

AN INTERTEXTUAL APPROACH TO  
CERVANTES' *DON QUIXOTE* AND FIELDING'S *JOSEPH ANDREWS*

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Abstract

Cervantes' novel *Don Quixote* (1605) has been an inspiration for the works of many artists, and Henry Fielding himself on the title page of his novel accepts that Joseph Andrews (1742) was written in imitation of the manner of Cervantes, the author of *Don Quixote*. Moving from this point, the ideas developed in this paper are an attempt to study the thematic and formal similarities between *Don Quixote* and *Joseph Andrews* with an intertextual approach. In this respect, this article explores such literary elements as satire, parody, picaresque novel, and the Quixotic character employed both in *Don Quixote* and *Joseph Andrews* comparatively and this study, hence, argues that reading *Joseph Andrews* through *Don Quixote* and a comparison between them will provide the reader with a possibility of new insights about the text.

**Keywords:** intertextuality, Don Quixote, Joseph Andrews, satire, parody

CERVANTES'İN *DON KİŞOT* VE FIELDING'İN *JOSEPH ANDREWS*  
ADLI ROMANLARINA METİNLERARASI BİR YAKLAŞIM

Öz

Cervantes'in *Don Kişot* (1605) romanı, birçok sanatçının eseri için ilham kaynağı olmuştur ve bizzat Henry Fielding, *Joseph Andrews*'un, *Don Kişot*'un yazarı, Cervantes'in üslubunun etkisi altında kalınarak yazıldığını, romanının kapak sayfasında kabul etmektedir. Buradan hareketle, bu makalede geliştirilen fikirler, *Don Kişot* ve *Joseph Andrews* arasındaki tematik ve biçimsel benzerlikleri metinlerarası bir yaklaşımla inceleme çabasıdır. Bu bağlamda, makalede hiciv, parodi, pikaresk roman ve Kişotvari karakter gibi her iki romanda da kullanılan edebi unsurlar karşılaştırmalı olarak incelenmektedir ve dolayısıyla bu çalışma, *Joseph Andrews*'u *Don Kişot* aracılığıyla okumanın ve bu romanlar arasında karşılaştırma yapmanın, okuyucuya romanda yeni anlayışlar bulma olasılığını sağlayacağı fikrini öne sürmektedir.

**Anahtar Sözcükler:** metinlerarasılık, Don Kişot, Joseph Andrews, hiciv, parodi

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### **Introduction**

Intertextuality as a literary term has been introduced and popularized by Julia Kristeva who was inspired by Mikhail Bakhtin's idea of polyphonic novel and dialogism. Polyphonic novel, according to Bakhtin, defines a text of literature as a fragment of literary texts which belong to the history of literary tradition. So, each work, in an open and multitude of ways, resonates and refers to the entire body of works written before and after it. Kristeva (1980) claims that "each word (text) is an intersection of words (texts) where at least one other word (text) can be read. [ . . . ] any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another" (p. 66). In this configuration, any text is an intertext and "the site of an intersection of numberless other texts and existing only through its relation to other texts" (Abrams, 2014, p. 364). Kristeva believes that the reading of a text is bound to be incomplete unless the experience of reading is complemented by going through the intertext by the reader; and that requires the reader to have a knowledge of the main intertexts so that they can wholly have a satisfactory experience of reading.

These quite intriguing and thought-provoking ideas of Bakhtin and Kristeva have set the theoretical and methodological outlines of an intertextual inquiry or a discussion of literary intertextuality. Yet, these ideas, I reckon, have evolved in time and multiple intertextual approaches have been developed since then. Today there are particularly several examples of how to apply this theoretical framework as a strategy of interpretation. In other words, the idea of how to approach a literary work intertextually has produced several approaches and methods. Some scholars, on the one hand, prefer to make use of "radical intertextuality" (Scolnicov, 1995, p. 213) to explore a text. They dissolve the very idea of anachronism and claim that a text does not necessarily be influenced by its antecedents but the subsequent texts can be influential functioning as intertexts of a specific text as well. In the vein, some other researchers can prefer to read a text with an approach traversing the disciplinary boundaries between literary studies, cultural studies and etc. So, it can be put briefly that scholars and researchers may adopt an intertextual approach to study any text without feeling the pressure of generic, temporal and spatial boundaries. On the other hand, the other strategy is to apply "an obligatory intertextuality" (Scolnicov, 1995, p. 218) or a more "conventional intertextual approach" (Scolnicov, 1995, p. 212) to texts. This requires a conventional exploration of thematic and formal characteristics of texts comparatively. Like the radical intertextuality, this second strategy of adopting a conventional intertextual approach to a text allows the reader to read a text through the reflection of another (or any)

text. In this approach, because the intertextuality is already embedded in the text, the reader is obligatorily expected to notice and interpret the intertextuality by the text. As mentioned above, intertextuality relates to the intentional repeating or using the formal and thematic and/or other substantial features of another text with the purpose of creating a new text of literature; or, to put it simply, intertextuality is a complex relationship between different literary texts and the reader is expected to engage him/herself in writing a work which displays relationships between existing texts.

Under the light of the theoretical and methodology framework of a discussion of literary intertextuality introduced above, this study will attempt to adopt and apply a conventional intertextual approach to *Joseph Andrews* (1742) because Henry Fielding uses both formal and thematic intertextual elements that explicitly render Cervantes' *Don Quixote* (1605) as an intertext for his novel, arguably the first modern European novel – that also has intertextual references to previously written romances of chivalry. Before exploring the intertextual elements between *Don Quixote* and *Joseph Andrews*, it is worth having an introductory look at these novels.

Since it was published, *The Ingenious Hidalgo of Don Quixote of La Mancha* or shortly *Don Quixote* (1605) has been considered as one of the most valuable works of art, and it has been regarded as the “first modern European novel and recognised as the beginning of a new era in fiction writing” (Ponseti, 1988, p. 1). *Don Quixote* has also been quite influential in the works of many artists such as Fielding, Dickens, Flaubert, Picasso and Richard Strauss (Boyd, 2000, p. xiv). Miguel de Cervantes Saavedra (1547-1616) had an extraordinary life as he had been a member of the household of a great Roman cardinal, a soldier, a captive, a diplomat, a petty government official, a prisoner and a struggling writer. This interesting life made him qualified to write a book like *Don Quixote*. Cervantes published the novel in two parts, first in 1605, and the final in 1615.

As Cervantes clearly states his objective of writing *Don Quixote*, at the end of the text, it is “to ridicule the pretended adventures of knights-errant, those fabulous nonsensical stories” and make them “the object of public aversion” (Cervantes, 2000, p. 760). There is an intertextual relationship between *Don Quixote* itself and romances of chivalry. Thus, it can be asserted that Cervantes deliberately targets romances of chivalry as the intertexts and on these romances constructs his own novel because the tales of chivalry and courtly romances were highly liked and admired by the Cervantes' readers. The stories were quite attractive to those readers who encountered magical beasts, beings and phenomena like dragons, witches,

wizards, enchanting castles and towers against which only the knights stand and do their best to help the damsels in distress.

Cervantes' major character is a man who is obsessed with 'Books of Chivalry, he attempts to turn the purely literary world of the popular chivalry books into real-life experience. The lives of handsome knights, beautiful damsels, evils wizards and giants in such books enchant Cervantes' hero. Thus, with lack of sleep, he comes to such a point at which he can no longer distinguish between fantasy and reality. What he wants to do is restoring the former glory of knight-errantry. Therefore, he tries to dress up like a knight. His armour consists of pieces of cardboard reinforced with iron bars. This middle-aged man takes a new name for himself and calls himself Don Quixote and finds a horse which he calls Rozinante, and a beautiful lady, Dulcinea del Toboso. The horse is a weak one and the lady is indeed a peasant girl, but no in the eyes of Don Quixote. So that, Don Quixote, the personage and the book, come into being.

Don Quixote is a tragicomic hero. His main quest in life, as mentioned above, is to bring the long-dead concept of knighthood alive because without which he finds the real life dull and stale that is deprived of knightly, noble and gallant qualities. He intentionally makes up or reconstructs his own surrounding and is eager to believe it despite the harsh criticisms of others. In his logic, what he believes is the best version of the world and he has fervently faith in himself not only to save the lady or the day but also the entire world in the end. His idealism and imagination are both his strength and weakness since at the end of the novel, he turns out to be a hapless and pitiable man, who is substantially loved by the reader though. Thusly, Germán Gullón (2005) asserts that "Don Quixote represents the modern human who has existed within the historical development and has needed to create their own reality instead of being a captive of a subliminal or transcendental destiny; a strong aesthetical consciousness witnesses this glorious effort" (p. 1).<sup>2</sup>

*Joseph Andrews* is Henry Fielding's one of the very first novels and it was inspired by – in order to parody – Samuel Richardson's *Pamela or Virtue Rewarded* (1740). In fact, one year before *Joseph Andrews* was written, Fielding wrote an earlier work called *Shamela* (1741), whose title provocatively reveals Fielding's aims, in order to satirize and attack Richardson's same novel. Written as a direct response to Richardson's afore-mentioned novel,

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<sup>2</sup> Translated into English by the author of this article. Rosa Hakmen's Turkish translation of Germán Gullón's article, originally written in Spanish, is as follows "Don Quijote tarihsel gelişim içinde varolan, kendisini aşan kaderin esiri olarak yaşamak yerine kendi gerçeğini yaratma gereği duymuş çağdaş insanı temsil eder; güçlü bir estetik bilinç, bu çabaya tanıklık eder (2005: 1).

Fielding's *Shamela* explicitly criticizes the stylistic failings and moral hypocrisy that Fielding saw in the former's novel. Richardson's epistolary tale of a strong-minded maid girl, who has nothing in the world but her 'virtue', and trying to resist her master's attempts at seduction managed to be highly popular overnight back in its day, in 1741. To be more precise, Fielding aimed to satirize the moral message of *Pamela* that a woman's virtue has eventually becomes a value equalling with a commodity – as well as the artlessness and coarseness of the epistolary form. It is important to underline Fielding's *Shamela* in this point of the study because it serves as a good example of Fielding's position in writing satirical and parodic novels which have intertextual nuances even between his own novels. The reader can find many traces of Richardson's parody in *Joseph Andrews*. Above and beyond other considerations, the protagonist Joseph in Fielding's novel is Richardson's character's (Pamela's) brother, and like Pamela, he is portrayed as virtuous and attractive. Fielding intends to attract the reader's attention to apparent intertextual references between Richardson's popular fiction and his own novel. Thanks to intertextual references, Fielding manages to employ his parody which is imposed on *Pamela*. All in all, Fielding's desire to ridicule Richardson's *Pamela* produced *Joseph Andrews*. However, it should be added that although it looks like that *Pamela* caused Fielding to write *Joseph Andrews*, Fielding's novel is a satirical novel which was truly inspired by Cervantes' *Don Quixote* because it is not merely a parody.

On the opening pages of *Joseph Andrews*, Joseph is depicted as a seventeen-year-old handsome, hardworking, innocent, and – like his sister Pamela – virtuous footman of Mr. and Mrs. Booby. His name implies a strong biblical influence; Joseph is named for the biblical Joseph who goes through several mishaps and rewarded due to his chastity. The reader is informed that after his master's, Mr. Booby's, death, Joseph is seduced by Mrs. Booby. However, when the virtuous young Joseph refuses her advances, he is discharged immediately. From that point on, the plot line of *Joseph Andrews* resembles the one in *Don Quixote*. Joseph and his quixotic friend-tutor Parson Abraham Adams – whose name hints at his biblical namesake – set out from London to visit Joseph's lover, Fanny and to sell Parson's sermons. Their journey which occupies almost the entire narration of the novel becomes the focal point of several adventures that await them. Joseph and Parson Adams go through a series of both misfortunate and funny experiences and during which they detect and reveal their own naivety and pureness and, on the other hand, the villainous and deceitful characteristics of others around them.

### A Conventional Intertextual Approach to *Joseph Andrews* and *Don Quixote*

Exploring the intertextual elements between *Don Quixote* and *Joseph Andrews* has much to do with exploring parody, satire and picaresque novel as intertextual elements revealed in both novels. Parody, in a general sense, is employed in a work of art when the entire components of that specific work are removed out of their immediate context and when they are re-applied in the same work, without necessarily the objective of ridicule of the subject matter. According to Linda Hutcheon (1985) “this sense of parody has again become prevalent in the twentieth century, as artists have sought to connect with the past while registering differences brought by modernity” (p. 20). Moreover, it can be asserted that a parody is a humorous mock version of another literary work whose goal is to reveal and pinpoint the work's deficiencies and flaws. A parody can copy and mock the plot, characters, or style of another work, but by and large, it exaggerates those characteristics. Therefore, this work is a parody of chivalry and stories about knights. To make a subject seem ridiculous, parodies use exaggeration, verbal irony, a deliberate mismatch of things that are not connected with one and another and a distorted imitation that is employed humorously.

Although it was written in the 16<sup>th</sup> century, *Don Quixote* can be regarded as the first modern novel that parodies the romances of chivalry. Mikhail Bakhtin (1981) claims that “the novel parodies other genres (precisely in their role as genres); it exposes the conventionality of their forms and their language; it squeezes out some genres and incorporates others into its own peculiar structure, re-formulating and re-accentuating them” (p. 5). In a similar vein, Cervantes with its novel parodies the Medieval romances along with some other love ballads. The following illustrates his parody which targets a love ballad as follows:

I die your victim, cruel fair;  
And die without reprieve,  
If you can think your slave can bear  
Your cruelty, and live. (Cervantes, 2000, p. 240)

Cervantes in his novel parodies the high literature – romances and ballads – to display his discontent with the contemporary orthodoxy, truth, veracity and nationalism. Furthermore, *Don Quixote* parodies the chivalric romances by employing irony, satire, exaggerations and understatements. For example, Don Quixote the character is not an ideal knight at all. He is depicted as a very weak and unhealthy person. He is a day-dreamer. He gains his immortal name “quixotic” as he is completely a romantic dreamer; he is a dreamer of impossible dreams. Don Quixote ironically addresses to the prostitutes in the inn as in the following: “I

beseech ye, ladies, do not fly, nor fear the least offence: the order of knighthood, which I profess, does not permit me to countenance or offer injuries to anyone in the universe, and least of all to virgins of such high rank as your presence denotes” (Cervantes, 2000, p. 15).

Stephen Boynd (2000) states that “he [Cervantes] makes his pseudo-knight an elderly, provincial nobody – absurdly tall, dry-skinned and sunken cheeked” (p. 9). With the grotesque description, Don Quixote becomes a parody of conventional knight portrait. Besides, like a rogue in many adventure novels, Don Quixote is depicted as a mad man who is every now and then humiliated by people around him. As the following lengthy part illustrates, the concept of madness attributes a humorous side to Don Quixote as well:

...they discovered some thirty or forty windmills that are in that plain; and, as soon as the Knight had spied them, ‘Fortune,’ cried he, ‘directs our affairs better than we ourselves could have wished: look yonder, friend Sancho, there are at least thirty outrageous giants, whom I intend to encounter; and, having deprived them of life, we will begin to enrich ourselves with their spoils: for they are lawful prize; and the extirpation of that cursed brood will be an acceptable service to Heaven.’ ‘What giants?’ quoth Sancho Pança. ‘Those whom thou seest yonder,’ answered Don Quixote, ‘with their long-extended arms; some of that detested race have arms of so immense a size, that sometimes they reach two leagues in length.’ ‘Pray, look better, sir,’ quoth Sancho; ‘those things yonder are no giants, but windmills, and the arms you fancy, are their sails, which being whirled about by the wind, make the mill go.’ (Cervantes, 2000, p. 41-2)

Don Quixote can be presented as a funny and fool knight yet he is more than that because Cervantes depicts him as an ideal or a noble fool who does his best to right the wrongs unlike the others who have no faith in good deeds because of their vanity and hypocrisy, and do nothing but tease Don Quixote. Therefore, no matter how much foolish or mad Don Quixote looks, he is presented much more likeable than the other characters in the novel.

The use of parody in *Joseph Andrews* resembles the one exposed in *Don Quixote*. The sense of parody used in *Joseph Andrews* has made Fielding call his novel a “comic romance” or “comic prose epic”<sup>3</sup> on the title page of the novel’s 1<sup>st</sup> edition. In other words, characters are portrayed as too much virtuous and/or vicious to be true and therefore, it is obvious that they are caricaturized lacking any realistic or believable characteristics. By means of

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<sup>3</sup> “What he meant by these terms has been debated by scholars, but the reason he did not call his work a novel was that the term had not yet come into popular usage. He knew, however, that this work was not like the serious romances that had preceded it” (Steinberg, 2013, p. 153).

caricaturization as a literary estrangement method, the reader does not end up with relating to those too-extreme-to-be-true characters in the novel.

Satire, as the second literary element of intertextuality employed in *Don Quixote*, can be introduced at this point of this study. Satire is a literary technique that is a mixture of a biting humour and wit with an authorial intension of criticism and improvement addressed towards all humanity. "The true satirist is conscious of the frailty of institutions of man's devising and attempts through laughter not so much to tear them down as to inspire a remodelling" (Thrall and his colleagues, 1960, p. 436). In addition to this, it can be claimed that satire aims to function as an inherent constructive tool. To illustrate, Robert Harris (1990) claims that "In his 'Verses on the Death of Dr. Swift,' [...] Swift denies any malicious intent in his works, and affirms his purpose was correction" (p. 1):

As with a moral View design'd  
To cure the Vices of Mankind:  
His vein, ironically grave,  
Expos'd the Fool, and lash'd the Knave.  
...  
Yet, Malice never was his Aim;  
He lash'd the Vice but spar'd the Name.  
No Individual could resent,  
Where Thousands equally were meant.  
His Satyr points at no Defect,  
But what all Mortals may correct; (Swift, 2009, p. 132-6)

It should be underlined here that Jonathan Swift, who is one of the most prolific satirists in the English language and also a contemporary writer of Fielding, suggests that the satirists should not aspire to fix the entire world. Yet ideally, of course, the satirist would be fond of witnessing a revival of the practice of morality that society has long given up; but he is at the same time aware that it is an exhausting and fruitless task and ambition to prevent all human beings from a total failure and degeneration. Therefore, the only effective and hopeful aim and task of the satirist could be that s/he could sound annoying and critical in the extremist way possible in a literary work and hope to decelerate the decay of people.

*Don Quixote* discusses two sharply different perspectives of the world: idealism (envisioning things in an ideal form) and realism (envisioning things as they actually are). The work can be appreciated as a satire of idealism in an imperfect and often corrupt world. Accordingly, on his heroic journey, Don Quixote meets people from every class and

condition. Cervantes, with his tongue in cheek attitude, satirizes the corrupted society. Cervantes both satirizes and parodies the pretended adventures of knight-errant, prostitutes, governors, inn-owners and dukes/duchess etc. by portraying such characters in his book. Briefly, satire is created by the gap between the ideal and the real.

Cervantes' purpose in *Don Quixote*, as mentioned before, is satirizing the contemporary social evils and vices like affectation, hypocrisy and vanity in his society. Likewise, Fielding also has the similar purposes in writing *Joseph Andrews*. Fielding in many scenes exposes the hypocrisy and callousness of the so-called respected people. As in the plot of *Don Quixote*, the reader can find the use of journeys of the hero and his friend(s) in *Joseph Andrews*. Along with the journey of Joseph, the reader finds the opportunity to have a contact with different strata of society: country squires, parsons, philosophers, lawyers, physicians, beggars and highway men and so forth. In a loose plot structure, Fielding unveils the human follies and foibles in a satiric manner. To illustrate, the stage-coach scene is quite a good one to prove how people are corrupted. After Joseph is robbed by highway men and left naked, the coach passes by and the passengers notice the poor Joseph:

...there was a man sitting upright, as naked as ever he was born 'O J –sus!' cried the lady; 'a naked man! Dear coachman, drive on and leave him.' Upon this the gentlemen got out of the coach; and Joseph begged them to have mercy upon him: for that he had been robbed and almost beaten to death. 'Robbed!' cries an old gentleman: 'let us make all the haste imaginable, or we shall be robbed too.' A young man who belonged to the law answered, he wished they had passed by without taking any notice; but that now they might be proved to have been last in his company; if he should die they might be called to some account for his murder. He, therefore, thought it advisable to save the poor creature's life, for their own sakes, if possible; at least if he died, to prevent the jury's finding that they fled for it. (Fielding, 2001, p. 26)

Fielding depicts the egoism and cruelty of the respected people or 'high class people' of the English countryside in the very first decades of the 18<sup>th</sup> century. They feel they have to help Joseph just because they are all afraid of some mischief that may happen to them. Furthermore, no one in the coach wants to lend their coat to the naked boy. A poor postilion gives his coat to him. The physician does not want to attend Joseph as he cannot pay the fee. It is understood that people have lost their humane values and features. The rich even abhor the poor and think that they "ought to have an Act to hang or transport half of them" (Fielding, 2001, p. 200). Like Cervantes, Fielding conveys his satire in a humorous manner, and therefore, I reckon, his novel transcends being a mere parody or a serious romance and

sets a good example of the novel for the followers of this genre. When he satirizes a human vice, he does not simply despise it, he makes his reader laugh and condemn it at the same time, which prevents the text from ending up like a novel focusing on serious over-moralization.

The picaresque novel, as the third intertextual element that is used in Cervantes' novel, (in Spanish it is *picaresca*, from *picaro* to refer to *rascal*) is one the most major subgenres of narrative fiction that often employs satire and portray the various experiences of a rascal-like and low-class protagonist who tries to survive in a corrupted society. This type of novel, as its name indicates, originating in Spain in the 17<sup>th</sup> century, has flourished and passed in several European literature traditions and since then, it has influenced modern literature. In the tradition of picaresque novel, the adventurer is usually an inexperienced young boy or girl who undergoes many mishaps and fortunes, and eventually becomes an adult with lots of experiences. However, in *Don Quixote* the rascal of the picaresque novel is Don Quixote the character himself. Although he is a grown-up gentleman, he can still be regarded as a *picaro*, when his vivid imagination and immature deeds are considered; he resembles an inexperienced young man. Furthermore, his humorous adventures are witnessed by the reader. In many of his adventures, he looks at the same incidents with other characters, but sees it in a different way. He sees everything not as they are, but as he sees them in his imagination: Windmills are giants, shepherds are angry armies, prostitutes are damsels in distress, and cruel farmers are either evil knights or enchanters and so on. Like a *picaro*, he always counts on his own wits to decide.

The picaresque novel, furthermore, is episodic in structure and the reader witnesses the episodic recounting of the adventures of Don Quixote, the parodied-hero on the road. The picaresque novel is also frequently satirical, and against idealized and romantic fictional forms. The adventures on Don Quixote's journey do not include pastoral and romantic descriptions of the scenery. On the contrary, Don Quixote always goes to the coarse inns and taverns of La Mancha. What he has to live is a harsh and hostile world. Therefore, Don Quixote takes refuge in a fantasy world which is pastoral and romantic.

Picaresque novels were very popular in England in the 18<sup>th</sup> century. The best writer in this tradition was arguably Henry Fielding, who greatly admired Cervantes' *Don Quixote* and wrote his novels in imitation of him, as mentioned. His *Joseph Andrews* starts as a parody of Richardson's *Pamela* but then develops into a picaresque story and a satirical novel. In the narration of *Joseph Andrews*, after he is discharged from his job by Mrs. Booby, the on-the-

road type of story begins. From that point on, the plot line of *Joseph Andrews* resembles more the one in *Don Quixote* in terms of a picaresque novel. Joseph and his quixotic friend-tutor Parson Adams set out from London to visit Joseph's lover, Fanny and to sell Parson's sermons. The elements of picaresque novel are more apparent than those in *Don Quixote*. Resembling Don Quixote in terms of being a picaro, Joseph Andrews is presented as the picaro of Fielding's novel. Considering Joseph's being a protagonist coming from a low rank of the society (at least until the big revelation about his identity), an outsider in his society, and going through a series of bad incidents on the road, Joseph looks a better picaro than Don Quixote in terms of presenting a closer semblance to the depiction of a typical picaro. Also, when the endings of both novels are considered, it is Joseph, not Don Quixote, as a representation of a standard picaro who is rewarded with a betterment in his social status after his true identity is revealed. At the end of the novel, the reader learns that Joseph is the long-missing son of Mr. Wilson. Because throughout the novel Joseph never gives up on his principles of kindness, loyalty, honesty and virtue, he is eventually rewarded not only with an upward social mobility but also a happy marriage with his beloved Fanny. So, in the novel Fielding clearly delivers his message by underlining that true goodness should be rewarded after all in a society which lacks moral codes and values like goodness, integrity, earnestness and benevolence.

Other than such above-mentioned literary tools as parody, satire and picaresque novel that can perfectly enable us to explore the idea of intertextuality between *Don Quixote* and *Joseph Andrews*, we can maintain that Fielding gets the inspiration of several ideas employed in his novel from Cervantes, as a matter of fact, "he was designated as 'the English Cervantes' by one of his contemporaries, Walter Scott" (Dudden, 1952, p. 337). To illustrate, like Cervantes, Fielding divided his novel into episodes/chapters and books. Moreover, like Cervantes, Fielding included some other digressive stories into the main plot line, and depicted the mock-epic scenes of the violent fights between characters. He, furthermore, adopted an on-the-road structure, which is evident in *Don Quixote*. Fielding, as mentioned above, called his novel a comic prose epic which is another implication of intertextual reference. From this respect, this reminds one of the great epics of Homer, *The Odyssey*. Like Odysseus, Joseph encounters difficulties on his journey to his homeland. They travel on horseback, on carriages and they sometimes just walk. When they are tired they stop to rest in an inn. The narrator depicts it as follows:

Our travellers had walked about two miles from that inn, which they had more reason to have mistaken for a castle than Don Quixote ever had any of those in which he sojourned, seeing that had met with such difficulty in escaping out of its walls, when they came to a parish, and beheld a sign of invitation hanging out. (Fielding, 2001, p. 115)

It is a novel of the road or an adventure novel in the manner of *Don Quixote* and this very reference is explicitly revealed in the quotation above.

And yet, the most notable intertextual reference to *Don Quixote* is the use of a Quixotic character, Parson Adams, in Fielding's novel and this issue requires a very particular treatment and assessment in this part of the study. In Peter Motteux's (1706) preface to the translation of *Don Quixote*, he writes that "[e]veryman has something of Don Quixote in his humour, some darling Dulcinea of his thoughts, that sets him very often upon mad adventures" (p. 5). In a similar vein, Fielding portrays the character of Don Quixote, undergoing a metamorphosis and reappearing in Parson Adams in his novel. As Homer Goldberg (1969) asserts "[a] character [Don Quixote] set off from the other inhabitants of his fictional world by a persistent tendency to misconstrue that world in a certain way, yet exhibiting, for all his errors and oddity, moral and intellectual qualities that earn the reader's affection and admiration" (p. 74). Some scholars, like Ziolkowski (1958), even asked how a "mad buffoon" (p. 33) as Don Quixote could turn into a religious man as Parson Adams in Fielding's novel. For Fielding, Don Quixote was not the ridiculous fool or enthusiast, rather he seemed an admirable yet amusing embodiment of good nature who epitomized the most essential Christian virtues, including innocence, simplicity, compassion, benevolence and charity. Therefore, Fielding was putatively the first English novelist to transform Don Quixote into a noble figure.

Henry Fielding's sister Sarah Fielding, furthermore, justifies the reasons of her brother concerning Don Quixote and Abraham Adams:

That strong and beautiful representation of human nature, exhibited in Don Quixote's madness in one point, and extraordinary good sense in every other, is indeed very much thrown away on such reader as consider him only as the object of their mirth. Nor less understood is the character of Parson Adams in *Joseph Andrews* by those persons, who, fixing their thought on the hounds trailing bacon in his pocket (with some oddnesses in his behaviour, and peculiarities in his dress) think proper to overlook the noble simplicity of his mind, with other innumerable beauties in his character. (S. Fielding, 1754, p. 368-9)

With "the noble simplicity of his mind," Parson Adams, like Don Quixote, sometimes becomes a target of jokes for some characters in the novel; however, he is an idealistic and

noble fool who preaches to/encourages the reader to think and do good deeds. Despite being not perfect, like Don Quixote, Parson Adams is a simple and naïve human being and because of these features, he highlights others' corruption more. By the time Fielding wrote *Joseph Andrews*, he had equated good nature in humans with quixotism, and regarded Don Quixote as a spokesman for virtue, a foil to hypocrisy, and an embodiment of the good-natured man (Ziolkowski, 1958, p. 37). After all, Fielding's *Joseph Andrews* is so eager to compare corruption and hypocrisy with good deeds and innocence, and Parson Adams as the quixotic character in it functions as a perfect tool to convey this contrast between the good and evil.

### **Conclusion**

As a consequence, in this study, a conventional intertextual approach has been applied to Cervantes' *Don Quixote* and Fielding's *Joseph Andrews* with a comparative consideration of their use of such literary forms and techniques as parody, satire, caricaturization, and the picaresque. What is also emphasized here is that there is an intertextual relationship not only between these two novels but also between many other works like chivalric romances, Bible, Homer's *The Odyssey*, Richardson's *Pamela* which have been used as literary tools to foreground the intertextual approach. Cervantes' novel becomes an intertext for Fielding's novel in terms of employing the on-the-road plot structure and in the manner of a picaresque novel whose picaro comes across a variety of people in society and reveals the human nature with all its vices and virtues. All in all, in spite of belonging to different periods and cultures, it can be asserted that an intertextual approach to *Joseph Andrews* and *Don Quixote* serves writers to bind their work with the history of literary tradition and allows the reader to notice the connections between texts and understand the text better. The exploration of an intertextual relationship between *Don Quixote* and *Joseph Andrews* in this study thus offers new and fresh insights into the novels' status in the systems of intercultural, intertemporal and interspatial interaction.

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