I was afraid of spirits, and they would not hurt such a good person as she. 'That was silly excuse,' she said; 'for why was you not afraid of spirits before? (Indeed I did not think of that). 'But you shall be my bed-fellow with all my heart,' added she, 'let your reason be what it will; only come down to supper.' "*⁵

As soon as Pamela realizes that her master intends to seduce her, she takes precautions to keep him away from her. In case that Mr B insists on his proximity, the prudent maid begs Mrs Jervis to share the same bed with her, believing that she would be safer, for Mrs Jervis, as well as being the only person Pamela can trust in Bedfordshire is also trusted and respected by everyone. Pamela attaches great importance to her virtue and honesty and to protect them, the desperate girl tells a lie which even she does not believe. However, this reveals Pamela's determination and struggle in protecting the values she deeply cherishes.

On the other hand, Shamela who is delighted with Mr Booby's former proximity gets help from Mrs Jervis to contribute to her master's closeness:

'Well, says she, as soon as she could speak, I have reason to bless myself that I am an Old Woman. Ah Child! if you had known the Jolly Blades of my Age, you would not have been left in the Lurch in this manner. Dear Mrs Jervis, says I, don't laugh at once; and to be sure I was a little angry with her. -Come, says she, my dear Honey-suckle, I have one Game to play for you; he shall see you

⁵ Samuel Richardson, *Pamela* (England: Penguin Books, 1985), p.57.

*in Bed; he shall, my little Rose-bud, he shall see those
pretty, little, white, round, panting --'*⁶

Shamela is not fully satisfied with her master's proximity regarding it insufficient for her purpose. The fact that Shamela is after Mr Booby's money leads her to seek the ways of preparing suitable grounds for seduction. Furthermore, Shamela even accepts Mrs Jervis's humiliating advice for the sake of her material gains.

Bedroom scenes treated both by Samuel Richardson and Henry Fielding are the most important scenes in *Pamela* and *Shamela*. As expected the heroines' attitudes differ considerably. Pamela's determination in protecting her honesty and virtue along with her cries for help are contrasted with Shamela's eagerness to be seduced:

"Heaven protect us! but I must look into this closet, before I come to bed." And so was going to it slip-shoed, when, O dreadful! out rushed my master, in a rich silk morning gown. I screamed, and ran to the bed; and Mrs Jervis screamed too; and he said, 'I'll do you no harm, if you forbear this noise; but otherwise take the consequence.' Instantly he came to the bed-side (for I had crept into it, to Mrs Jervis, with my coat on, and my shoes); and, taking me in his arms, said, 'Mrs Jervis, rise, and just step up stairs, to keep the maids from coming down at this noise: I'll do no harm to this rebel.' 'O, for heaven's sake! Mrs Jervis,' said I, 'if I am not betrayed, don't leave me; and, I beseech you, raise all the house!' 'No,' said Mrs Jervis, 'I will not stir, my dear lamb; I will not leave you. I wonder at you, sir!' and kindly threw herself upon my coat, clasping me round the waist. 'You

⁶ Henry Fielding, *Joseph Andrews and Shamela* (Oxford: Oxford University Press, 1980), p.329.

*shan't hurt this innocent; for I will lose my life in her defence. Are there not,' added she, 'enough wicked ones in the world for your base purpose, but you must attempt such a lamb as this!' He was in a rage, and threatened to throw her out of the window; and to turn her out of the house the next morning. 'You need not, sir,' said she; 'for I will not stay in it. God defend my poor Pamela till tomorrow, and we will both go together.' 'Let me, Pamela,' said he, 'expostulate with you but one moment.' 'Pray, my dear,' said Mrs Jervis, 'don't hear a word, except he leaves the bed, and goes to the other end of the room.' Mrs Jervis was about my feet, and upon my coat. The wicked wretch still had me in his arms. I sighed, and screamed, and then fainted away.'*⁷

This is the first bedroom scene where Mr B's attempt to seduce Pamela ends in failure. The fact that Pamela begins to sleep in Mrs Jervis's room does not insure her safety against further overtures from her master. Mr B is very much taken in with Pamela's exceeding beauty that he hides in Mrs Jervis's closet. However, Pamela's mind is always occupied with the possible danger to her honesty and virtue, so that before she goes to bed, she searches everywhere. Finding her master in front of her when she opens the closet door, fills Pamela with fear and she starts screaming. She is so disappointed and disturbed with Mr B's freedom in behaviour that Pamela cannot refrain herself from falling into a fit. The reason lying behind Pamela's screams and fit is her absolute resolution to protect her virtue and honesty. She is a prudent servant girl who attaches great importance to the values her parents implanted in her. Pamela's confidence in Mrs Jervis is also remarkable. Mrs Jervis is an honorable person who shares the same values as Pamela and her parents. Furthermore, she contributes significantly to Pamela's struggles against seduction. Mrs Jervis does her best to protect Pamela's honesty and virtue.

⁷ Samuel Richarsdon, *Pamela* (England: Penguin Books, 1985), p.95-96.

Unlike Pamela, who struggles to keep her master at an arm's length, Shamela herself prepares a suitable ground for seduction :

*'Well, he is in Bed between us, we both shamming a sleep, he steals his Hand into my Bosom, which I, as if in my Sleep, press close to me with mine, and then pretend to awake- I no sooner see him, but I scream out to Mrs Jervis, she feigns likewise but just to come herself; we both begin, she to becall, and I to bescratch very liberally. After having made a free use of my Fingers, without any great Regard to the Parts I attack'd, I counterfeit a swoon.'*⁸

This is the first bed-scene where Shamela tries to seduce her master by arousing him sexually. Being an experienced woman in love, she knows how to arouse sexual desires in a man, and acts accordingly. Here, the role performed by Mrs Jervis should not be underestimated, for she helps Shamela to welcome Mr Booby into her bed-chamber. Unlike Mrs Jervis in the novel *Pamela* who protects Pamela against a possible rape. Besides, Mrs Jervis is the creator of the idea of arousing Mr Booby sexually. From the point of view of Mr Booby, Shamela is a virtuous and honest girl trying to protect her virginity because she wakes up as soon as she feels the presence of a man in her bed; her awakening is followed by a fit. However, Mr Booby fails to realize that not only the sleep, but the fit are all pretended. Furthermore, Shamela is so overwhelmingly obsessed by material gains that she finds the sensual touches of a man revolting. Shamela is also an extremely cunning girl aware of the fact that she can captivate her master with her beauty along with her pretended virtue.

⁸ Henry Fielding, *Joseph Andrews and Shamela* (Oxford: Oxford University Press, 1980), p.330.

In Lincolnshire, Mr B creeps into Pamela's bed for the second time where his attempt to seduce her ends in failure:

"I must say one word to you, Pamela: it is this; you now see, that you are in my power! You cannot get from me, nor help yourself: yet have I not offered any thing amiss to you. But if you resolve not to comply with my proposals, I will not lose this opportunity. If you do, I will yet leave you. I abhor violence. Your compliance, my dear girl, shall intitle you to all I offered you in my proposals.' And then (for this was all detestable grimace) he put his hand in my bosom. With struggling, fright, terror, I quite fainted away, and did not come to myself soon; so that they both, from the cold sweats I was in, thought me dying." ⁹

Three days after Mr B's proposal to keep Pamela as his mistress, he manages to steal into her bedroom to persuade and to seduce the prudent maid, for she vigorously rejects his proposal, and refuses each proposed article with witty remarks, again revealing explicitly that she is neither after money nor the riches offered by her master. Mr B, pretending as if he is the maid Nan, manages to get into Pamela's bedroom, and listens to her long speech on virtue and honesty. By exerting physical violence, Mr B forces Pamela to accept his proposal. Shocked to find him in her bed, she faints. Pamela is so much concerned with her honesty and virtue that even any verbal threat to them is enough to make her feel uneasy and restless and this is revealed by a fit. Mr B struggles hard to seduce Pamela, but all his attempts are met with hostility, since Pamela attaches great importance to her honesty and virtue, considering these values superior to all the riches in the world. Only after the second bedroom scene Mr B is struck by the

⁹ Samuel Richardson, *Pamela* (England: Penguin Books, 1985), p.242.

sudden realization that Pamela is really trying to protect her honesty and virtue. Whatismore, he realizes that he cannot 'reach' Pamela unless he marries her.

Mr Booby also tries his chance for the second time where he is successfully deceived by Shamela's pretended sleep, and pretended virtue:

*'We had not been a Bed half an Hour, when my Master came pit a pat into the Room in his Shirt as before, I pretended not to hear him, and Mrs Jewkes laid hold of one Arm, and pulled down the Bed-cloaths and came into Bed on the other Side, and took my other Arm and laid it under him, and fell a kissing one of my Breasts as if he would have devoured it; I was then forced to awake, and began to struggle with him, Mrs Jewkes crying why don't you do it? I have one Arm secure, if you can't deal with the rest I am sorry for you. He was as rude as possible to me; but I remembered, Mamma, the Instructions you gave me to avoid being ravished, and followed them, which soon brought him to Terms, and he promised me on quitting my hold, that he would leave the Bed.'*¹⁰

In Lincolnshire, Shamela follows her mother's advice, and offers her master only a part of her body bearing in mind that the more she gives, the less chance she will have to be Mrs Booby. Shamela takes her master in again. She is trying to persuade him that a sexual relation between the two is impossible unless Mr Booby marries her. However, to an extent, she welcomes all kisses and sensual touches to arouse sexual desires in Mr Booby. Furthermore, Shamela prepares a suitable ground for seduction,

¹⁰ Henry Fielding, *Joseph Andrews and Shamela* (Oxford: Oxford University Press, 1980), p.340-341.

and provokes her master to seduce her while at the same time she seduces him by acting like a virtuous girl. The next day, Mr Booby offers Shamela a considerable amount of money along with numerous advantages in case Shamela accepts to be his mistress. It is not surprising that the young woman rejects the proposal, claiming that, '*I value my Vartue more than all the World, and I had rather be the poorest Man's Wife, than the richest Man's Whore.*'¹¹ In fact, this explanation fails to reflect the reality. The main reason lying behind Shamela's rejection is she is not satisfied with what is offered, but wants more material gains and advantages.

¹¹ Ibid., p.337-338.

B . THE HEROINES' ATTITUDES TOWARD MARRIAGE

Along with exemplifying how a servant girl whose chastity was under danger should behave, Samuel Richardson's purpose was to show how a married woman during that era should act. So, through the characterization of Pamela, Samuel Richardson portrayed an obliging and obedient wife of the eighteenth century. On the other hand, Henry Fielding, distorting the original, showed how a servant girl marrying her master actually behaved during the same period. Needless to say, Pamela's attitude toward marriage differs significantly from Shamela's, since Pamela regards marriage a mutual relationship of love and respect between the partners, whereas, to Shamela marriage is an object of her necessities. The obliging and obedient Pamela who is ladylike from the beginning is contrasted to the disobedient, immoral Shamela who goes as far as committing adultery.

The happy ending of *Pamela* sounds perfectly plausible, for starting from the beginning of the novel the reader is gradually prepared for the probability of the poor servant girl's marriage to a gentleman. Despite Pamela's humble birth and position, her late-mistress brings her up as a lady. So, when the virtuous servant marries her master, she fulfills all the expectations of a married gentlewoman. In the eighteenth century, once married a lady in a polite society was expected to run the household and to be ladylike.¹² Pamela fulfills all these well. She can sing psalms, dance, use her needle perfectly, carve the chicken, play the harpsichord and the card games. Besides, she admits that she can assist the housekeeper. Whatismore, in a polite society a lady's chastity before marriage, and reputation after the marriage, were thought crucial by gentlemen.¹³ Before marriage, Pamela manages to protect her chastity against the assaults of her master, and after marriage she remains loyal to her husband, and attains the respect as well as the admiration of the gentry.

¹² Roy Porter, *English Society in the Eighteenth Century* (England: Penguin Books, 1990), p. 28.

¹³ *Ibid.*, 25.

On the other hand, Shamela is a simple woman who has received no education. She even fails in using her mother-tongue properly, and her letters are full of misspelled words. Furthermore, Shamela is far from fulfilling the expectations of a married woman in a polite society. Shamela's chastity before marriage is out of question, since she has a secret love-affair with Parson Williams, and has an illegitimate child from him. As far as Shamela's reputation after marriage is concerned, it is dragged into mud as her mask is revealed when she deceives her husband, and is caught in bed with Parson Williams.

Pamela's marriage to her master is based purely on love, and she is proud of revealing her deep love:

*'And thus, my dearest, dear parents, is your happy, happy, thrice happy Pamela, at last married! And to whom? Why, to her beloved, gracious Master! the lord of her wishes! And thus the dear, once naughty assailer of her innocence, by a blessed turn of Providence, is become the kind, the generous protector and rewarder of it. God be ever more blessed and praised! and make me not wholly unworthy of such an honour! And bless and reward the dear, dear man, who has thus exalted his unworthy servant, and given her a place, which the greatest ladies would think themselves happy in!'*¹⁴

Pamela's relentless struggle to protect her chastity against the vile attacks of Mr B, her master, is rewarded by a marriage that promises happiness. Although Pamela and her parents are poor and are in desperate need of money, Pamela does not think of marrying someone for the sake of material wealth. Instead, she takes great pride in her poverty. So, the reason lying behind Pamela's marriage is her overwhelming love for Mr B.

¹⁴ Samuel Richardson, *Pamela* (England: Penguin Books, 1985), p.375.

Pamela's love for Mr B does not actually flower until after the illness of Mr B and his proposal; Pamela falls for her master long ago, but it takes her considerable time to realize her deep love for him. Moreover, Pamela's marriage is remarkable for reflecting the eighteenth-century concept of marriage, since marrying for love gained popularity and respect in this age.¹⁵

Unlike Pamela's marriage for love, Shamela's marriage is a marriage of convenience:

*'Now, Mamma, what think you? - For my own Part, I am convinced he will marry me, and faith so he shall. O! Bless me! I shall be Mrs Booby, and be Mistress of a great Estate, and have a dozen Coaches and Six, and a fine House at London, and another at Bath, and Servants, and Jewels, and Plate, and go to Plays, and Opera's and Court; and do what I will, and spend what I will.'*¹⁶

With the help of her 'pretended virtue', Shamela succeeds in gaining an upper-class husband. However, her marriage is subjected to collapse as soon as Shamela's mask is revealed. Shamela is so much obsessed with material wealth that she does not see any harm in marrying a man she does not even like. Moreover, her lust for material values is held superior to her lust for Parson Williams, and she eagerly marries her master, Mr Booby with her heart full of hatred for him, yet love and respect for Parson Williams.

Shamela, a girl after worldly possessions, marries for the sake of wealth while Pamela marries the man she deeply loves. And as such, her attitude toward her husband as a very obedient wife is remarkable:

'... and you may send all your papers to them from those they have, down to this happy moment, only let me beg

¹⁵ Roy Porter, *English Society in the Eighteenth Century* (England: Penguin Books, 1990), p.,29.

¹⁶ Henry Fielding, *Joseph Andrews and Shamela* (Oxford: Oxford University Press,1980),p.337.

*they will return them when they have read them, as also those I have not seen; which, however, I desire not to see till then; but then shall take it for a favour to see.' 'It will ever be my pleasure, as well as my duty, sir,' said I, 'to obey you in every thing. And I will write up to the conclusion of this day that they may see how happy you have made me.'*¹⁷

*'I thanked him for these kind hints, and generous assurances; and told him ,that they had made so much impression on my mind, that these, and his most agreeable injunctions before given me, should hereafter be the indispensable rules for my future conduct.'*¹⁸

The quotations above reveal a perfect picture of an obedient wife. Pamela willingly accepts Mr B's dominance over her, and she eagerly agrees to hand her letters to Mr B. Whatismore, forty-eight rules set out by Mr B which show what he requires in a wife are welcomed by Pamela. Although Pamela considers obeying her husband a part of her duty, she admits that she will try to conform his expectations of her with pleasure. To Pamela, obeying her husband is not a burden that she will conform reluctantly, instead, it is the way to happiness. The quotations reflect the idea of a good marriage in the eighteenth century in which the superiority of a husband over his wife was the dominant idea, and women had to conform to men's expectations of them. Needless to say, obeying a husband was one of the duties of a married woman in a polite society.

¹⁷ Samuel Richardson, *Pamela* (England: Penguin Books), p.380-381.

¹⁸ Ibid., p.467.

Although Pamela portrays the traditional attitudes of a wife expected at the time the novel was written, Shamela's disobedience to her husband reveals a complete contrast to the already accepted values and norms. The following quotation quite clearly states Shamela's true intentions in marryinng Mr Booby, the rich man:

*'The next Day, as soon as I was up, I asked him for another Hundred. Why, my Dear, says he, I don't grudge you any thing, but how was it possible for you to lay out the other two Hundred here. La! Sir, says I, I hope I am not obliged to give you an Account of every Shilling; Troth, that will be being your Servant still.'*¹⁹

Pamela considers obeying her husband her duty, and she feels happy to fulfill Mr B's expectations of her; on the other hand, to Shamela obeying her husband is not a duty, but something that makes her Mr Booby's servant again. When Shamela is politely asked what she has done with the considerable amount of money she was given, she gets annoyed and reveals her uneasiness against the question. The main and in fact the only reason that lies behind Shamela's refusal to obey her husband is that, unlike Pamela who marries for love, Shamela marries Mr Booby to satisfy her greed for worldly possessions.

Pamela attaches great importance to her husband and hence to her marriage:

*'God return him safe to my wishes! Every hour seems ten since I saw him. If he would not think my love troublesome, I should be all love as well as duty; for I have a truly grateful spirit; and so I ought to have; for I have nothing but my love of him to value myself upon.'*²⁰

¹⁹ Henry Fielding, *Joseph Andrews and Shamela* (Oxford: Oxford University Press, 1980), p.348.

²⁰ Samuel Richardson, *Pamela* (England: Penguin Books, 1985), p.400.

To Pamela, her marriage and her husband are invaluable. She has great respect for her husband and is deeply in love with him; her disloyalty to Mr B is out of the question, for she misses him when he is out, or gone on an errand.

Shamela who has completely reverse attitudes toward her husband, is caught committing adultery and hence her disloyalty is revealed:

*'... Mr Booby hath caught his wife in bed with Williams; hath turned her off, and is prosecuting him in the spiritual court.'*²¹

The quotation above reveals the "importance" Shamela attaches both to her husband and her marriage. To her, her marriage and her husband signify nothing but is the only solution to meet her necessities. Since Shamela neither loves nor respects Mr Booby; she does not remain loyal and deceives him by committing adultery although it is a known fact that in the eighteenth century 'a wife's adultery was ground enough in law for divorce,...'²² At last, Shamela's mask of virtue and honesty that she conceals her immorality behind is revealed.

²¹ Henry Fielding, *Joseph Andrews and Shamela* (Oxford: Oxford University Press, 1980), p. 357.

²² Roy Porter, *English Society in the Eighteenth Century* (England: Penguin Books, 1990), p. 25.

CONCLUSION

Of the eighteenth century novelists, Samuel Richardson is the most remarkable. His importance as a novelist lies in his first novel *Pamela*. Not only is *Pamela* the first 'real' novel in English literature, but it is also the source of a series of parodies. Shortly after the publication of his novel, Richardson suffered from a contemporary, Henry Fielding, who despised Pamela's calculating defence of her virginity together with the novel's sentimentality, determined to destroy the novel by a parody entitled *An Apology for the Life of Mrs Shamela Andrews*. *Joseph Andrews* followed *Shamela* which was also written by Henry Fielding and its aim was to ridicule *Pamela*. Although the novel starts as a direct parody of the original, it develops and ends as a novel in its own right. Needless to say, *Shamela* remains to be the best parody ever written provoked by Samuel Richardson's *Pamela*.

The plot of *Pamela* is simple. Pamela is an over-virtuous young servant girl who resists the attempts of seduction of her late mistress's son, and eventually she is rewarded with a proposal of marriage which she willingly accepts. Fielding reversing the character of Pamela wrote about *Shamela*, an immoral young servant girl. Unlike Pamela who is tried to be seduced, *Shamela* seduces her late mistress's son by her 'pretended' virtue. No sooner is her 'pretended' virtue rewarded by a marriage, than her real character is revealed.

In this master's thesis, the differing attitudes of the two heroines in the novels *Pamela* and *Shamela* are treated respectively. For the full appreciation and understanding of *Shamela* as a parody of *Pamela*, both novels should be evaluated from the point of view of the heroines' attitudes. The way they are grown up along with their expectations and values account for the heroines' exceedingly differing attitudes. When *Shamela*'s attitudes toward her mother, toward Mr Booby and Parson Williams, and toward seduction and marriage are evaluated with respect to

Pamela's attitudes toward her parents, toward Mr B and Mr Williams, and toward seduction and marriage, it is seen that all attitudes are reversed. In fact this is where the beauty and success of *Shamela* as a parody comes from.

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