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The Interpolated Narrative and Identity Formation in the Eighteenth-Century Novel

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**The Interpolated Narrative and Identity Formation in the
Eighteenth-Century Novel**

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Abstract

This thesis discusses the purpose of the interpolated narrative as the formation and introduction of protagonists' identities in three Eighteenth-Century novels: *Joseph Andrews*, *Tristram Shandy* and *Belinda*. This study also claims that the authors' use of this device in introducing the identities of the protagonists is because of the changing view of selfhood in the Eighteenth Century. Therefore, in order to explain the connection between the use of this narrative device and identity formation, John Locke's personal identity theory and the authors' thoughts on this theory are analyzed.

The three novels were chosen due to the copious amount of discussion that centers on the purposes of the interpolated narrative. Also, Henry Fielding's, Laurence Sterne's and Maria Edgeworth's reactions to John Locke's *Essay Concerning Human Understanding* (1698) demonstrated the possibility to validate the connection that is provided with this research. In order to introduce a new line of thought on the use of the interpolated narrative in the Eighteenth-Century novel, this study provides examples that link this narrative device to the identity formation in three novels.

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Introduction

Interpolated narrative, also known as a framed or embedded tale, is a literary device through which an author encapsulates a shorter narrative (i.e. document, fairy tale, story etc.) in the main narrative. The authors have used this narrative device for many purposes throughout centuries. For instance, in the Middle Ages, a very common purpose of this device was collecting the various tales in order to create a longer and coherent text¹. The reason why this literary technique was frequently used during Middle Ages is the common notion that the written forms represented storytelling². The stories that endured through oral traditions for centuries were preserved in written form with the help of these embedded tales/frame stories. Even after several centuries, the interpolated narrative remained a prevalent narrative technique; however, the authors chose to use it for other purposes than simply putting disparate tales together. Later, in the early Seventeenth Century, there is only one example of the interpolated narrative that has a purpose other than preserving the oral tradition by combining various tales. Cervantes, the Seventeenth-Century Spanish author, used interpolated narrative to parody the previous epic tales in *Don Quixote* (1605). The other use of this narrative technique in the Seventeenth Century was creating fairy tales out of various shorter stories³.

During the rise of the novel in the Eighteenth Century, interpolated narrative continued to be a prevalent narrative technique among British authors, despite the drastic alterations regarding the style of this new form of narrative. However, the interpolated narrative had various different functions in each of these novels. During the Eighteenth Century, it did not only function as an integration of texts or parody, but the interpolated narrative served as devices to understand, reflect and convey the

essence of the contemporary thought that favored reason and individualism over traditions.

With the reformative ideas of the Age of Enlightenment, which begun in the late Seventeenth Century and strongly affected Eighteenth-Century authors and intellectuals, “scientific thought, skepticism, and intellectual interchange”⁴ strongly affected the literature of the era. Reason and individualism replaced the traditions, and new definitions of identity were extensively discussed with the help of philosophical teachings, such as John Locke’s *Essay Concerning Human Understanding*.⁵ The old definition of the self that is “based on a performative, role-based view” co-existed with “a new ideal of inner independence or disengagement, consolidated in a certain kind of radically reflexive, first-person stance”⁶. Since the literature mirrors the contemporary social structures and thought, Eighteenth-Century authors tried to capture the oscillating idea of the self as well as the shifting traditions. As a result, the novel that focused on the experiences and actions of the individual brought out changes in plot and characterization. The Enlightenment and the new theory of identity gave the authors an opportunity to define not only the experiences and actions of their characters, but also their emotions and thoughts at a specific time and place as opposed to a background that is determined by a historical account/legend. In this sense, the novel also dealt with the “problem of defining the individual person” (Watt 18), an issue which John Locke discussed in the *Essay Concerning Human Understanding* in 1690. Since Locke’s theory of identity challenged the traditional thought and the conventional manner of characterization, many authors⁷ applied or argued his theories in their works to arouse intellectual interchange. The traditional use of the interpolated narrative started to evolve in order to fit the purposes of the authors. To be able to convey the new type of characterization that is introduced by

Locke's personal identity theory, the authors used the interpolated narrative that represented this complex idea of the self. Therefore, the interpolated narrative serves as means to explain that selves are not innate and self-determined, but instead are disparate, dispersed, and dependent upon the other and the narration of the other in order to achieve the appearance of a self-contained and innate identity. By using this narrative technique in order to insert the *narration of the other* that defines the protagonists, these novels succeed in capturing the essence of Locke's theory of identity.

The rise of the novel and its connection to Locke's theories can be observed in three prominent late Eighteenth-Century novels, since they reflect the new thoughts on the definitions of an individual and selfhood/personal identity through the use of the interpolated narrative. These novels are *Joseph Andrews* by Henry Fielding published in 1742; *The Life and Opinions of Tristram Shandy* by Laurence Sterne in 1759-67; and *Belinda* by Maria Edgeworth in 1801. I will claim that the purpose of the interpolated narrative in these three novels is to define and contextualize the story/identity of the protagonist. Through their use of the interpolated narrative, these authors wrestle with the new perception of the self that emerges from Locke's theory of personal identity.

Criticism on *Joseph Andrews*, *Tristram Shandy*, and *Belinda*

The interpolated narrative exists in various prominent literary pieces throughout the centuries; Western poems such as Boccaccio's *The Decameron* and Chaucer's *Canterbury Tales* act as framing narrative that combine multiple stories. Also, one of the earliest examples of the modern novel, *Don Quixote* by Cervantes uses this literary device in the Seventeenth Century. Furthermore, Nineteenth-Century authors also use this technique in their acclaimed works such as *Frankenstein*,

Pickwick Papers or *Wuthering Heights*⁸. Despite the popularity of these novels, the purposes and uses of their interpolated narrative have not been discussed as much as these Eighteenth-Century novels: *Joseph Andrews*, *Tristram Shandy* and *Belinda*. These late Eighteenth-Century novels represent a turning point that questions the traditional thought with the rise of individualism, which required a new definition of the identity. Since the purpose of interpolated narrative in these works has drawn the attention of many critics, it is necessary to present the critical discussion regarding the purposes of the interpolated narrative in these novels.

The earlier criticism on the interpolations of Fielding's *Joseph Andrews* was either utterly dismissive or supportive. For instance, Sir Walter Scott found the interpolated narrative "artificial and unnecessary"⁹, while Samuel Coleridge encouraged and supported his style with praising his compositional skills: "What a master of composition Fielding was!"¹⁰ Also, Alexander Chalmers wrote that the interpolations leave the readers "amazed to find that of so many incidents there should be so few superfluous; that in such a variety of fiction there should be so great probability; and that so complex a tale should be so perspicuously conducted, and with perfect unity of design."¹¹ Eighteenth-Century critics and authors focused on Fielding's style, rather than the purposes of the interpolated narrative. Therefore, they did not suggest many explanations of its functions in the narrative. Twentieth-Century critics and authors, however, have been curious to discover the possible purposes of this narrative device. For instance, Cauthen¹² argues that they are instructive to the extent that they expose vanity and hypocrisy, while Sheldon Sacks claims that it reveals an "ethical comment on the actions of the important characters."¹³ Also, Weinbrot claims that "truth and morality, ... is found in the novel's change of tone and action during the interpolated tales" (Weinbrot 15). They have also been

interpreted as structurally and thematically fitting to the main narrative: “As a result of its incorporation into the structure of the novel, the interpolated tale has a thematic and structural relationship to the main narrative.” (Adrian 4)¹⁴. Furthermore, Homer Goldberg¹⁵ focuses on how Fielding’s use of the interpolated narrative challenges the conventions and mocks other contemporary novels for their devotion to older literary traditions. Although these are constructive interpretations on the use the interpolated narrative, they do not offer a reading that explains its connection in understanding the main characters. In order to present such criticism, Irvin Ehrenpreis¹⁶ suggests that the characters in the interpolated tales are “negative analogues” (p. 37) to the main characters. In the same way, Douglas Brooks¹⁷ explains that the characters in these tales create parallels to the main characters.

Furthermore, there has been a remarkable amount of debate on Sterne’s interpolated narratives in *Tristram Shandy*. Some critics such as William Piper, consider his style “tediously peculiar and hopelessly obscene”¹⁸, while Samuel Johnson predicts “Nothing odd will do long. *Tristram Shandy* did not last.”¹⁹ Even though a considerable amount of the criticism tends to comment on the disorderliness of the novel in general²⁰, some critics and authors appreciated Sterne’s use of interpolations and digressions, and intended to explain his purposes of using the device. Wilbur Cross, considers the interpolated narrative as a way “to present the illusion of his natural speech with all its easy flow, warmth and color” (46). Michael Rosenblum explains the functions of the interpolated narrative as to “make fictions of continuity, to show the relationships between separate events. Less obviously, but no less necessary, is the use of narrative for discontinuity, making related events intelligible by disentangling them” (473)²¹. Therefore, the interpolated narrative as

well as the disorderly structure of *Tristram Shandy* has also been discussed with a wide spectrum of perspectives.

The functions of the interpolated narrative in Maria Edgeworth's *Belinda* are usually considered helpful in introducing the plot. For instance Elizabeth Kowalevski-Wallace claims that Lady Delacour's story helps Belinda learn a moral lesson about domesticity. Another subject that the critics focus on is the heroine's identity. Although some critics claim that Belinda is an "insipid" character, Saintsbury argues that even "Jane Austen's heroines owe something of their naturalness to Belinda"²². Another critic, Carolyn L. Karcher, combines the two issues that other critics have brought up and suggests that Edgeworth's interpolated narrative captures "minutely individual traits" of the main characters (p. 10). However, she does not attempt to discover how these main characters are defined through the use of interpolated narrative.

Although the purposes of the interpolated narrative in these novels have been analyzed with regard to numerous associations, the critics have not touched upon a connection between the idea of the self in Eighteenth Century and the way the interpolated narrative presents it. Understanding the purposes of this technique in the novels of Fielding, Sterne and Edgeworth gives clues about their concerns of the definition of the self and characterization. Since these authors were interested in intellectual interchange by presenting the contemporary thought of the Enlightenment, they reacted to other authors' ways of using literature regardless of the changing views of selfhood. Consequently, as they employed the contemporary theories and principles in their novels, Fielding, Sterne and Edgeworth contradicted the traditional thought that some of their contemporaries complied with. For instance, Henry Fielding writes *Shamela* to parody Samuel Richardson's *Pamela* for its "stylistic

failings and moral hypocrisy’²³. Laurence Sterne also parodies the solemnity of Robert Burton’s *The Anatomy of Melancholy* in *Tristram Shandy*. Finally, Maria Edgeworth shows her reaction to contemporary conduct books and how the women’s identities are perceived through her novels by using the interpolated narrative. As can be seen above, they stand out in the way that they use the same technique in order to oppose the traditional thought and show their concern to the innovative theories. Specifically, their interest in Locke’s personal identity theory can be definitely observed in their works and in the way they create their characters and represent these characters’ personal identities. In order to observe how each author’s use of the interpolated narrative is connected with Locke’s theory of personal identity, it is necessary to explain this theory in detail.

John Locke’s Theory of Personal Identity

John Locke was a British philosopher, whose theories and principles immensely affected many generations of philosophers, critics and authors. One of Locke's major works *An Essay Concerning Human Understanding* (1690) is a vindication of empiricism that touches upon a great extent of topics such as education, knowledge and the use of language. One of his many significant and innovative theories is his personal identity theory. In the second edition on the *Essay Concerning Human Understanding* Book II, John Locke discusses this theory. In order to explain ‘‘wherein personal identity consists’’(p. 318), Locke makes a distinction between a *man* and a *person*. According to him, a *man* only indicates a living body of a particular shape. Since he intends to place his own definition in the diverse ideas on the definition of a *person*, he distinguishes *man* from *person*, and explains what a *person* is. His comprehensive definition ‘‘is a thinking intelligent being, that has reason and reflection, and can consider itself as itself, the same thinking thing, in

different times and places; which it does only by that consciousness which is inseparable from thinking, and, as it seems to me, essential to it: it being impossible for any one to perceive without perceiving that he does perceive''(p. 318). Through creating a distinction between a *man* and a *person*, Locke explains the self as a combination of three terms: Bodily, Relational and Reflective selfhood. The bodily selfhood relies on the definition of a *man*, which is the appearance and physicality. The reflective selfhood refers to the consciousness and one's representation of his/her thoughts and emotions in different times and places. Furthermore, the relational selfhood explains the significance of others' perceptions in defining one's self/personal identity that encapsulates how one appears (i.e. bodily selfhood) and how one exhibits the self to others (reflective selfhood). In his presentation of the relational selfhood, Locke draws attention to the importance of consciousness in judging one's actions: "And to punish Socrates waking for what sleeping Socrates thought, and waking Socrates was never conscious of, would be no more right, than to punish one twin for what his brother-twin did, whereof he knew nothing, because their outsides were so like, that they could not be distinguished; for such twins have been seen that a person should not be judged by the appearance''(p. 92). The opinions of others/the society are important in distinguishing one's identity. Locke points out an extreme case that one needs to prove his/her identity, which is the case of a criminal activity. In this case, the punishment represents the judgments of others, how others' perceptions are important in deciding our roles in the society. The judges decide whether one is a criminal; in the same way, the society decides if one is good/bad, polite/rude, sane/insane. When Locke points out to the similarity in the appearance of the twins, he exemplifies the importance of others' definitions in one's identity as well as their own consciousness. The consequence of one's appearance and

consciousness is dependent on others' perceptions. A person needs to be "judged" and perceived, otherwise he/she cannot "be distinguished"(p. 92). This example raises a question on the importance of the exterior human judges in deciding one's self. The reflective and bodily selfhood is not enough to decide *who* someone is; however, the distinguishability of a person depends on how the others judge one's actions and appearances. Therefore, Locke's definition of the personal identity relies on the person whose existence depends on his/her consciousness as well as others' perceptions and interpretations. By explaining the self in these terms, Locke creates a revolutionary understanding of the self that affects the ideas of many authors as well as philosophers.

Locke supports his idea that the identity is created in time by education, consciousness, appearance and others' interpretations with challenging the idea of innateness. His argument is in opposition to the Augustinian view that regards man as originally sinful. Also, Locke disagrees with Cartesian theory of innate ideas. Instead, he posits an "empty" mind, a *tabula rasa*, which is shaped by experience, sensations, reflections and interpretations. He explains "The names impossibility and identity stand for two ideas, so far from being innate, or born with us, that I think it requires great care and attention to form them right in our understandings."(p. 68). Since the meanings of these terms are not innate, the definition of identity can only be acquired through the representation of the self and others' perceptions. It is only through one's consciousness, representation and interpretation that the personal identity/self can be formed. "No propositions can be innate, since no ideas are innate"(p. 78); therefore, the identity is dependent on the experiences as well as self-representation. The denial of innateness does not support the idea of a typical identity, but it agrees with the idea of individuation, which explains "existence itself; which determines a being of any

sort to a particular time and place, is incommunicable to two beings of the same kind” (p. 314). One’s identity is unique; since it consists of one’s distinctive consciousness, experiences and the way other individuals apprehend it.

Locke’s identity theory encapsulates the thoughts of individuation and *tabula rasa* that explain the bodily, reflective and relational selfhood. Since Locke responds to previous theories with original and compelling ideas that tackle such debatable issues, his identity theory has affected many of his contemporary authors²⁴ and critics. Also, “His influence in the history of thought, on the way we think about ourselves and our relation to the world we live in, to God, nature and society, has been immense”²⁵ (Aarsleff, 1994, 252). To be able to observe Locke’s influence in the Eighteenth-Century British novels and authors, I will examine the rise of the novel and its association with Locke’s theory of personal identity.

The Eighteenth-Century Novel, Locke’s Theory of Identity and the Interpolated Narrative

There are multiple connections between Locke’s definition of personal identity and the ways in which the Eighteenth-Century novel was written. First of all, in the Eighteenth-Century novel, according to Ian Watt, “plot had to be acted out by particular people in particular circumstances, rather than, as had been common in the past, by general human types against a background determined by the appropriate literary convention” (Watt 15). This literary change can be considered as a result of the philosophical change that was brought about by philosophers such as Hobbes, Locke and Hume. Especially Locke’s theory replaces the idea of being born with certain innate principles with the idea of *tabula rasa*. Therefore, it challenged the idea of universality, and the new writings started to focus on the experiences of the individual. Affected by the philosophical questions of its age, the novel presented the

individualization of the characters and the environment in great detail. It became necessary to present fictional characters as detailed as possible, since the new theory emphasized the importance of experience as well as others' interpretations and reflections in understanding the personal identity of an individual.

Another important characteristic of the Eighteenth-Century novel is the fact that it uses "past experience as the cause of present action: a causal connection operating through time replaces the reliance of earlier narratives on disguises and coincidences"(Watt 22). Therefore, depending on Watt's interpretations, one can claim that the philosophical theories that Locke introduced have a direct influence on the Seventeenth and Eighteenth-Century literature. Locke's identity theory is based on the thought that one's "disguises" define the reflective selfhood that leads to the significance of experiences and the interpretations of others in defining selfhood. Since others' perceptions are important in deciding the self/personal identity, in order to preserve the individuality one needs to reflect the consciousness that "can be extended backwards to any past action or thought, so far reaches the identity of that person" (Locke 342). It is safe to claim that the Eighteenth-Century novel and Locke's theory has a common point in that they both introduce the characters in the light of their pasts as well as in the light of other characters' identities and stories. Most of the early Eighteenth-Century novels start with the narrator's explanation of his background and past experiences²⁶. In this sense, the novel alters the traditional definition of a character that relies on the depictions of the appearances and emotions and focuses on how an individual is distinguished from the others by his/her experiences, reflections and others' interpretations. In the same way, Locke's identity theory focuses on how a person creates, attains and preserves his/her own personal identity through the connection of bodily, reflective and relational selfhood.

Another point that creates a connection between Locke's theory and the novel is the use of interpolated narrative. As discussed above, Locke analyzes the personal identity in three terms: bodily, reflective and relational selfhood. The bodily and reflective selfhood can be defined in any literary work through a first-person narrator, third-person narrator or free indirect speech. The appearances, feelings and thoughts of the protagonists are easily related through these narrative modes. However, in order to depict the relational selfhood, which is necessary in understanding the personal identity, a different narrator or a different narrative technique is essential. The characters' dialogues can only represent their own ideas about one's identity, which explains the reflective selfhood. In order to fully form a character's identity, it is necessary to include the relational selfhood. By representing others' stories, interpretations and perceptions, the interpolated tales represent the relational selfhood successfully. Therefore, some authors chose to insert these tales to introduce the main characters in the novels. By using this narrative device, the authors represented the main characters through the lenses of the stories of others in order to illustrate the relational selfhood. To be able to see this connection between these authors' use of interpolated narrative and John Locke's identity theory, it is necessary to examine each work closely.

Introduction to the Chapters on *Joseph Andrews*, *Tristram Shandy* and *Belinda*

In the light of these ideas, I will start the first chapter with *Joseph Andrews* by Henry Fielding. In order to present a detailed depiction of the characters and their environment, Fielding closely presented his characters' actions and surroundings in his first novel *Joseph Andrews*. The novel is a "comic Epic-Poem in Prose"²⁷ that revolves around the misadventures of a virtuous man, Joseph, as he sets out on a

journey to find his lover, Fanny. His detailed depictions and interpolations demonstrate that he was skeptical of the “knowability of a person” (Fielding XII). Therefore, he presented the two main characters Joseph and Parson Adams’ identities as dependent on their appearances and their own reflections, as well as on the stories of others. Not only the environment is described in a quite detailed way, but also the importance of the individuals is marked with the interpolated narrative. Through the interpolations, Fielding closely analyzes the secondary characters (i.e. Leonora and Wilson) in their environment and background, and demonstrates the various traits of the main characters’ personalities. (i.e. Parson Adams’ curiosity). "The History of Leonora, or the Unfortunate Jilt," explains the experiences of the individuals with particular attention to the effects of the interpretations on one’s identity. With its first-person narration, “Wilson’s Tale” Fielding also draws attention to the particularity of an individual’s life, experiences and how his traits affect other characters. Since they draw readers’ attention to the distinctive qualities and reflect the actions and dialogues of the characters, the function of the interpolations in *Joseph Andrews* coincides with Locke’s theory of personal identity.

In the second chapter on Laurence Sterne’s *The Life and Opinions of Tristram Shandy*, I will claim that Tristram deals with Locke’s innovative definition of the personal identity/self by constructing his selfhood through the marriage document and Slawkenbergius’ tale. By presenting these documents, he relates the other characters’ influences on his identity formation. Locke’s definition of selfhood is dependent on one’s experiences as well as other’s reflections/effects. In the same way, Tristram’s selfhood is projected through the documents and tales that influence others’ understandings of who he is. Although the novel satirizes Locke’s essay at times, it literally asks the question to itself and the readers: ““I – as sure as I am I – and you

are you -, - And who are you?’’(TS 235). Therefore, by inserting these documents in the narrative, Sterne adheres to Locke’s personal identity theory and conveys his identity by focusing on the relational selfhood.

In this light, Maria Edgeworth’s *Belinda* creates the connection between Locke’s identity theory and interpolated narrative to demonstrate ‘‘the past experiences as the causes of present actions’’(Locke 260) and to construct the protagonist’s selfhood through the experiences and influences of other characters. The first interpolated narrative, ‘‘Lady Delacour’s History’’ takes place in the narrative as a first-person narration in the form of a private conversation, while ‘‘Virginia’’ is in the form of a letter that has a third-person narrator. By relating the past experiences of her characters that influence and create Belinda’s selfhood in various ways through these interpolations, Edgeworth evidently represents Locke’s theory and conforms to the foundations of the modern novel.

Chapter I: *Joseph Andrews*

Henry Fielding's first novel *Joseph Andrews* is a story of the adventures of Joseph the footman. His adventures start as he sets out to London, after Lady Booby fires him. His misfortunes start as soon as he leaves Booby Hall to find his lover, Fanny. He gets robbed and thrown in a ditch as soon as he starts his journey. The innkeepers find him and help him recover. In the meantime, Mrs. Slipslop and Parson Adams cross ways and eventually meet up with Joseph to go on travelling together. After a significant amount of adventures, Fanny and Joseph stop at an alehouse that Mr. Wilson, who later turns out to be Joseph's father, owns. As Fanny and Joseph goes back to their town with Parson Adams in order to get married, Lady Booby does everything in her power to stop this marriage. With the help of her brother and Pamela, Lady Booby makes Joseph believe that Fanny is his sister. At this point Mr. Wilson arrives to the town and explains that Joseph is actually his son and there is nothing against these two people's marriages. With a storyline filled with action and a significant array of characters, *Joseph Andrews* blends the mock-heroic with neoclassical approaches in its prose fiction. Another characteristic of the novel that stands out among the popular novels of the era is its digressions and multiple interpolations.

Early criticism regarding the interpolations in *Joseph Andrews* mainly mentioned the unnecessary and disruptive quality of these tales. Sir Walter Scott praises the novels as a flow of ideas that the reader "glides down the narrative like a boat on the surface of some broad navigable river," However, "one exception to this praise ... [is that] Fielding has thrust into the midst of his narrative ... the history of Leonora, unnecessarily and inartificially."²⁸ Later in the early Twentieth Century,

Fielding's interpolations were still found "easily skippable" (Saintsbury 14)²⁹. An even more recent account on interpolated narrative is Goldberg's introduction that regards them as "unnecessarily and artificially injected," (Goldberg 295). Also, other critics such as Ehrenpreis and Watt argue that the interpolated narratives in *Joseph Andrews* are "obvious flaws" and nothing but "interruptions". Since these interpolations have not been embraced as a conventional narrative technique in the Eighteenth-Century novel, there has been a considerable amount of debate on their usefulness.

While earlier criticism does not support its necessity, recent criticism tries to find explanations for its use. Some of the criticism focuses on the thematic use of interpolated tales that is either for a moral lesson³⁰ or to highlight the interpretative purpose of the novel³¹. While some critics suggest that these interpolations are to parody, the others claim that these tales create contrasts to the actual narrative and to the main character's actions. As the recent criticism suggests, the interpolations in *Joseph Andrews* do not necessarily create disruption in the plot. However, the critics usually do not comment on how the interpolations affect our understanding of the main characters that the novel centers on. Considering Fielding's "philosophical orientation and skepticism of the knowability of a character"³², I will examine the "The Unfortunate Jilt" and "Wilson's tale" in order to show how these interpolations successfully serve as means to understand one's identity. In other words, I will claim that Fielding's purpose in inserting multiple interpolations is to create a contrast between the formations of two main characters' identities, Parson Adams and Joseph Andrews. As one character reacts to and reflects on the interpolated tales, the other character does not listen to the tales and simply learns by his sensations and experiences. Therefore, I will try to provide evidence that through

interpolated narrative, Fielding expresses the problems with truly knowing and portraying one's identity. Furthermore, I will analyze how Fielding's use of interpolated tales in constructing the identity of his fictional characters coincides with Locke's theory of identity, which was a recognized idea among the late Eighteenth-Century authors.

In order to explain the connection between the purposes of interpolated narrative in *Joseph Andrews* and Fielding's understanding of identity, it is necessary to touch upon the issues of identity that were discussed at the time. John Locke's theory of identity has an impact on the author's narrative. According to Locke, the personal identity is made up of sensations and reflections, both are equally important in creating a distinctive personality. Locke suggests that a child's thoughts and speech are not improved until he/she observes the environment and is exposed to certain amount of sensory information. In other words, individuals are born without mental content, and they gather the necessary information through their perceptions and experiences. Since Locke does not accept the notion that favors the innate character, the identity is dependent upon the sensations, experiences as well as reflections and thoughts. While he argues that children grow and learn through their senses as they experience, the identity actually develops after it is "...furnished with ideas, it comes to be more and more awake; thinks more, the more it has matter to think on" (Locke 82). Therefore, both sensations and reflections are important in the formation of one's identity. In the light of these ideas, I will explain why Fielding implemented this theory of identity on his characters and how the interpolated narrative functions to form and portray his two main characters' identities.

Henry Fielding studied Locke's *Essay Concerning Human Understanding* and agreed with him in many aspects such as the arbitrariness of language³⁴ and the

association of thoughts. The connection between Fielding and Locke's theories also encapsulate the issues such as identity and how the identity is formed. In order to mark the importance of the problem of identity that Locke questioned in his works, Fielding takes up these issues especially in *Joseph Andrews*. Fielding's narrator claims to write the novel as a commentary on "not men, but manners; not an individual, but a species." (Fielding 14) He does not simply introduce a particular human being's life and character, on the contrary, he sets out to write a novel that will help the readers contemplate on issues such as manners, reflections and how these represent the characters' identities through the narrative. As Barbara Benedict suggests, "Fielding supplies readers with collectible portraits. It is the story of the discovery of identity, both personal identity and the generic identity of human beings" (54). Instead of portraying a character to a small amount of people with purposes no other than creating a particular story about a particular person, he aims to "hold the glass to thousands in their closets that they may contemplate their deformity, and endeavor to reduce it, and thus by suffering private mortification may avoid public shame" (Fielding 189). By doing so, he "exposes the person himself" in hopes of creating sensations and reflections in the readers through his characterization. In fact he was skeptical about the idea that one can accurately depict a character. "Fielding's fiction demonstrates consistent concern with the proper assessment of character, while he is less interested than Richardson in the process of dissecting human motivation he does suggest how difficult it is to draw proper conclusions about character and motive from human behavior" (Wilner 1). Since he aims to "hold the glass to thousands" through his narrative, he thinks it necessary to define his characters' identities as accurately as possible. He was quite aware of Locke's personal identity theory that suggests the distinctive identity is achieved

through not only “sensations and experience” but also the reflections of human beings. Since he was interested in the way that the representations of his characters’ identities make the readers contemplate on their own identities, he portrayed his two main characters by focusing on one aspect of identity on each character with the help of the interpolated narrative. In other words, while Joseph appears as a character whose actions, sensations and experiences define his identity, Parson Adams’ identity is mostly shaped by his reflections and interactions. By creating a detour from the actual plot in order to highlight these different ways of portraying the characters, the interpolated narrative creates a contrast between Fielding’s two characters’ identities as they deal with the incidents that occur during their travels.

To begin with, I will analyze how Parson Adams’ identity is represented through his interactions, reflections and comments on the interpolated tales. In the preface, Fielding explains why he chose Adams to be a clergyman, when he writes, "since no other office could have given him so many opportunities of displaying his worthy inclinations."(p. 5) Fielding emphasizes Adams’ comments and interactions naturally by choosing to make him a parson. In order to observe his identity, the readers interpret Adams’ various speeches that reflect his opinions throughout the narrative. He appears as a character who would rather sit at an alehouse for hours with his pipe and have a conversation rather than go on from one adventure to the other. It is easy to observe his inclination for comfort and interactions throughout the novel; however, his reflections and reactions that form his identity are stressed through the interpolated narrative. Before the first interpolated tale, “The Unfortunate Jilt”, Adams meets Joseph and some other clergyman that discuss about his sermons. Adams and Joseph spend the night in the alehouse and they are about to go on their journey separately, when he learns that he forgets his sermons. Therefore, he goes

back and meets with Joseph again. Later, he sets out to go back to Booby Hall with Joseph, instead of heading to London. Joseph is to go on horseback and Adams on foot. As they set out to leave, they realize that Adams forgot to settle the bill after borrowing the horses, so Joseph goes back and Adams “sat himself down on a stile, and pulled out his Aeschylus.”(p. 99). In other words, Joseph goes back to complete an action and left out of the narrative, while Adams’ stillness and reading is narrated. At this point, the difference between the ways these characters are portrayed start to get clear. While Joseph’s identity is formed and described through his actions/experiences, Adams reflections, lack of action and interactions are the ways that he is identified with. Although he travels with Joseph and observes the similar incidents, his speeches and reflections are more stressed than his actions.

Later, Mr. Adams and Joseph pay the bill and set out to leave Mr. Towouse’s house Joseph on a horseback, Mr. Adams in the coach. Their journey thus starts and the separation that shows the formation of their identities is evident. As Joseph continues on the horseback without having to interact with anyone along the way, Parson Adams is in the carriage as he “discoursed, till they came opposite to a great house which stood at some distance from the road: a lady in the coach, spying it, cried”(p. 99) to tell the story of the unfortunate Leonora. By mentioning the story, the lady manages to “awaken the curiosity of Mr Adams”(p. 99). Here, Parson Adams’ discourse is apparently disrupted with the mention of this interpolated narrative. However, he does not seem to mind the interruption, as he is quite willing to listen to the story. Even though his conversation is cut off, his curiosity and willingness to hear Leonora’s story is a hint that the interpretation of his identity is dependent upon his reflections as well as his interactions. Adams’ identity is formed through other’s stories as well as his interpretations of and reactions to these stories, since he reads

and listens to them with great attention. Before the interpolated tale, Adams only appears as a good reader, but this does not give much information about his identity. Through interactions and his reactions to the tale, Fielding discloses his sympathetic nature and kindness. The two interpolations shape Adams as a compassionate and charitable character. Adams cares for this stranger's tale, in the same way, he later turns out to be compassionate about helping Joseph and Fanny. Therefore, these interpolations help reveal his selfhood that is important in understanding his actions throughout the novel.

“The Unfortunate Jilt” is a story of a charming young woman whose indecisiveness causes her misfortunes. At first, she flirts with a young lawyer, Horatio. Leonora accepts Horatio's proposal and they write each other letters to set the date for the marriage. As they are about to get married, Leonora meets Bellarmine, who is a French traveller, and decides that he would make a better match because of his financial situation. After Horatio learns about Bellarmine, he decides to take revenge. “Bellarmine was run through the Body by Horatio, . . . and the Surgeons had declared the Wound mortal.”(p. 112). Leonora visits Bellarmine during his recovery; however, he ends up running away. Leonora starts living all alone, away from the community and Horatio never wants to see her again. In the beginning of this first interpolated tale, the lady in the carriage introduces Leonora and Horatio, Adams cannot help but interrupt the story to express his reflections: “Pray, madam, who was this squire Horatio?”(p. 100). His question is meaningful in that he shows his interest in this character's identity even before the incidents of the story start taking shape. Adams wants to be involved in the story, not only because he is curious, but also he is really sympathetic. He puts his thoughts into words and his identity starts to shape through his interactions, especially through the interpolated narrative when his will

for conversation is strongly emphasized. Another important thing about Adams' question is that it ties the characters Horatio and Adams together in the way their identities are introduced and formed. For Horatio the conversation and interaction is key to every experience that he might encounter. Therefore, Horatio introduces his feelings to Leonora by saying that "he had something to communicate to her of great consequence. 'Are you sure it is of consequence?' said she, smiling. 'I hope,' answered he, "you will think so too, since the whole future happiness of my life must depend on it.'" (p. 105). By claiming that his conversation will be of such consequence that will affect his future happiness, he shows that the definition of his identity is dependent on interactions that reveal his sensitive and kind nature. Therefore, Leonora's response and this interaction are powerful enough to make him tremble and walk her back. This incident demonstrates Horatio as a kindhearted and sensitive person who is affected by the interactions. Leonora's words affect his behaviors to the extent that it physically influences him and eventually impacts his future happiness. After hearing the part of the story when Horatio relates his feelings to Leonora, Adams' comment shows that he would also choose relating his ideas in such a manner. Therefore, Adams' sensitivity and compassionate nature transmits through Horatio's behaviors in Leonora's story. Adams' empathy and goodness is stressed with the tale and his resemblance with Horatio. Therefore, Adams relates that if he was Horatio "I should have insisted to know a piece of her mind, when I had carried matters so far." (p. 106). He agrees that he would act the same way in a similar situation. Since he is sympathetic, he thinks the best possible way to understand a person is communicating one's thoughts and feelings and listening to what they have to say. Like Horatio, he is sensitive and compassionate and believes that interaction is necessary in identifying and interpreting whom someone is.

Another important point about the identity formation comes up when the lady wants to relate the two letters that Horatio and Leonora write for each other. The letters are forms of communicating the reflections that give the listeners “no small idea of their passion on both sides”(p. 107). Since the letters are important in communicating the ideas and giving away the identity, Parson Adams accepts to listen to these letters “contending for it with the utmost vehemence”(p. 107), while some others disagree to hear them. Adams’ readiness to hear the letters is another example of his sympathetic and sensitive nature. Later, during the part that the lady introduces the letters, Horatio’s identity is formed in a way that he prefers being alone, reflecting on his lover and waiting, which proves his sensitivity. Horatio explains that he is “always desirous to be alone; since my sentiments for Leonora are so delicate, that I cannot bear the apprehension of another’s prying into those delightful endearments with which the warm imagination of a lover will sometimes indulge him, and which I suspect my eyes then betray.”(p. 109). Horatio’s desire to be left alone with his imagination is similar to Adams’ preference of spending his free time by reading, sitting and contemplating. Adams also likes spending time alone when he falls “into a contemplation on a passage in Aeschylus, which entertained him for three miles together”(p. 99). Also, when the lady mentions Horatio being in “sighs and tears”, Adams “groans” and reacts in a similar way (p. 111). Adams reactions that parallel Horatio’s show their common sensitivity and goodness. These similarities between Adams and Horatio are to emphasize how Adams’ sympathetic, kindhearted and sensitive nature is formed by not only his dialogues, but also with his reflections and reactions to others’ stories.

The two characters Horatio and Bellarmine represent contrastive identities. Bellarmine appears as a careless and selfish character, whereas Horatio seems to be a

sensitive and contemplative man. This comparison between these two characters also emphasizes Adams' character. Later in the story, Leonora decides to leave Horatio to be with Bellarmine, who is a French traveller. As Leonora sees Bellarmine for the first time, she begins to compare him with Horatio in order to make a decision. Although she only pays attention to their belongings, the listeners can observe the differences between their characters. Bellarmine talks of his greatcoats and travels when he is left alone with Leonora, Horatio on the other hand talks about his reflections and feelings, rather than his actions and belongings. Also, in the scene when Leonora is with Bellarmine, Horatio walks in to see them together. There is a comparison between the ways they act. In this part of the story, "Bellarmine rose from his chair, traversed the room in a minute step, and hummed an opera tune, while Horatio, advancing to Leonora, asked her in a whisper if that gentleman was not a relation of hers"(p. 112) Therefore, at this point of the story, the differences between their identity formation is emphasized. While Bellarmine is a traveller who is a materialistic and selfish character, Horatio appears as a sensitive and caring person who asks Leonora about her feelings. In the same way, Adams' identity formation is emphasized through the interpolated tale not only with a similar character that appears in this seemingly irrelevant story, but also through his reflections and reactions to the story. Therefore, when the carriage is about to take a lunch break to go to an inn, "sorely to the dissatisfaction of Mr. Adams, whose ears were the most hungry part about him; he being, as the reader may perhaps guess, of an insatiable curiosity, and heartily desirous of hearing the end of this amour, though he professed he could scarce wish success to a lady of so inconstant a disposition."(p. 112). The story and his reflections are the source of his identity formation and character. Fielding does not only reveal Adams' curiosity at the end of the interpolated tale, but he also discloses

Adams' compassionate nature through his reactions to the tale. Even though Adams does not like the main character, he is not happy to go out of the carriage before this story ends. Since the definition of his identity depends heavily on his reflections and interactions, he deems the story more important than eating. As well as exposing Adams' identity, the interpolated narrative also gives clues about how Joseph's identity is formed by contrasting these two characters before, during and at the end of the these tales. Therefore, I will give a brief explanation on how Joseph's character appears before any of the interpolated tales come to the scene. Afterwards, I will compare Joseph's acts during and after each interpolation.

In the novel, Joseph appears as a silent and passive protagonist whose judgments are seriously affected and constructed by his experiences and adventures. Joseph's identity is dependent on his experiences about the incidents that happen before him. In order to depict his identity that does not consist of an innate mental data and explain how much his experiences matter in understanding his identity, Fielding writes a scene that comes across as Joseph's "rebirth". Before this scene, Fielding does not reveal much about Joseph's childhood, but he mentions how confined his life has been as the footman of Lady Booby. Although Joseph is on his teenage years when he starts living with Sir Thomas and Lady Booby, his experiences are limited to the household he lived for so many years until he is expelled out of it. In his letter to his sister, Pamela, he acknowledges that his new life will not have anything in common with what he is used to, since he thinks to move to London and "London is a bad place, and there is so little good fellowship"(p. 40). As he will not be able to have a similar lifestyle without the protection of his lord and lady, he will need to learn how to survive in another life, which means a rebirth for Joseph in terms of constructing his new identity. Therefore after Lady Booby dismisses him, the life

he is to pursue outside of the house starts with him in a ditch, stark naked, needy and unconscious. He lies “motionless” until the sound of the carriage that drives by helps him “recover his senses” (p. 45). After he leaves Lady Booby’s house, Joseph is found almost like a newborn baby – naked, helpless and bloody. The man who finds him completely naked resembles his nudity to a newborn, as he “sits upright, as naked as ever he was born.”(p. 62) Therefore, in this manner, Joseph is reintroduced in the narrative as a susceptible and clueless human being who is to observe his surroundings, experience multiple adventures and form his identity through his experiences. His life as Joseph Andrews in the four volumes of the novel tells a story of a character that is recreated by his surroundings both physically, since people dress him³⁵, and spiritually since he observes and experiences the incidents. Therefore, the readers not only witness a new beginning for the protagonist, but they are also introduced with the idea of reformation/reinterpretation through experience and stories, which, in this case, is stressed by the contrasts with Adams’ identity formation that are created through multiple interpolated tales.

The first interpolated tale, “The Unfortunate Jilt” comes after Joseph rides his horse and is not around to listen to the story. Before the carriage sets out to leave and everybody takes his/her place, Joseph needs to make a decision whether to go in the coach or ride the horse. “Joseph was now come up, and Mrs. Slipslop would have had him quit his horse to the parson, and come himself into the coach; but he absolutely refused”(p. 105). He refuses to ride in the coach to give his place to Parson Adams. By choosing to ride the horse, he is left out of the narrative for the next couple of chapters, which focuses on Adams’ identity formation as he reflects on and reacts to the story of Leonora and Horatio. While Fielding introduces Adams’ interactions, he does not choose to comment on Joseph until the coach and the story

takes a break. In other words, the interpolated tales take place when Joseph's perceptions of the outside world are shut off. Joseph's failure in being actively involved in storytelling limits his interactions with his surroundings and restricts his perceptions and reflections. His observations during his travels are fortified along with the interpolated tales that will affect the formation of his identity as the narrative time passes by. In other words, while Fielding reveals Adams' personal identity with the first interpolated tale, he gives more clues about Joseph's personality in the second interpolated narrative.

In another interpolated narrative of the novel, "Wilson's Tale", the difference between the formations of these two characters' identities is clearly presented. In order to observe the contrasts, it is necessary to mention how Parson Adams reacts and reflects before, during and after this interpolated narrative. A chapter before this interpolated narrative, they are outside in the dark as they decide to take a break. While Adams "lamented the loss of his dear Aeschylus; but was a little comforted when reminded that, if he had it in his possession, he could not see to read." (p. 189). As he reflects on his book and thinks of Milton's verses while looking at the stars and "applied himself to meditation" (p 189), he sees a light moving from some distance. His sensitive nature is stressed once again before Wilson's tale. He falls into meditation and tries to remain calm; however, he is affected by the incidents very quickly and deeply. It is easy to interpret his actions, since his identity has been defined through his reactions to Leonora's story. His fear when he hears the sounds of these people causes him to "fall on his knees, and commit himself to the care of Providence" as he starts praying loudly³⁶. After hearing the noises that approach him in a fast manner, Adams cannot keep on walking out of panic and he "disappears" for a while, until he yells at Joseph and Fanny from a distance. Because of his

sensitive nature and purity, he cannot think of these people in the dark as murderers or sheep-stealers. According to Adams, they can only be “spirits”, so he begins to “meditate some exorcisms”(p. 192). He cannot interpret the noises as murderers because of his goodness that is stressed earlier through the interpolated narrative.

After successfully running away from the people in the dark, they find an inn to rest. When they walk in and meet Wilson the innkeeper, Parson Adams does not tell his own story and actions that explain the reasons why he is travelling. However, he introduces himself as a clergyman and gains the host’s respect through his knowledge and reflections on Greek poetry rather than presenting his adventures. After Adams shows his talents as a storyteller and a man of literature, his words become the means to introduce Joseph’s deeds. Adams’ story shapes how the people around him, as well as the readers, understand Joseph’s actions. After Adams tells Joseph’s story by touching upon “the modest behaviour of Joseph”(p. 197), his curiosity to hear the story³⁷ ends up with the interpolated tale where Wilson introduces his own history. Once again, in Wilson’s interpolated tale, Adams’ reflections and reactions stress his goodness, curiosity and sympathetic nature. Adams’ first question as Wilson relates his story is about the main character. He asks: “may I crave the favour of your name?”(p. 199). With this question, he shows his interest in the interpolated tale and the protagonist of the tale. For him, the stories are the resources that he gets to reflect on and learn from. As he reflects, he accentuates his own personality. Therefore, he occasionally interrupts Wilson and keeps commenting after each paragraph. Wilson starts to talk about his life in London that he left for after his dad’s death. He comments on his efforts to learn fencing and dancing. When he starts commenting on the woman he has been with, Adams interrupts ““Good Lord! what wicked times these are!”(p. 200). Then, Wilson tells

Adams that he kept half-a dozen girls by writing fake letters to himself. Adams exclaims “Write letters to yourself! said Adams, staring” (p. 200). The way he reacts to Wilson’s acts shows his goodness and purity. He does not know about intrigue and cheating, therefore, he finds it surprising that other people can. Wilson explains how he passed his time for three years, Adams is concerned since he states, “with some vehemence, Sir, this is below the life of an animal, hardly above vegetation: and I am surprized what could lead a man of your sense into it” (p. 202). Adams’ comment shows sympathetic nature with his reactions to other’s stories. Wilson tells how he gives up living in this manner with the word of a “surgeon, who convinced me of the necessity of confining myself to my room for a month” (p. 202). Adams relates his disappointment by touching upon the fact that he “should rather have expected it from a divine than a surgeon” (p. 202), and also reveals his simplicity³⁸. “His various questions³⁹, groans⁴⁰ and comments⁴¹ continue throughout the interpolated narrative. After hearing all his responses, Wilson comes to a conclusion about Adams’ identity. His reflections, eagerness to interact and discourse lead Wilson to mention Adams’ character while relating his own history. Wilson praises Adams’ understanding by saying “with all your learning and those excellent qualities which I have remarked in you” (p. 201). As Wilson goes on to talk about his past mistakes and vanity, Adams reacts and starts to look for a sermon in his pockets “Why do I ever leave that sermon out of my pocket? I wish it was within five miles; I would willingly fetch it, to read it you.” (p. 210). Although he usually is a man of comfort and enjoys listening to tales, he feels the urge to share, reflect and interact on this issue so much that he considers walking that distance. With this comment, it can be interpreted that Adams wants to share his sermons since he is a parson. However, when Wilson claims that he does not need a sermon since he is “cured from that passion”, Adams says “for that very

reason, I would read it, for I am confident you would admire it”(p. 210). He wants to share his reflections, since this is how he introduces his goodness and virtue to the other characters whose judgments and reflections are important in defining his identity. Once again, through Adams reactions to the interpolated tale he communicates his sympathetic nature, goodness and simplicity.

Not only Adams’ comments leads to an understanding of his identity, but also they help interpret Wilson’s story by marking important points in the narrative. For instance, Wilson wants to stop telling his story before reaching to the part when he talks about the birthmark of his kidnapped son. However, Adams is eager to hear the rest of the story. “By no means,” cries Adams; “go on, I beseech you; and Heaven grant you may sincerely repent of this and many other things you have related!”(p. 203). Since this mention of birthmark is necessary in understanding how Wilson appears as Joseph’s father at the end of the novel, Wilson needs to go on telling his story. In this sense, Adams’ comments are devices that help the flow of the narrative and make sense of the story.

In order to emphasize the contrast between the identities of these two characters, it is necessary to go back to Book III Chapter II. This chapter stresses how Joseph’s and Adams’ identities differ. When they decide to rest outside in the dark, Adams laments about not having his book. On the other hand, “this was a circumstance, however, very favourable to Joseph” since he gets an opportunity to “lay his cheek close to” Fanny’s (p. 189). In this sense, Joseph neither reflects, nor communicates; rather he chooses to get physically close to Fanny in order to express his affections. However, as soon as they hear the sounds approaching fast, “Joseph, taking his Fanny in his arms, walked firmly down the hill, without making a false

step, and at length landed her at the bottom'' (p. 199). Joseph is described as a man of action, rather than interaction and reflection, when compared to Adams' behaviors. His physical attraction and sexual intentions parallel Wilson's history of his own youth. However, Joseph's intentions are never executed, mainly because of Parson Adams. Therefore, Joseph's immaturity and sexuality remains obscure. In this sense, Wilson's tale and his youth serve to emphasize Joseph's immaturity and sexuality as well as his heritage. His physicality that is implied throughout the narrative is marked with the interpolated narrative.

The scene before Joseph and Adams find Wilson's inn is when they encounter the sheep stealers, and Parson Adams is afraid of them. Since Adams thinks that the murderers in the dark are demonic creatures, he refuses to take action. Joseph is left to his own devices to help him and Fanny out of this trouble. Once again, Joseph happens to be the one that acts upon things rather than reflect on the source of the trouble. This creates a contrast between his and Adams' characters. While Adams' sensitivity is emphasized, Joseph's physicality is brought into discussion before the interpolated tale. Either case, Joseph's action not only saves the two people he loves dearly, but it also serves as a passage that leads to Wilson's house. Although Joseph takes up a more active role in helping his friends get away from this incident, he still stays silent when it comes to telling his own life story to Mr. Wilson. After Parson Adams is convinced that there are no demonic creatures in the woods and everything is in an order, he decides to sit by the fire with Mr. Wilson. Therefore, Mr. Wilson asks the stories of the two gentlemen he let spend the night in his house. Joseph does not raise Wilson's curiosity with his speech, since he prefers to be silent. Wilson asks to hear Joseph's story out of his interest in his identity: "The modest behaviour of Joseph, with the gracefulness of his person, the character which Adams gave of him,

and the friendship he seemed to entertain for him began to work on gentleman's affections and raised in him a curiosity to know the singularity which Adams had mentioned in his history'' (p. 174). Wilson's story tells the importance of experiences in shaping one's personality, and it stresses Joseph's hidden identity by comparing him to Wilson.

Wilson starts his story by mentioning his ties to his wealthy family and education. He "was raised freely" and had no difficulties his father's death. After this incident, he follows his desire to be "in the world", since he believes his "manhood thoroughly qualified"(p. 199) him. The beginning of his story resembles Joseph's in that Joseph leaves after Sir Thomas' death and sets out to see Fanny without some money in his pocket that causes him to get robbed. However, as Wilson goes on telling his story, his personality and concerns turn out to be contrastive to Joseph's. After his father's death, Wilson wastes his time, health, and fortune. On the other hand, Joseph starts with no money and since the robbers beat him up, his health is already in a bad condition. Then, Wilson makes a reputation to be with "half-a-dozen finest women in town"(p. 201). Joseph sighs and murmurs Fanny's name even at the verge of death "I have thy dear image in my heart, and no villain can ever tear it thence."(p. 66). While Wilson runs from one woman to the other, Joseph only imagines being with Fanny and thinks of no one else. After Wilson quits chasing women, he resolves to spend his time with "singing, hollowing, wrangling, drinking, toasting, sp—wing, smoaking"(p. 207). Joseph has no inclination to drinking or smoking⁴⁷, since he does not accept Adams several offers. After many misfortunes and losing all of his money, Wilson's future wife supplies him with the money that he needs, as well as affection and love. With her, he rebuilds a life on productivity and honesty, avoiding scandal. Together they retire to countryside in order to start a

family and help their community and travellers. He completely changes his ways, and expresses his happiness for choosing this life a number of times. In this sense, Wilson appears as the only round character, while all the other characters are static. His tale emphasizes the importance of experiences in shaping one's identity and learning from the mistakes. However, Wilson changes when he finds a guide. He expresses that he would not do bad deeds in his youth, if someone were there to help him. "And to this early introduction into life, without a guide, I impute all my future misfortunes" (p. 198). Although he goes through many misfortunes during his youth, he becomes a considerate father and husband, after he meets his wife/guide. On the other hand, Joseph has a guide during his travels, so he does not display his immaturity or sexuality. Therefore, he appears as a respectful and responsible character, since his guide prevents him from acquiring bad habits.

Another thing that Wilson's story teaches about Joseph is his heritage. By comparing Joseph's father's life to Joseph's, Fielding defies the idea of innateness. Through Wilson's story, he sets up a character who is raised in a wealthy family, yet still becomes obsessed with bad habits. Joseph, who appears as a lower class character, acts in upper-class gentleman-like manners. In his youth, Wilson tries to live a fashionable life as a poet, whereas Sir Thomas raised Joseph until he is seventeen to send him as a footboy for Lady Booby. Since he has responsibilities and has to make money to help his parents, he does not acquire bad habits even when he is forced to. Therefore, in both cases, experience proves quite important in shaping one's identity and it is stressed through the comparison and contrast of Wilson's tale to Joseph's adventures.

Since Joseph's identity is shaped as the time passes by through his experiences, he does not listen to Wilson's story completely. When "Adams, calling to Joseph, asked him, 'If he had attended to the gentleman's story?' He answered, 'To all the former part.'" (p. 223). He chooses to sleep, while Adams spends his time in the inn by listening and commenting to Wilson's story. Therefore, "having well refreshed themselves at the gentleman's house, Joseph and Fanny with sleep, and Mr Abraham Adams with ale and tobacco, renewed their journey with great alacrity" (p. 223).

Since *Joseph Andrews* forms and portrays Joseph's identity through his actions and interpolated narrative instead of giving him a voice as the first-person narrator, Parson Adams is the means to deliver his story to the strangers they meet along the way. In a sense, Fielding turns the readers into observers who need to wait for Joseph's actions in order to comprehend his identity, rather than wait to hear his reflections and dialogues. If Fielding believed it to be necessary for Joseph's character development, he would have made him hear the end of Wilson's history. On the contrary, Fielding gives the "introductory sketches" only "to reveal the character's nature gradually throughout the novel" with the help of the interpolated tales (Wilner 116). Therefore, although his reflections and interactions are not represented, Joseph's identity, that of a responsible, devoted and respectful young gentleman, is formed, delivered and understood with every episode through his actions and experiences as he travels.

Also, the way he acquires his identity is emphasized by contrasts between him and Adams. Joseph's perception of his own identity would not change by hearing his real father's claims, but he is drastically affected by his visit when Mr. Wilson identifies Joseph as his son because of the birthmark.

Since Joseph's identity is formed and introduced through his experiences, it is natural to see him as a silent character whose story is being told by the others around

him. His story is being built up by his experiences as he, like an infant, silently watches his surroundings and demonstrates what he absorbs. Joseph's personality is simply a set of experiences that the readers grasp and accept. In other words, Joseph's perceptions do not affect the way the people around him or the readers perceive his actions. Therefore, it is not necessary for Joseph to listen to the interpolated tales even though it is a remarkable story relating a truth he would be deeply interested in. Even if he hears about the birthmark or not, he eventually ends up experiencing the moment when Wilson steps in to explain that he is the real father. While the readers' perceptions concerning Joseph's identity starts shaping in a rapid manner after hearing the interpolated tale, Joseph's personality development would not be affected by Wilson's remark about the birthmark. Therefore, Joseph's and Adams' identities are formed and introduced with their differences that are emphasized through interpolated narrative.

Chapter II: *Tristram Shandy*

The Life and Opinions of Tristram Shandy is an Eighteenth-Century novel that has been discussed in many aspects such as its unconventional structure and contents for its time. Many scholars have found Sterne's narrative techniques that include digressions and interpolations distracting. His immoderate use of interpolated narratives is mainly the center of these discussions. Regarding this issue, Tzvetan Todorov writes, in *The Poetics of the Prose*, how unusual the use of digressions and "narrative of narratives" are, as they break "the law of verisimilitude, stylistic continuity, priority of the serious..." (p. 166). Also, Flaubert, being both romanticist and realist, favored conventional writing over such digressions and interpolations and stated: "An author in his book must be like God in the universe, present everywhere and visible nowhere" (Letter 1846). Although some theorists and critics oppose the notion that a novel consisting of interpolations and digressions is able to convey the ideas properly, Laurence Sterne's *Tristram Shandy*, is acclaimed for "breaking the laws"; while at the same time, getting its message across. Sterne was content with his ideas on defying these "laws" of narration, as he writes in *Tristram Shandy*: "Digressions, incontestably, are the sunshine, the life, the soul of reading! Take them out and one cold eternal winter would reign in every page. ..." (p. 81)

While Todorov and Flaubert are concerned over the structure of the novel, some scholars reject interpolation because "the overlapping between the author, narrator, and main character [...] creates confusion as to the identity of the author." (Brînzeu 73) It is true that some readers, as Tristram himself foresees⁴⁸, are troubled by the complexity of the narrative to the extent that it affects their comprehension of the narrator's identity. However, Sterne's interpolations usually explain that the

identity is made up of many elements including the effects of others' experiences. As Ira Konigsberg puts it, "Sterne explored ways to erase the line between his characters' minds and his own and between his own and the reader's." By removing the distance between readers, author and narrator with the help of his narrative technique, Sterne involves the readers in the flow of Tristram's atypically associated ideas. He allows the readers to follow Tristram's ideas as they evolve and introduces documents that explain who he is, which also gives the readers an opportunity to observe the various characters whose stories are told. However, readers cannot fully comprehend the identity of a character simply through descriptions of the character's actions and his/her thought process, since other character's stories and experiences have influence on how one's identity is formed. Therefore, other than invoking the attention of the readers as Sterne/ Tristram suggests, interpolations are indeed helpful in forming and introducing Tristram's and other characters' identities.

While relating his life and opinions, Tristram discusses and/or mocks the prevalent philosophical questions of the Eighteenth-Century. Among the philosophical theories that Tristram refers to in the novel, he mostly associates his ideas with John Locke's theories. Some critics find connections between Locke's theory of association of ideas⁴⁹, a theory of "property and value"⁵⁰ or an "incipient liberalism"⁵¹ and the novel. These associations are valid interpretations of the connection between Locke and *Tristram Shandy*. However, the novel also provides an understanding of "Locke's reflections on personal identity" (Keenleyside 117). Tristram mentions Locke, when he assumes the readers judgments on Toby's personality. Since Toby appears as a peaceful character, his inclination to warfare⁵² does not seem likely. Therefore, Tristram answers the critics and readers who might question Toby's identity: "Did you ever read such a book as Locke's Essay upon the

Human Understanding?—Don't answer me rashly,--because many, I know, quote the book, who have not read it,---and many have read it who understand it not:---If either of these is your case, as I write to instruct, I will tell you in three words what the book is.—It is a history.—A history! of who? what? where? when? Don't hurry yourself.—”(p. 78). Although Tristram seems to satirize its style and its readers' understanding by resembling it to a history book, Tristram is interested in the fact that other's judgments affect one's identity. He mentions Locke's book after the question of understanding Toby's identity, which prompts an interpretation of *Tristram Shandy* “as a novelization of Locke's much-discussed distinction between the person (the unique first-person consciousness, life experienced from within) and the human (the generic living body, life viewed from without)” (Keenleyside 117).

According to Locke, the personal identity is a combination of two things: The consciousness that accompanies thinking, and the perception of others that recognize the diverse substance. These are the essential qualities that create personal identity. However, other's perceptions do not always coincide with one's reflections and consciousness. The problem occurs when one realizes the gap between self-explanation and others' interpretations. Sterne represents Tristram's, Yorick's and Toby's thoughts, motions and hobbyhorses through “problems of articulating and communicating ‘selfhood’ to others” (Beauchamp 1). The characters are aware of the difficulties of communicating the *self*. However, in order to form and introduce these character's identities, Tristram ties their stories through the interpolations and digressions. Therefore, even after two hundred years, *Tristram Shandy* remains an engaging novel, through the interpolated narrative that represents the formation of personal identity. This puzzling issue on the expression of selfhood/identity is evident, as Uncle Toby asks to the commisionary, “I – as sure as I am I – and you are

you -, - And who are you? said he – Don't puzzle me, said I''(p. 235). Tristram expresses his arguments on Locke's personal identity through the use of interpolated narrative. However, the main issue remains as the difficulty in understanding and identifying a fictional character, since he/she does not have an actual consciousness and have difficulties in communicating with other characters properly.

The answer lies in the use of the interpolated narrative. By weaving various stories together through the help of the fluctuating perspectives, Tristram ‘‘projects himself into the world around him, as his identity is woven into the stories of others.’’(Byrd 71) Byrd suggests that the reason Tristram gives Toby's and Yorick's stories must be because they resemble him and their stories cannot be set apart from his. However, he does not provide an explanation to the actual interpolated narrative, which are the documents and tales that are introduced in the novel. By pointing out to the connection between the personal identity theory and interpolated narrative, I will claim that Tristram explains the impacts of the tales and documents in the formation of his identity. In other words, Tristram's experiences are very much related to the other characters' influences on him, which is quite effectively expressed through interpolated narrative. It is difficult to express the personal identity of a character that merges one's experiences and others' influences on one's own image truly. The ever-fluctuating nature of experiences creates a constant change in not only Tristram's identity, but also in the way he presents himself and the readers perceive him. He recounts other characters' stories. Since he is a self-conscious writer in relating his ‘‘life and opinions’’ and is aware of the others' influences, to be able to comprehend Tristram's world it is necessary to peruse the tales, stories, documents and sermons that construct Tristram's and other characters' identities..

In the light of these ideas, I will discuss the purpose of the interpolations of *Tristram Shandy* is not only to project identity/express selfhood, but also to represent and the influences of experiences. Although they seem to be incautiously attached to the irrelevant scenes, these interpolations are explanatory in that they relate the difficulties in communicating one's identity and projecting a self-image in terms of the "circumscribed philosophical conversation on personal identity in the 18th Century" (Wahrman 194). By analyzing the interpolated documents such as the marriage document and Slawkenburgeis' tale, I will give examples to present Tristram's depending on the experiences and perceptions of others.

The novel starts with Tristram's conception, but goes further back to his parents' marriage, stops in the middle of the story and carries on with seemingly irrelevant anecdotes. Then, Tristram starts telling the story of his parents' first encounter and talks about the marriage document that explains the reasons why his mother stays in Shandy Hall for his birth. By mentioning his birth, he goes on to relate the story of the midwife who partly causes his misfortunes during his birth. In order to understand how the midwife comes to affect Tristram's life, he relates the story of Parson Yorick. Since Parson Yorick sponsors the training of the midwife and he is also a friend of Tristram's father, Walter Shandy, his story and death is introduced in the story. Later, Tristram goes on the story of his birth with mentioning the unfortunate incident that happens when Dr. Slop cannot untie Obadiah's knots which causes a panic that ends up with Tristram's nose being broken. After talking about the incident, Tristram mentions his father's reactions. Hearing about this misfortune during his conversation with Uncle Toby and Parson Yorick, and thinking that Tristram will not live long enough to be baptized, Walter Shandy hurriedly tells the name "Trismegistus" to the midwife who mistakes it with Tristram. Therefore,

the parson baptizes the baby with the wrong name. After seeing the baby covered in blood and named Tristram, and later learning that his other son died, Walter decides to write *Tristramedia* that outlines the rules with which his son should be raised. While he spends most of his time by thinking about his book and writing, he fails to spend enough time with his son. Therefore, Tristram, replaces his memories with his parents with his father's conversations, stories and tales. After mentioning one more unfortunate incident from his childhood, his accidental circumcision by a window sash, he carries on to tell Uncle Toby's story who also has a slightly similar wound as Tristram's. *The Life and Opinions of Tristram Shandy* ends with the story of Uncle Toby, and a quote from Parson Yorick. 'A COCK and a BULL story,—And one of the best of its kind, I ever heard.' (p. 582).

From the very beginning, there is a sense of chaos, discontinuity and complexity. As the non-linear nature of the novel unfolds with various interruptions, Tristram, the self-conscious narrator, addresses the readers. "'As you proceed further with me, the slight acquaintance that is now beginning betwixt us, will grow into familiarity; and... will terminate in friendship.'" (p. 16) It seems as if this prediction fails to prove itself, since the readers are not directly introduced to Tristram's own experiences. However, what actually happens is that Tristram builds his identity with various accounts from the other characters' stories and documents that influence the incidents he experiences. *Tristram Shandy* starts with Tristram's apologetic explanation on how he becomes who he is. He expresses that the way he was conceived and brought up has shaped his personality in such a way he cannot change. Then, he supports his argument: "You have all, I dare say, heard of the animal spirits, as how they are transfused from father to son, &c. &c. ...you may take my word, that nine parts in ten of a man's sense or his nonsense, his successes and miscarriages in

this world depend upon their motions and activity, and the different tracks and trains you put them into...’’(p. 2). He accepts the fact that *nature* has a certain influence on who we are. However, he emphasizes *nurture* as the important, decisive element in shaping a person’s identity. This idea refers to Locke’s theory of *tabula rasa* and the influences of experiences. Tristram introduces this idea with comicality, since he tells the story of his conception and his first experiences as a baby. Tristram’s story is an extremely exaggerated example of how the tracks that one is led to forms one’s personal identity. Tristram claims to believe in the effects of *motions and activity* and *different tracks* that people are led to as well as others’ interpretations of one’s identity. Therefore, he tells the experiences of people around him with the help of various stories and conversations to reason why they act in a certain way. According to Tristram, the people around him and the tracks they lead him to once he is born shape his life and opinions are shaped by, so he inserts the documents and tales that actually relate who he is.

Another point that justifies the use of interpolation in *Tristram Shandy* is its first-person narration. Unlike the other two novels, *Joseph Andrews* and *Belinda* that use the interpolated narrative within the framework of a third-person narrator, Tristram is the narrator of his own story. While the interpolated narrative give an in-depth character analysis for the main character in the other novels, Tristram’s interpolated narrative seems to create a detour from the close analysis of the character. Therefore, the use of the interpolated narrative requires an alternative interpretation. Tristram is the narrator throughout the novel and his opinions and identity needs to be delivered through his narration. The question arises at this point, how can one define one’s self? In *Tristram Shandy*, almost every character has difficulties expressing their opinions and communicating selfhood. For example, Dr.

Slop uses a pre-written curse to express his anger, and Toby usually responds to Walter Shandy with his whispers⁵³. In the same way, Walter Shandy's desperation and anger is suppressed with his philosophical debates⁵⁴. It is evident that Tristram also has troubles with self-expression, since he delays writing about his own experiences for many pages. Therefore, these characters' identities are not apparent through the expressions of their own thoughts. On the contrary, their behaviors and other's influences shape their identities. For instance, Toby's militaristic passion is only apparent during his conversation with Walter Shandy, as Tristram writes "...But the word siege, like a talismanic power, in my father's metaphor, wafting back my uncle Toby's fancy, quick as a note could follow the touch,—he opened his ears . . ." (p. 239). Toby does not express his passion that would facilitate other's interpretations of his identity. Instead, his identity is depends on how others influence him. Since the characters' identities are dependent on other's experiences, Tristram's identity cannot be completely represented through his own first-person narration. In order to succeed in telling *how* he became the way he is, there needs to be "anecdotes to pick up: Inscriptions to make out: Stories to weave in"(p. 35). With including the anecdotes, inscriptions and other's stories, Tristram conveys the formation of his identity as being dependent on the interactions, perceptions and stories of others. In order to explain how the interpolations in Tristram Shandy is important in understanding Tristram's identity, I will analyze the two interpolated tales; the marriage document and Slawkenbergius' Tale.

To begin with, the first interpolated narrative, which is Tristram's mother's marriage document, serves as a detailed explanation on how he is born. It also explains why he goes through the unfortunate incidents during his birth, which affects his life and opinions. Since Tristram stresses the legitimacy⁵⁵ of the marriage

document before inserting the document in the narrative, he stresses other people's impacts on one's identity formation. Rather than simply telling the story of this incident with a first-person narration as he usually does, Tristram explains that this document "is so much more fully express'd in the deed itself, than ever I can pretend to do it"(p. 39). This idea is evident in the text, since Tristram claims the impossibility to relate his experiences without relating the things that *affect* his experiences. A chapter before the wedding document, Tristram's explains that he needs to include it to be able to talk about who he is. "By way of commentary, scholium, illustration, and key to such passages, incidents, or innuendos as shall be thought to be either of private interpretation, or of dark or doubtful meaning after my life and my opinions shall have been read over"(p. 38) His explanation applies to the other interpolated documents that appear in the novel, since they are stiches that put together and explain his identity that is naturally dependent on others' experiences. After setting up the grounds to include the wedding document and claiming that he had to go through so much difficulty to find the real document, he presents the marriage articles. Then, he summarizes the affects of this document on his life; "I was doom'd, by marriage articles, to have my nose squeez'd as flat to my face, as if the destinies had actually spun me without one."(p. 42). Every misfortune that Tristram experience during his birth, from being baptized with a wrong name to his father's disappointment of the broken nose, results from the article in the document Walter Shandy changes. With this change, Tristram's mother Elizabeth's, right to go to London to give birth is reduced to only one time which she uses once before Tristram's birth.

The question is why Tristram chooses to include the whole document, while he could introduce it in a few words, which he actually does, "My mother was to lay

in, (if she chose it) in London.”(p. 42). The reason why he introduces the document in the narrative is that Tristram chooses to stress how others’ experiences shape one’s identity. Tristram emphasizes the importance of the document in understanding his identity; since he explains that “the whole weight of the article should have fallen entirely, as it did, upon myself”(p. 42). The whole document is important in that it makes Tristram who he is. It also emphasizes his misfortunes and the reason of his lack of self-esteem by suggesting that his birth and upbringing are the reasons. Since his parents think him almost dead as soon as he is born, they give up on him.

Therefore, others’ experiences and reflections have a quite strong impact on who he is. By including the marriage document, Tristram comments on the effects of his upbringing on his identity formation. “How this event came about,---and what a train of vexatious disappointments, in one stage or other of my life, have pursued me from the mere loss, or rather compression, of this one single member,---shall be laid before the reader all in due time”(p. 43) Here, Tristram introduces the idea of *tabula rasa* and how one’s character is shaped by the childhood experience and upbringing. He could have been a completely different person, if that article in the wedding document was not changed. Since it stresses the effects of others’ experiences in the formation of identity, this interpolation has a great importance in understanding how Tristram’s identity is shaped.

Before Tristram starts telling another interpolated narrative “Slawkenbergius tale”, he informs the readers of his misfortune about his nose. Dr. Slop “in bringing him into the world with his vile instruments, has crush’d his nose”(p. 197). In need of a bridge that will keep Tristram breathing, Dr. Slop walks downstairs to make one. As Walter Shandy and Toby sees him making the bridge, Trim explains that Tristram’s nose is flattened, Walter “got up into his chamber, he threw himself prostrate across

his bed in the wildest disorder imaginable, but at the same time, in the most lamentable attitude of a man borne down with sorrows, that ever the eye of pity dropp'd a tear for''(p. 198). Then, Tristram leaves him alone in his bed and starts explaining why his father is incredibly devastated in hearing about this incident. Apparently, Walter's father is a man with a small nose, and because of it, he has had problems throughout his life. Although Tristram insists that he means "a Nose, and nothing more, or less"(p. 201), he is suggestive when he mentions "the same number of long and jolly noses following one another in a direct line, raised and hoisted it up into the best vacancies in the kingdom"(p. 202). Also, Walter comments on the part he reads on long noses by mentioning that "Learned men, brother Toby, don't write dialogues upon long noses for nothing"(p. 211). By writing several chapters on noses and telling a tale of a person with an extraordinary long nose, Tristram implies that there is a certain meaning to these chapters. The implication is on sexuality, as can be read in the previous quote on how the noses "raise" and "hoist up" the best spots in the kingdom. With this bawdy implication on the Slawkenbergius' tale, Tristram implies a connection between writing one's story and the idea of reproduction. The suggestion on noses makes it easier to touch upon issues such as Tristram's father's disappointment upon hearing Tristram's unfortunate incident, as the family with small "noses" represents the problem with reproduction. Therefore, with the help of this interpolated narrative, Tristram refers to the difficulties of communicating the self and writing about self by linking the story on "noses" to the idea of productivity. However, the functions and the meaning of this text can be interpreted in more than one way, since from early on Tristram states that "the truest respect which you can pay to the reader's understanding, is to ... leave him something to imagine"(p. 11).

In the light of this idea, if the history of Tristram's grandfather's misfortunes due to his small nose is taken literally, Walter's identity is built upon the lack of self-esteem that is caused by small noses in his family. In fact, Walter accepts the effects of the shape of his nose on his identity, when he reads a quote from one of the philosophers "My nose has been the making of me"(p. 211). The nose, therefore, represents more than a nose for Walter after reading the books. Walter, as well as Tristram thinks Slawkenbergius as one of the prominent philosophers that has ever written about the noses. In order to justify his obsession and support the idea that a nose can make the self, Tristram inserts a quote from Slawkenbergius. "The size and jollity of every individual nose, and by which one nose ranks above another, and bears a higher price, is owing to the cartilagenous and muscular parts of it, into whose ducts and sinuses the blood and animal spirits being impell'd, and driven by the warmth and force of the imagination"(p. 210). According to Slawkenbergius the noses vary not only because of their physical appearances, but also because of the factors such as animal spirit and imagination. In this sense, the definition of the individuality of noses resembles Locke's definition of personal identity. Since Locke claims that "it is not the idea of a thinking or rational being alone that makes the idea of a man in most people's sense: but of a body, so and so shaped, joined to it"(Locke 318). In both accounts, the imagination as well as the substance creates an individual being. The noses are unique and individual because of their shapes and the way they are perceived and imagined to be different. In the same way, a person has individuality as long as his body, rationality and others' imaginations and perceptions set his identity.

Since Walter agrees with Slawkenbergius on the subject of noses, his attitude as he finds out that his son's nose is "as flat as a pancake to his face"(p. 193)

reintroduces his experiences from the past. Also, Walter is afraid that this incident will also affect the newborn's identity. He is disappointed with his family history of small noses that has shaped his own identity. In the same way, he is concerned that this will impact his son's identity formation. Not only Walter, but also Tristram is aware that this unfortunate incident during his birth influences the way Walter perceives Tristram's identity. Therefore, before Tristram starts mentioning Slawkenbergius' principles and relating his tale, he remarks "Thou sad foreteller of so many of the whips and short turns, which in one stage or other of my life have come slap upon me from the shortness of my nose, and no other cause, that I am conscious of" (p. 211). Tristram relates his experiences that shape his identity to the shortness of his nose, just like his father blames his family's financial failure to the same matter. It is only through this account of philosophy on noses that Tristram refers to his family history and his father's vulnerability about this issue. The shortness of the nose, therefore; brings out an unknown side of Walter's and Tristram's identity that is not included in the earlier pages of the novel. Therefore, Slawkenbergius' tale plays an important role in forming the identity of these two characters. To be able to stress the importance of the accident in his future life and identity, Tristram includes the lengthy explanation on Slawkenbergius' philosophy and inserts his tale.

Slawkenbergius' Tale starts as a man with a long nose enters the city of Strasburg. In this city that he has no acquaintance, the first thing that everyone realizes is his nose. Most of the people around him cannot believe that it is his nose, so they start making comments on what it can be "Tis as soft as a flute, said she.—'Tis brass, said the trumpeter.—'Tis a pudding's end—said his wife. I tell thee again, said the trumpeter, 'tis a brazen nose" (p. 223) Since the experiences, interactions

with others and their perceptions form and represent the personal identity, the diverse ideas on the stranger's nose appear as a reference to this quality of identity. The self is highly dependent on how others perceive a person's identity. The comments of the city people and their willingness to express their judgments are representations of the identity formation. Tristram weaves his perceptions of other characters through stories to form his identity. In the same way, the perceptions of the people in Slawkenbergius' tale represent this type of identity formation.

After the stranger's, Diego's, long nose starts to get a lot of attention from public, including the centinel, nuns and even the queen, a debate occurs between logicians and civilians whether it is true or false. Some critics, such as Melyvn New, read the confusion about Diego's nose as a parody of a religious debate between Catholics and Lutherans as Tristram obviously suggests. Another interpretation is possible when its relation to the formation of identity is considered. The debate is also a representation of the discussions on whether one's identity can be truly known. Therefore, when they decide the nose is neither real nor fake, "The commissary of the bishop of Strasburg undertook the advocates, explained this matter in a treatise upon proverbial phrases, shewing them, that the Promontory of Noses was a mere allegoric expression, importing no more than that nature had given him a long nose"(p. 234). The tale decides that it does not make a difference whether the nose is real or not. It suggests that everyone can perceive the stranger's nose differently, since there is no actual authority that can claim the trueness of it. Although it exists and they can see it, people's perceptions on what it represents differ. Therefore, the differences between the opinions of public on the stranger's long nose correspond with the idea of identity formation. Various people may identify, perceive and interpret a person's identity differently; therefore, the selfhood is quite hard to define.

For instance, Tristram recounts Uncle Toby's dialogues, gesticulations and comments from the very beginning of the novel; however, it is only in the middle of it that readers get to learn about Toby's wound and its effects on his life. Also, the way Trim and Walter perceives Toby is quite different. While Trim is acquainted with his militaristic passion since they build the fortifications together, Walter identifies Toby as a sensitive and peaceful character. The importance of other's perceptions in *Tristram Shandy* is highlighted with Tristram's narrative of other people's stories that eventually gives clues about his own identity. Also, through the tale of Slawkenbergius, Tristram gives an account on how his father's perceptions are relevant and effective in forming Tristram's identity. In this tale, Diego is identified with his long nose that affects his position in the society. This is also what Walter believes to be true about his family; their short noses have always affected the way people perceive them.

Another reason why Tristram chooses to relate this specific tale by Slawkenbergius is that “—it flattered two of his (Walter's) strangest hypotheses together—his NAMES and his NOSES”(p. 236). When the tale makes a point to introduce the story of how Luther's name is changed to Martin in order to prevent a misfortune, Tristram digresses to mention how his father enjoys reading this part. He believes that “Christian names are not such indifferent things;”(p. 236) and they can influence a person's identity and future. In this light, it is clear that Walter's presumptions on names and noses affect his perceptions of and attitude to his son. Tristram's misfortunes in the first hour of his life have a direct influence on how his father perceives her. Through his perceptions and assumptions that Slawkenbergius' principles and tale justify, Tristram's identity is formed. Therefore, the interpolated narrative of Slawkenbergius' Tale parallels the idea on identity formation that

explains other's perceptions that influence and shape the identities of the characters in *Tristram Shandy*.

Although this sounds quite satirical and hilarious, it is how Sterne renders the philosophical issues that will fit in the fictional world he creates. After all, Slawkenbergius book "is but as a thorough-stitch'd DIGEST and regular institute of noses; comprehending in it, all that is, or can be needful to be known about them" (p. 209). In the same way, Tristram's narrative is a stitched account of all there is to be known about individuals and identities, random association of ideas and references to the readers and critics. In Tristram's translation, Slawkenbergius digresses and leaves the main characters out of the narrative: "...and that is the part of it I am going to relate. We left the stranger behind the curtain asleep—he enters now upon the stage" (p. 240). Correspondingly, Tristram leaves Walter and Uncle Toby in such a manner⁵⁶ to relate Slawkenbergius' principles and tale. Also, Slawkenbergius' gives his character's gestures in a detailed manner, just like Tristram gives the actions of Walter and Toby. For example, Diego "having uncrossed his arms with the same solemnity with which he crossed them, he took up the reins of his bridle with his left-hand, and putting his right-hand into his bosom, with his scymetar hanging loosely to the wrist of it" (p. 225) rides slowly away. Likewise, in Tristram's narration, Walter takes "his wig from off his head with his right hand, and with his left pulling out a striped India handkerchief from his right coat pocket, in order to rub his head", as he argues with Toby. Not only the gesticulations of the characters and the structure of the narrative are parallel, but also the content of Slawkenbergius' tale supports the ideas on the formation of identity in a similar way as Tristram's story does.

Helping readers analyze the characters with inserting the interpolated texts to the "main hinges", Tristram "proves that novels can alter reality as works of

education and philosophy cannot” (Hunter 51). The manner he attaches philosophical explanations to the behaviors of his characters is abstruse yet explicable. As opposed to what critics claim about its disruptive nature, Tristram does not drown the readers and himself in useless details and unnecessary texts. He actually involves these stories in such a skillful way that readers cannot think of one incident without recollecting the memory of reading the stimulating stories or documents that follow. Before he starts this multi dimensional process of writing, he warns the readers to know what they will be drawn into as they start. ‘I know there are readers in the world, as well as many other good people in it, who are no readers at all,—who find themselves ill at ease, unless they are let into the whole secret from first to last, of every thing which concerns you’ (p. 8).

Throughout the book, the interpolated stories make up for what the characters have difficulties to utter “injuries and diseases, continually moving from ‘loss, interruption, or accident (often associated with the mutilation or disfigurement of the body, frequently of a sexual nature) to a restoration pursued through linguistic media’” (King p. 293). Therefore, the novel acknowledges the problematic matter of defining a character’s personality. Since the formation of personal identity is not only dependent on one’s actions and experiences, but also on others’ perceptions, the novel introduces the interpolated narrative. Tristram tries to depict the characters by mentioning even their slightest body movement, includes the conversations of these characters and closely analyzes the reasons of their actions by relating their *nature*, opinions and feelings through interpolated narrative. The interpolated narrative, then, becomes a way to understand the characters that Tristram describes, but it also represents the formation of his own personal identity. With his many remarks and interpolated narratives on how a text, or a novel, should be understood, and what

methods are conventionally yet unsuitably applied, Tristram/Sterne introduces, develops and analyzes the personalities of the characters quite triumphantly.

Chapter III: *Belinda*

Belinda is a tale of a beautiful, clever and observant young woman who is sent to live with charming, yet troubled Lady Delacour. After she starts living with Lady Delacour, Belinda builds a strong friendship with her. In the meantime, Lady Delacour tries to introduce Belinda to high society, as she expects her to have a good marriage. Soon after Belinda becomes a part of Delacour's household, she is also introduced with Lady Delacour's problems and the reasons behind her frivolity and unhappiness. Although finding out about Lady Delacour's problems help maintain their friendship for a certain amount of time, these troubles eventually lead Lady Delacour to become suspicious and jealous of Belinda. Her jealousy causes Belinda to leave and move in with Lady Anne and her family. This situation allows her to make comparisons between Lady Anne and Lady Delacour. These two people affect Belinda's understanding of love and marriage differently. In other words, these two ladies, with whom she develops her relationships, highly influence Belinda's personality and viewpoints. While she lives with Lady Delacour, Belinda falls in love with Clarence Hervey who is a flamboyant, knowledgeable yet unstable character. However, as soon as Belinda moves in to Anne's house, she starts to have feelings for rich and respectable Vincent. Another reason that draws Belinda close to Vincent is that she hears about Clarence Hervey's lover, Virginia. Throughout the novel, although Belinda "conducts herself with prudence and integrity" (p. 1) from the very beginning, her ideas, attitudes and perceptions change as she observes her surroundings and listens to other people's stories.

In this light, *Belinda*'s plot differs from a generic marriage plot in that it refers to various aspects such as women's education. It also draws readers' attention to the

effects of others' perceptions and reflections on one's personal identity. As well as its plot and its representation of a controversial topic; interracial marriage⁵⁷, there have been many discussions about *Belinda's* two interpolated tales. According to most of the critics, Virginia's and Lady Delacour's interpolated tales in *Belinda* seem to constrain Belinda's opinions and personality because of the long chapters that these two women's stories appear. Some critics, such as Elizabeth Kowalevski-Wallace, claim that Lady Delacour's interpolated narrative only touches upon the issue of domesticity and the "natural" behavior of women. Also, she claims that Belinda becomes a secondary character, while Lady Delacour and Virginia attract more attention as eccentric characters. When it comes to Virginia's tale, critics such as Patricia A. Matthew suggest that her character is a representation of fairy tales and women's subjective perceptions. Also, some critics read Belinda as a dull character who does not quite develop throughout the novel. For instance, Johnson suggests that "she (Lady Delacour) is the primary planet, and Belinda but a satellite"⁵⁸, due to the emphasis on Lady Delacour's life in the interpolated narrative. Also, after *Belinda's* publication, *The Monthly Review* (April 1802) claims "The character of the heroine herself creates so little interest, that she appears to have usurped the superior right of Lady Delacour to give the title to the work"⁵⁹

Although these readings offer possible ways of understanding the novel, it is important to note that these interpolations are also means to present the characters' identities by means of proving the idea that selfhood depends on other people's perceptions. Jeanne M. Britton suggests that "Virginia's exterior in the guise of a literary character, reveals Belinda's interiority: Belinda's response to this instance of character impersonation displays the moral fortitude that is the hallmark of her own 'character'" (Britton 433). Just like Virginia's story, Lady Delacour's past affects her

own future actions and Belinda's reactions that helps the readers see her in a new light. That is to say, through the interpolated tales that present interlocking narratives, the novel raises readers' curiosity, but it also shapes Belinda's identity through her interactions, experiences and the readers' observations. Furthermore, the interpolated narrative helps readers understand Belinda's acts. Also, it creates a unity between the various incidents that take place in the novel. In other words, Lady Delacour's and Virginia's interpolated stories form and display Belinda's identity with the ideas such as continuation and relational selfhood. Therefore, I will claim that interpolations in *Belinda* exist to shape the identity of the main characters and Belinda. By creating a continuity of Lady Delacour's and Virginia's personal identities through a discontinuity in the narrative, the interpolated tales can form and/or alter other characters' and readers' perceptions of the characters in the novel. For example, Lady Delacour is introduced as a flamboyant and frivolous woman earlier in the novel. However, with her interpolated narration, her story begins to take a different shape to the extent that introduces an unexpected side of her personality. Once known for her gaiety, Lady Delacour comes across as a melancholy housewife after the interpolation. Since these interpolations include a detailed account of the character's own storytelling and reactions of Belinda, it changes the perceptions of the characters and the readers to a great extent. It focuses on the representation of personal identity and how this representation accentuates the idea of relational selfhood. To be able to understand how the interpolated narrative represents personal identity in this manner, it is necessary to touch upon Locke's identity theory and how Edgeworth implements this theory in her novel.

According to Locke, our unique existence relies on our reflections and the comprehension of our differences from the others. Human beings have the rational

capacity to separate themselves from the others around them, and identify the others with the same sort of reasoning. Locke explains the personal identity in the *Essay Concerning Human Understanding* as “a thinking intelligent being, that has reason and reflection, and can consider itself as itself, the same thinking thing, in different times and places; which it does only by that consciousness which is inseparable from thinking, and, as it seems to me, essential to it: it being impossible for any one to perceive without perceiving that he does perceive.” (Locke 318). Personal identity involves one’s thoughts and reflections, and in order to distinguish other characters’ identities one needs to rely on his/her perceptions. Since one’s identity relies on this distinguishability that the perceptions provide, one can claim that personal identity is relational. That is, a person’s identity is dependent on one’s experiences as well as their interactions with society, for other’s perceptions have great importance in creating distinguishable identities. With the help of this theory, it is possible to claim that one’s perceptions lead a person to recognize others’ discernable identities.

Another aspect of Locke’s identity theory suggests an acquired identity rather than an innate selfhood. He offers *tabula rasa*, which is the idea of being born without a mental data and gathering knowledge and information with the experiences. Since there is no identity that already exists as soon as a person is born, what a person learns and experiences become essential in defining the self. Therefore, one actually *makes a self* as he/she experiences and interacts, as Paul Eakin suggests. In this light, “Self and self-experience [. . .] are not given, monolithic, and invariant, but dynamic, changing, and plural.” (Eakin IX). Since selfhood is constantly changing and plural, others’ perceptions on one’s self vary under different circumstances.

This theory that explains the importance of differentiating our own identity from others' and recognizing other people's identities through experience raises a question. If substance, continuation, physical and personal experience are the keys in understanding someone's personal identity and relating to their experiences by strangely entangling them to our own, how do we relate to fictional characters in a novel? Since the fictional characters have no forms or actual consciousness, it is up to the writers to build a continuation and readers to rely on their own consciousness in order to analyze the identities of these characters. The fictional characters in a novel can be perceived the same way as an actual human being, only if the writer provides a continuation. In order for the readers to comprehend the identities of characters, authors use narrative devices such as repetition, recitation of the past events and/or interpolation. One way of providing the readers with the information on a fictional character's identity is to make the characters recount their own stories. A third-person narrator that observes the characters' thoughts, behaviors and conversations is essential. However, after the narrative explains the behaviors and thoughts of the main characters, a third person narrator tells their own stories with an interpolated narrative. This creates a continuation that explains their present action⁶⁰ and their distinguishable identities. Therefore, for the successful characterization of fictional characters, it is necessary that the readers get the characters' own narration of their stories in order to comprehend these characters' identities. According to Locke, since one's experiences and observations are important elements that form one's identity, the past is a thread "that unites the distant actions into the same person, whatever substances contributed to their production." (Locke 320) That is to say, with the interpolated narrative Edgeworth creates a similar thread that shapes the characters' identity. When a character in the novel becomes the narrator to relate her/his past, this

character's story helps create a continuation that defines this character's identity. Then, the author's use of interpolated narrative is consistent with Locke's theory of identity in that it introduces the multiple characters' identities by constructing these characters' backgrounds through several narrators and their perceptions. Also, instead of simply recounting the main character's past, the author presents the experiences of other characters that influence the main character's identity through their reactions and reflections. This also serves as an example of acquired selfhood, rather than an innate identity. The interpolated narrative represents how one's identity depends on experiences and others' perceptions. The interpolated narrative; therefore, creates a set of uniquely intricate characters by introducing their stories in order to form the main character's identity and shape the readers' perceptions of the main characters.

Locke's identity theory is relevant to Edgeworth's use of interpolated narrative, since she relies on Locke's theories in some of her works. Edgeworth's *Practical Education* mainly advocates John Locke's *tabula rasa*, his theories on personal identity and education through self-learning and experiences. As well as justifying the Lockean philosophy in her book on education, Edgeworth wrote a number of books⁶¹ that practically display her dedication to Locke's theories. Mona Narain writes that Edgeworth "valued knowledge acquired through the process of action and self-learning more than the acquisition of knowledge simply through the books, usually the end product of someone else's work." (Narain 62). Although her rejection to a trust for educational books seems paradoxical, it is important to understand how Edgeworth represents her ideas on the necessity of self-learning. Here, the answer lies in the interpolated tales as mentioned above.

Edgeworth's use of the interpolated narrative stems from her earlier experiences of writing with her father. When she was writing the *Practical Education*, Mr. Edgeworth instructed Maria Edgeworth to turn his raw principles into essays by creating a narrative that combines his lessons, anecdotes and philosophical issues⁶². That is, Maria's initial writing experience was to put diverse forms of writing together in a way that would create an impact on the readers. She learned how to produce a coherent and impressive literary piece through inserting several histories of different people. By doing so, she learned that simply quoting the theories and giving historical accounts would not captivate the readers' attention. She claims that the curiosity of human beings to learn cannot be quenched simply by the historical accounts since "there is much uncertainty even in the best authenticated ancient or modern histories; and that love of truth, which is in some minds immutable, necessarily leads to a love of secret memoirs and private anecdotes"⁶³ As well as the readers' curiosity, Edgeworth addresses to their doubtful nature through the use of interpolated narrative in her novels. In the preface of *Castle Rackrent*, her famous novel that also contains interpolated narrative, she explains that the *memoirs and private anecdotes* need to be a part of the main narrative in that "the authenticity of these stories would be more exposed to doubt, if they were not told in the characters' own distinctive manner"(Edgeworth 3) Therefore, according to Edgeworth, it is necessary to explain the characters' pasts by giving voice to these characters in the interpolated narrative. It enhances the credibility of the story and gives the readers a chance to relate the characters' identities to real world. Furthermore, according to Edgeworth, when these characters write letters or become first-person narrators to tell their own stories, it creates a genuine, dramatic and an intricate narrative. Maria Edgeworth's novels that generally aim to educate the readers include interpolations so that she can recite the

past events of persons of drama in a natural manner through letters or a first person narration. In other words, in Edgeworth's novels the interpolated narrative is efficient as long as it casts light on the succession of the story and the distinguishable identities of the characters in a natural way.

Another reason why these two interpolations appear in *Belinda* is Edgeworth's interest in the questions of identity. Her skeptical thoughts center on the idea that one cannot accurately observe a person's identity only through their acts, but there is also a need to observe one's personality through speeches. "We cannot judge either of the feelings or of the characters of men with perfect accuracy, from their actions or their appearance in public; it is from their careless conversations, their half-finished sentences, that we may hope with the greatest probability of success to discover their characters."⁶⁴ Edgeworth's comment not only explains why she chose to relate Lady Delacour's and Virginia's stories through lengthy interpolated tales; but it also demonstrates how she connects the idea on understanding one's identity to this narrative technique. There is a similar thought in Locke's identity theory. He suggests that language stands for ideas in the mind of the person who uses them. It is by their speech that people convey their private thoughts to each other and their manner of speech helps them get their message, thoughts and reflections across. As Locke's definition of identity is "a thinking intelligent being with thoughts and reflections", there is no better way to discover one's identity than observing the way they speak. In this sense, Edgeworth's thoughts on identity are similar to Locke's theory of identity. Therefore, the two interpolations in Edgeworth's *Belinda* are great representations of her thoughts, since she links the problems of discovering a character's identity to the characters' own stories, either in written form, or in the form of private conversation.

“Lady Delacour’s History”, which is the brief account of her life and the first interpolated narrative of the book, comes after the masquerade. This chapter “Masks” is important in that it introduces the identity with its relational quality. That is, it emphasizes the effects of the following interpolated tale with its concentration on how others’ perceptions are important in shaping one’s identity. As Lady Delacour and Belinda get ready for the masquerade, Lady Delacour decides that Belinda “must be the comic muse, and I, it seems, must be tragedy...”(Edgeworth 20). A little after they make their decisions about the masks, Belinda is worried about her own mask, and wants to change. Their indecisiveness is symbolic, since one’s identity is highly dependent on others’ perceptions and in this case their “masks” or facets will be the only way of presenting themselves among others. In other words, by wearing these masks and appearing as a comic or tragic muse, they choose a personality trait with which the others will perceive and identify them. After this indecision, Lady Delacour is easily convinced that they should swap their masks, and offers to do it in Lady Singleton’s room where “no soul can interrupt” them (Edgeworth 21). She continues to explain that the costume change is not something to be worried about, as “not a human being will find us out at the masquerade”(Edgeworth 21). The emphasis on other people’s perceptions, whether somebody will recognize or notice them, is an implication on the importance of the relational selfhood. Since there is no innate quality in one’s identity, one’s interactions and connections with the society shapes his/her distinguishable identity that is highly dependent on other people’s perceptions.

The effects of the perceptions of others in shaping one’s identity continue when Belinda meets Clarence Hervey during the masquerade. Hervey does not recognize Belinda and thinks that she is Lady Delacour. Then, he starts a conversation about his perceptions of Belinda. He believes that she must be “advertised”(p. 33) to

appear as a good person since she is raised by her aunt, who is known to have a greedy and selfish nature. Since the characters seem to believe that the experience is the means to mold one's identity, Belinda, being exposed to her aunt's and nieces' behaviors, can only be a "composition of art and affectation" (p. 34). However, Belinda is not how they assume her to be, since it is not only the experiences that shape one's personality. As well as pointing out to the fact that others' perceptions are necessary in discovering one's identity, Edgeworth claims that one cannot "judge one's character with perfect accuracy" without hearing their speeches. As Belinda hears Hervey's awful comments about her being "as well advertised as Packwood's razor strops", she "absorbs in meditation", "sighs" and finally "has no power" (p. 31) to speak. Since she refuses to speak, it is impossible for Hervey and his friends to truly "discover her character" (p. 13). Belinda's silence and sadness after hearing their comments on her character raises curiosity about her identity. With this chapter before the interpolation, Edgeworth reinforces her introduction of Belinda's identity through giving an account of the conversation about other characters' assumptions and her reaction to their conversations. In fact, Edgeworth makes it clear by noting that "her character, however, was yet to be developed by circumstances." (p. 1) The expected development of her character is to come when Belinda is most vulnerable and self-conscious after hearing Hervey's comments. Since they assume that she is similar to her cousins and Lady Delacour, their perceptions are different than how she presents herself. Therefore, the only salvation for her "painful confusion" (p. 43) is to find out what makes Belinda different from the person that Hervey and the society think she is. Finding out the difference between who she thinks she is and how the society perceives her identity starts to harm her body and mind⁶⁵. Therefore by

explaining her own misery and disease, in the following chapter Lady Delacour helps Belinda understand the importance of relational selfhood and helps shape her identity.

After setting up a contrast between how the society perceives Belinda, and how the narrator describes Belinda in the first pages, Edgeworth starts the new chapter “Lady Delacour’s History”. At this point, Lady Delacour enters with the interpolated narrative of her “history” that explains her actual identity which is completely different than how the society perceives her. After the first two chapters “Characters” and “Masks”, Edgeworth continues to focus on Lady Delacour’s identity. In the beginning of the chapter, Lady Delacour sends an invitation to Belinda that goes: “Will you dine with me tête-à-tête, and I’ll write an excuse, alias a lie, to Lady Singleton, in the form of a charming note”(p. 44) This simple explanation coincides with Edgeworth’s thoughts on the interpolated narrative. She claims that by inserting memoirs and private conversations in the narrative, one can increase the credibility of the story and give an accurate account of the character’s identity. In this sense, the private conversation proves helpful in “Lady Delacour’s History”. The first thing that Lady Delacour makes sure before she starts telling her history is to prove her sincerity. “I am no hypocrite, and have nothing worse than folly to conceal”(Edgeworth 46). As well as learning that private conversations are more helpful in discovering the character of the other, Belinda certainly learns to establish trustworthiness in her private conversations. Therefore, when she has a tete-a-tete conversation with Lady Anne about Mr. Vincent, she successfully reintroduces Lady Delacour’s thoughts and words: "and yet I would not for the world deceive you: you have a right to my sincerity."(p. 263)

As Lady Delacour starts her story by explaining every detail, it seems like Belinda knows only about Lady Delacour's actions and her public appearance. However, others' reflections and perceptions, does not coincide with the way she defines her self. Lady Delacour explains the differences between how she appears in public and how she actually is. "I had, I believe, a hundred thousand pounds, or more, and twice as many caprices :....the world, the partial world, thought me a beauty and a bel esprit."(p. 45). Discovering this information about Lady Delacour's character helps Belinda realize the importance of relational selfhood. Therefore, when Lady Delacour starts revealing her actual feelings about her relationship in the past, she gives away significant information that will help Belinda's perceptions of selfhood and happiness. Lady Delacour informs Belinda that she "bragged of there being no love in my history, there was when I was a goose or a gosling of about eighteen— just your age, Belinda, I think—something very like love playing about my heart, or my head."(p. 48). By including Belinda in this matter of love, Lady Delacour involves her in the conversation and makes her reflect on her own situation. Belinda's observations on love and happiness of Lady Delacour, who now claims to have loved Lord Delacour, prove wrong. Since Lady Delacour shows her as an example because of her age and reveals her secrets, she impacts Belinda's reflections. Belinda shows how this moment changes her thoughts and perceptions when she discusses her affections for Clarence Hervey with Lady Anne. Belinda, with using similar phrases to Lady Delacour's, talks of the "state of her own heart" as she actually tries "to banish him from her thoughts"(p. 374). Therefore, Lady Delacour's history affects Belinda so strongly that she tries to take precautions in order not to end up like her. Later, there is an example that shows the effects of Lady Delacour's interpolated narrative on Belinda's reflections. Lady Delacour advises against any

marriage that will occur without certain knowledge of the other person's character "But you don't know what it is—I hope you never may—to have an obstinate fool for a bosom friend." (p. 50) it is apparent that the story of Lady Delacour changes Belinda's preferences, since she later suggests that she will not accept a marriage offer from a man who only "*appears* to have a good understanding" (p. 371). Therefore, Belinda tells Lady Anne about her thoughts that are actually influenced by Lady Delacour's speech. "Do not accuse me of caprice—altogether he does not suit my taste; and I cannot think it sufficient not to feel disgust for a husband" (p. 371). The similarity of the phrases both Lady Delacour and Belinda use establishes a thought on how much a private conversation/interpolated tale influences Belinda's personal identity and helps Belinda gain a new understanding of selfhood and happiness.

The proof of Belinda's improvement/change through interpolated narrative is evident in the next chapter, "Birthday Dresses", which provides the readers with information on how Belinda feels after this lengthy interpolation that lasts for two chapters. "Belinda saw things in a new light, and for the first time in her life she reasoned for herself upon what she saw and felt" (p. 69). The chapter after the interpolated narrative changes Belinda's understanding of personal identity and her reflections on her own identity is stressed in. "It is singular, that the very means, which Mrs. Stanhope had taken to make a fine lady of her niece tended to produce an effect diametrically opposite to what might have been expected. The result of Belinda's reflections upon Lady Delacour's history was a resolution to benefit by her bad example..." (p. 82). The idea that others' perceptions are sufficient in defining one's personality is questioned, since Mrs. Stanhope fails to represent Belinda accurately in the society, and Lady Delacour has a different identity than what other

characters perceive. With the help of Lady Delacour's interpolated narrative, Belinda realizes the importance of one's own thoughts and reflections without which the discovery of identity would be impossible. In this sense, it is clear that without Lady Delacour's sincere conversation, Belinda's understanding of her selfhood would remain unchanged. Through her observations and this conversation, Lady Delacour suggests her not to be affected by "random reflections of a set of foolish young men" (p. 86), Belinda's personal identity develops as Edgeworth suggests in the first page. Demystifying Lady Delacour's personality slowly helps Belinda to have a better understanding of her own self as she realizes how the society perceives one's identity different than it actually is. Therefore, after hearing Lady Delacour's past, Belinda "for the first time in her life reasoned for herself upon what she saw and felt. It is sometimes safer for young people to see than to hear of certain characters." (p. 84) Consequently, two chapters that Lady Delacour tells her story stand as grounds to build the revelation that Belinda experiences. The narrator willingly presents the effects of the interpolated narrative on the heroine's understanding of the various aspects on how to discover and represent one's identity.

In the light of these ideas, one can claim that Virginia's tale, which is the other lengthy interpolated narrative in the novel, helps develop Belinda's identity. In the chapter, "Love me, Love my Dog" before this interpolation, it is clear that Lady Anne influences Belinda. After she meets Lady Anne, Belinda's appreciation of her manners shows that she finds her personality closer to her own, and "she was convinced that domestic life was that which could alone make her really and permanently happy" (p. 217). Although it seems fitting to her personality to be around a happy family, the way she accepts Lady Anne's rules and manners, and deems herself similar to her gets Belinda confused about her own identity. By putting Lady

Anne's advice into practice and choosing to be with Mr. Vincent, she almost chooses a life that she is not designed for. Belinda accepts the similarity of her spirits with Lady Anne to a degree that makes her respond to questions about Mr. Vincent in Lady Anne's words. Since speech is the most important way that one can discover and claim a distinctive character, Belinda's similar responses to Lady Anne's is a hint of her confusion about her identity.

In her conversation about Mr. Vincent with Lady Delacour, Belinda responds to her question by saying "Such as can be secured only by a union with a man of sense and virtue; such as may be not merely the amusement of a few months, but the charm of years, such as I hope to enjoy with Mr. Vincent, without being in love with him" (p. 360). Belinda unconsciously yet confidently rephrases Lady Anne's words and her personality starts to take the shape of the other. "I am not one of those who think it 'safest to begin with a little aversion;' but since you acknowledge that Mr Vincent possesses the essential good qualities that entitle him to your esteem, I am satisfied. We gradually acquire knowledge of the good qualities of those who endeavour to please us; and if they are really suitable, their persons become agreeable to us by degrees, when we become accustomed to them." (p. 242). Here, Lady Anne presents how the society perceives Mr. Vincent and tries to create a similar impression on Belinda's reflection about his character. Belinda has learned the importance of others' perceptions on one's identity through Lady Delacour's story. Since it is not ideal to accept other people's reflections on one's personal identity rather than expressing one's own perceptions, Belinda is utterly confused.⁶⁶ To release her from the confinement of the surrounding influences, Lady Delacour tries to introduce another interpolation to the narrative by inviting Belinda to read Clarence Hervey's explanatory letter. She cannot convince Belinda to read the letter right

away, however; Edgeworth places the interpolated narrative in order to disengage the heroine from her discomposure, remind her the revelation she had earlier in the novel, and help reveal the rest of the plot. Although Belinda does not agree to read the letter with Lady Delacour, the narrator insists on introducing the tale with the interpolation that introduces Virginia's tale.

The second interpolation in *Belinda* is about Virginia, an innocent young girl who lives in the countryside with her grandmother. Since her mother has an unfortunate incident with a man who steals her heart and runs away, Virginia's grandmother tries to protect her with complete seclusion. She does not know how to read or write and does not know anyone in the world except for her grandmother and a neighbor. When she is around fourteen years old, Clarence Hervey runs into her and decides to turn her into a knowledgeable and elegant lady. In this sense, the interpolation of Virginia's tale is often considered as a tale that exhibits the author's opinions on women's education. It might be considered as a mock fairy tale that focuses on the roles of women in the society and women's education. However, it raises a question whether this reading is the only means to explain the plot and the characters in the novel. Inserting the tale after the chapter that is mentioned above, the narrator draws attention to the heroine's confusion regarding her identity with the explanation of some facts that are left out in the narrative until then. Edgeworth does not choose to relate this interpolated narrative through a private conversation between two characters; rather she includes it in the narrative in the form of a letter. The reason why a first person narrator does not introduce the interpolated tale is explained in the beginning of the chapter. Edgeworth writes that the reason is "to save our hero from the charge of egotism, we shall relate the principal circumstances in the third person." (p. 557) This explanation agrees with what Edgeworth claims in *Practical*

*Education*⁶⁷. It also proves the point Edgeworth made considering the importance of private memoirs and anecdotes that help relieve the doubts of the readers on the discovery of a character's identity. Therefore, the letter is important in that it gives an account of Hervey's personal identity by creating continuation of the character and drawing attention to the discovery of one's character through self-representation. Therefore, throughout the narrative that relates Virginia's tale, there is much evidence to Edgeworth's way of introducing and developing the characters in her novel.

The first example in this respect not only echoes *tabula rasa*, but it also rephrases Locke's definition⁶⁸ of personal identity. Hervey has difficulties in finding a person who is "with an understanding totally uncultivated, yet likely to reward the labour of late instruction; a heart wholly unpractised, yet full of sensibility, capable of all the enthusiasm of passion, the delicacy of sentiment, and the firmness of rational constancy" (p. 558). Hervey searches for a "thinking intelligent being" (Locke 318) that has emotions, yet does not have experience, since he believes that the interactions and instructions shape one's personal identity. When Hervey meets Rachel, who is later to become Virginia, his first impression is the "artless sensibility" (p. 562) in her eyes. This childhood quality makes it easier for Hervey to attain the role of the educator that claims to shape her identity. A little later in the narrative, we find out that her grandmother preserved Rachel's childish quality, i.e. innocence, only by keeping her away from the outside world⁶⁹. When Rachel's grandmother claims "she is but a child" (563), her definition of childishness falls within Lockean terms. In other words, Locke defines children as being born with minds as blank as slates⁷⁰. Rachel/Virginia has the sensations that any child has; however, a paternal figure needs to mold her mind and her inclinations. Therefore, Rachel is introduced in the narrative as an example that represents Locke's theory on how experiences and

education shape one's identity. As soon as Rachel's grandmother passes away, Hervey reasons that training Rachel as he pleases would give him a chance to shape her personal identity. The words Hervey uses to convince himself to educate Rachel echo Locke's ideas on parents' expectations from their children. Hervey claims that "The idea of attaching a perfectly pure, disinterested, unpractised heart, was delightful to his imagination: the cultivation of her understanding, he thought, would be an easy and a pleasing task" (p. 566). While Locke's definition matches with what Hervey suggests here, i.e. curiosity, innocence and a certain capacity of intelligence, Edgeworth does not include a very important aspect that helps children's education: Liberty. Although Locke does not claim that the construction of personal identity relies heavily on utter liberty, it is necessary to have autonomy to achieve freedom of action in proving the self. Her indifference to valuable objects⁷¹, her curiosity and astonishment gives her the role of a child who needs experience. Mrs. Osmond tells Hervey that she "always believed that you could make her any thing you pleased," (577). How can someone "make" a person unless they believe that experience is the main element that shapes the identity? Education is necessary in order to gain the experience for rational coherence and claiming the self. Hervey thinks that he can shape Rachel's identity in the way he wants, since she possesses every quality of a child. Therefore, this situation gives Hervey an authorization to act in the role of a restrictive parent. By changing her name from Rachel to Virginia, Hervey takes away her freedom of action, which is against Locke's theory since he writes "This degree of severity and strict discipline is not meant to last indefinitely but should be relaxed as fast as their age" (Locke 132) Hervey does the exact opposite in that he wants to turn her into his wife who is almost equal to him in the eyes of the society. He wants to see her progress, so he starts tutoring her. Although Virginia

grows older, Hervey tries to keep her under a stricter captivity. However, he starts applying stricter rules and limitations to the freedom of action, he completely influences Rachel/Virginia's identity. Eventually, Virginia's lack of experience in the outside world and childish nature that Hervey admires becomes her identity. In other words, the hope of turning Virginia's childish astonishment and inexperience into a refined taste slowly gives way to a despair that results in the acceptance of her personal identity. Her education and experience leaves her "ignorant and indolent, she had few ideas, and no wish to extend her knowledge; she was so entirely unacquainted with the world, that it was absolutely impossible she could conduct herself with that discretion, which must be the combined result of reasoning and experience." (p. 584) Her exposure to a limited amount of experience in captivity for a couple of years leaves marks of an "insipid, innocent child" in her identity. According to Locke's theory, the limitation of experience is the explanation for failed attempts in the construction and development of one's personal identity.

Only after Edgeworth introduces Virginia and informs the readers about her education in forming her identity, she includes Belinda in the narrative. Hervey, whose good opinion of Belinda is related for the first time in the novel, introduces Belinda once again in his letter. Referring to the first time Hervey gets to spend time with Belinda, Edgeworth creates a sharp contrast between Belinda and Virginia. While Virginia is introduced as "insipid, innocent and entirely unacquainted with the world", Belinda is presented with regards to her "cultivated taste an active understanding, a knowledge of literature, the power and the habit of conducting herself." (p. 584) Virginia's story, in a way, becomes an emphasis on the possibility of differences in personalities, how the experiences impact the differences and how the selfhood is dependent on the perception of others. As Virginia's story unravels, it

is obvious that Hervey's perceptions and her experiences shape her identity. Belinda, on the other hand, is not only compared with Virginia, but Hervey also contrasts other characters with her⁷² throughout the interpolated narrative. Therefore, this lengthy interpolation not only affects Belinda's decisions and personality and the way the society perceives her in the novel, but it also influences the readers' perspective and understanding of Belinda's character. Virginia's tale creates a new lens through which Belinda can be thoroughly examined. By setting up binary oppositions such as education/ignorance, intellect/innocence, angelic beauty/ordinary appearance and independence/subordination between Virginia and Belinda, the interpolated narrative provides the readers with an impeccable character analysis. Although Belinda is introduced with a clear depiction since the very first few pages, her character is not perfectly shaped until the narrative is adorned with the two lengthy yet properly placed interpolated tales.

As readers, we are not only faced with these explicative and contrastive portrayals, but we also have a chance to define the heroine's personal identity and pinpoint the revelations that affect her directly and/or indirectly. Such revelations happen twice in the book, and both times are marked by the presence of the interpolated narratives. The first time when Belinda realizes the importance of distinguishability and uniqueness of her own personal identity is after Lady Delacour's interpolated narrative. The second revelation occurs after the interpolated tale of Virginia, when Hervey realizes that Belinda's cultivated and active knowledge is what defines her identity. Therefore, these tales are not disruptive and unnecessary interruptions when it comes to the close analysis of the heroine's identity, since they take place in order to help the character's awareness and development. Belinda's changes and realizations occur after the interpolated tales, and both of the interpolated

tales are introduced when Belinda considers herself similar to that of either Lady Delacour's or Lady Anne's. Also, these tales serve to create continuation of the characters such as Lady Delacour and Clarence Hervey. According to Locke, as mentioned above, continuation is one of the main elements of the personal identity and can be proved by the characters' ability to relate their pasts. Therefore, these tales that tell the past events does not create discontinuity, they actually act as Belinda's and the reader's guide to the recognition of the differences between the characters, realization of the self and assertion of her role in the society. In conclusion, these two interpolations in the novel are unifying and fulfilling resources that reveal formation and comprehension of the heroine's identity. Therefore, the chapters that include the two interpolated tales in *Belinda*, "Lady Delacour's History" and "Virginia" are the stitches of the novel that create the required disentanglement for the representation of the heroine's and other characters' identities, and help the writer communicate her ideas on theories of identity by creating elaborate and contrastive examples.

Conclusion

Is the interpolated narrative unnecessary? Does it act as a parody? Does it help reintroduce the traditional writing methods? The purpose of the interpolated narrative has been analyzed for its wide variety of purposes. Starting from the question that many critics have tried to answer, I focused on a different aspect of its purpose in three late Eighteenth-Century novels: *Joseph Andrews*, *Tristram Shandy* and *Belinda*. I tried to provide examples to discuss that the purpose of interpolated narrative in these novels is to form, introduce and/or improve the protagonists' identity by emphasizing how it is dependent on other's perceptions. In order to claim that these authors' purposes in using the interpolated narrative is similar, I mentioned these authors' connection to John Locke's theory of personal identity and his explanation of the relational selfhood.

Fielding, Edgeworth and especially Sterne were familiar with John Locke's theory, however, the way these authors link his theory to the use of interpolated narrative differ in each case. Fielding focuses on the discovery of character, since he explains his concern on displaying "not a man but manners" (Fielding XII). Therefore, his characters, Adams and Joseph do not improve much with the interpolated narrative. We, as readers, *discover* their identities with the help of Adams' reactions to both interpolated tales, and Joseph's actions that create contrasts and reveal his heritage. Adams' reflections and interactions to these tales exhibit his identity distinctly. As Fielding intends, Joseph's identity is revealed as the narrative goes by. However, Fielding includes the idea of *tabula rasa* to stress the importance of experiences in understanding Joseph's identity, and it is marked by the use of two interpolated tales.

In the second chapter, I claimed that Sterne uses the interpolated tale to introduce Tristram's character in detail. Sterne's use of this narrative device differs from other two novelists' use of interpolated narrative. Since the first-person narrator, Tristram, struggles to tell his own life and opinions throughout the book, the novel already tries to answer how to communicate selfhood. The interpolated stories help Tristram introduce his identity through the experiences of others. Since the characters in the novels, including Tristram, have difficulties with communication and expression, the interpolated documents and tales create ways to introduce Locke's personal identity theory, which stresses the influences of others' experiences in understanding one's identity.

In the last chapter, I introduced a connection between Maria Edgeworth's use of interpolated narrative and her understanding of Locke's identity theory. According to this link, I claimed that the readers observe Belinda's improvement only through the help of interpolated narrative that relates others' experiences. Edgeworth touches upon the relational quality of identity with Lady Delacour's interpolated narrative. Also, she emphasizes the importance of education and defies innateness through Virginia's interpolated tale. In the end, both interpolated narrative succeed to present Belinda's improvement, and influence readers' perceptions of her identity with contrasting hers to Virginia's.

The novelists' attempts to use Locke's theories in identifying their characters are noticeable. However, the characters' improvements in the narrative are not always quite apparent. For instance, Fielding's narrator in *Joseph Andrews* claims that to know a character truly, there is a need to build the character "by small degrees" (p. 57). In the same way, Sterne's Tristram introduces himself through the stories of others, slowly and paying attention to detail. Like Fielding's Joseph, Edgeworth's

Belinda seems like a secondary character since Lady Delacour's identity is introduced with great detail in the beginning of the novel. However, Belinda's character develops throughout the novel, with clues and others' tales. Although it is difficult to think of any similarities between Joseph, Tristram and Belinda, the interpolated tales put these characters together.

The limitations of my research were finding a direct connection between the content of the interpolated tale to the formation of the main characters' identities. In *Joseph Andrews*, for instance, it was fairly easier to link Adams' identity to Leonora's and Wilson's tale, since he expresses his thoughts during both of these stories. However, finding a connection between Leonora's tale and hints for Joseph's identity was challenging, since I did not want to repeat the earlier criticism on the parallels between Leonora-Horatio and Fanny-Joseph. Therefore, I suggested that Locke's *tabula rasa*, which explains the impacts of experiences on a person's identity formation, gives clues for Joseph's identity before Leonora's tale. Also, the contrasts between Wilson's and Joseph's lives stress *tabula rasa*. Therefore, I switched the purpose of Wilson's tale from the idea of relational identity to *tabula rasa* that explains Joseph's identity better. The other novelists' use of interpolated narrative seemed to support the idea of relational selfhood better in identifying the protagonists. Since the earlier criticism has not focused on the uses of interpolated narrative in communicating and improving the protagonists' selfhood, the resources that support my claims were limited. With my research, I aim to provide a different viewpoint in understanding the purpose of the interpolated narrative in the prominent Eighteenth – Century novels. It is a subject open to improvement and further discussion, since there are other Eighteenth- Century British novels that occasionally use the interpolated narrative. For instance, Tobias Smollett's *The Expeditions of Humphry Clinker* (1771)

is an epistolary novel that consists of six characters' letters. The protagonist, Humphry Clinker does not write letters, and the readers can only read about him through others' perceptions. Since it also seems to refer to the importance of the relational selfhood, it is possible to add a study on the interpolations of *Humphry Clinker* and some other Eighteenth– Century novels⁷³ to my researches on *Joseph Andrews*, *Tristram Shandy* and *Belinda*. By including the research on other novels that seem to provide a similar explanation on this purpose of the interpolated narrative, I hope to introduce a new approach to analyzing literary devices and a new theory of the novel.

Endnotes

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- ¹ Boccaccio's *Decameron* (1353) and Marguerite de Navarre's *Heptameron* (1558) are a couple of many examples that combined various tales together.
- ² "The oral tradition is represented through the means of the frame tale that manages to bridge the gap between traditional and literary narrative." (p. 27) Bonnie D. Irwin, 'What's in a Frame? The Medieval Textualization of Traditional Storytelling', *Oral Tradition*, 10/1 (1995): 27-53
- ³ *The Pentamerone* by Giambattista Basile (1636); *Ile de la Felicite* by Madame D'Aulnoy (1690) etc.
- ⁴ Kors, Alan Charles. *Encyclopedia of the Enlightenment*. Oxford: Oxford UP, 2003.
- ⁵ "He is one of the dozen or so thinkers who are remembered for their influential contributions across a broad spectrum of philosophical subfields--in Locke's case, across epistemology, the philosophy of language, the philosophy of mind, metaphysics, rational theology, ethics, and political philosophy." (p. 26) Max Horkheimer, Theodor W. Adorno, *Dialectic of Enlightenment: Philosophical Fragments*, Stanford University Press, 1987.
- ⁶ Wahrman, Dror. *Sources of the Self: The Making of the Modern Identity*, Part II: 'Inwardness'
- ⁷ Locke's influence is obvious in many works of eighteenth century figures, such as Swift, Johnson, Sterne, Voltaire, Priestly and Jefferson.
- ⁸ The authors, respectively, Mary Shelley, Charles Dickens and Emily Bronte.
- ⁹ Sir Walter Scott, *Lives of the Novelists* Vol. I, Princeton University (1825), p.25

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- ¹⁰ Samuel Taylor Coleridge, 5 July 1834; in *Table Talk* (New York, 1835) 2:171.
- ¹¹ Alexander Chalmers, in *General Biographical Dictionary* (1812-17) 14:282-93.
- ¹² I. B. Cauthen, Jr. "Fielding's Digressions in *Joseph Andrews*", *College English*, 17 (1956) 379-82
- ¹³ *Fiction and Shape of Belief*, p. 213
- ¹⁴ Edward B. Newhouse, "Poetic theory and practice in the novels of Henry Fielding", *Doctoral Dissertation*, 1971
- ¹⁵ The interpolated narrative parodies the literary tradition and "discloses an unsuspected dimension of Fielding's comic invention" (p. 296) "The Interpolated Stories in *Joseph Andrews*, or the History of the World in General, Satirically Revised", *Modern Philology* 65, 1966, 295 -310
- ¹⁶ Irvin Ehrenpreis, "Fielding's Use of Fiction: The Autonomy of *Joseph Andrews*," in *Twelve Original Essays on Great English Novels*, edited by Charles Shapiro (De-troit, 1960), pp. 37-38.
- ¹⁷ "The Interpolated Tales in *Joseph Andrews* Again" *Modern Philology*, 65, 1968, (5-8)
- ¹⁸ Piper, William Bowman. *Laurence Sterne*. New York: Twayne Publishers, Inc., 1965.
- ¹⁹ Samuel Johnson, 1776.
- ²⁰ Some critics who mention the fragmentary quality of the novel are Hillis Miller in "Narrative Middles: A Preliminary Outline" (1978); Elizabeth Harries in

“Sterne’s Novels, Gathering Up the Fragments”(1982); and Everett Zimmerman in “Tristram Shandy and Narrative Representation”(1987)

²¹ Rosenblum, Michael “^[OBJ]The Sermon, the King of Bohemia, and the Art of Interpolation in "Tristram Shandy" *Studies in Philology*, Vol. 75, No. 4 (Autumn, 1978), pp. 472-491

²² Preface to Jane Austen's *Pride and Prejudice* (London: George Allen, 1894) p. ix

²³ Russell A. Hunt, “Johnson on Fielding and Richardson: A Problem in Literary Moralism”, *The Humanities Association Review*, 27:4 (Fall 1976), [412]-420.] St. Thomas University

²⁴ Some of these 18th Century authors are Jonathan Swift, Voltaire, Johnson and Sterne.

²⁵ Aarsleff, Hans, 1982, *From Locke to Saussure: Essays on the Study of Language and Intellectual History*, Minneapolis, University of Minnesota Press

²⁶ The novels by famous Eighteenth-Century authors such as Daniel Defoe, Samuel Richardson, Aphra Behn dedicate the first few pages to a detailed explanation of the characters background.

²⁷ Fielding, Henry. Preface to *Joseph Andrews*

²⁸ Walter Scott, "Henry Fielding" 1820; Scott, *Miscellaneous Prose Works* (1829) 3:58-82.

²⁹ *The Works of Henry Fielding*, ed. by George Saintsbury, University of Michigan, 2005.

³⁰ Cauthen J.R., I. B. "Fielding's Digressions in Joseph Andrews" College English 17 379-82, 1956

³¹ Warner, John M. "The Interpolated Narrative in the Fiction of Fielding and Smolett: An Epistemological View", Studies in the Novel 5, 271-82, 1973

³² Wilner, Arlene Fish. "Henry Fielding and The Knowledge of Character" (p. 1)

³⁴ "Locke was standing behind Fielding's attitude towards language from the very outset of his career" (Hatfield 26)

³⁵ "Joseph, who obstinately adhered to his modest resolution, must have perished, unless the postillion (a lad who hath been since transported for robbing a hen-roost) had voluntarily stript off a greatcoat, his only garment, at the same time swearing a great oath (for which he was rebuked by the passengers), "that he would rather ride in his shirt all his life than suffer a fellow-creature to lie in so miserable a condition."(p. 61)

³⁶ "Est hic, est animus lucis contemptor et illum, Qui vita bene credat emi quo tendis, honorem."(p. 190)

³⁷ Parson Adams to Wilson: "Therefore," said he, "if it be not too troublesome, sir, your history, if you please."(p. 197)

³⁸ "The gentleman smiled at Adams's simplicity" (p. 202)

³⁹ "What course of life?" answered Adams; "I do not remember you have mentioned any."—(p. 200)

⁴⁰ In the morning I arose, took my great stick, and walked out in my green frock, with my hair in papers (a groan from Adams), and sauntered about till ten.(p. 201)

⁴¹ At which Adams said, with some vehemence, “Sir, this is below the life of an animal, hardly above vegetation: and I am surprized what could lead a man of your sense into it.”(p. 202)

⁴⁷ “They could not, however, teach him (Joseph) to game, swear, drink, nor any other genteel vice the town abounded with(p. 36).

⁴⁸ “I know there are readers in the world, as well as many other good people in it, who are no readers at all,—who find themselves ill at ease, unless they are let into the whole secret from first to last, of every thing which concerns you.”(TS 13)

⁴⁹ Arnold E. Davidson, “Locke, Hume, and Hobby-Horses in *Tristram Shandy*”, *The International Fiction Review*, Volume 8, No. 1, 1981.

⁵⁰ Jonathan Lamb, “Sterne and Irregular Oratory,” in *Laurence Sterne’s “Tristram Shandy”: A Casebook*, ed. Thomas Keymer (Oxford, 2006) p. 235.

⁵¹ Marshall Brown, *Preromanticism* (Stanford, Calif.,1991), p. 276.

⁵² Tristram’s assumption on how the critics would comment on Toby’s identity: “How, in the name of wonder! could your uncle *Toby*, who, it seems, was a military man, and whom you have represented as no fool,----be at the same time such a confused, pudding-headed, muddle-headed fellow, as---Go look.”(p. 78)

⁵³ “My uncle *Toby* whistling *Lillabullero*, as loud as he could, all the time.”(p. 153)

⁵⁴ "My father's systems," Tristram observes, "shall be baffled by his sorrows; and, in spite of his philosophy, I shall behold him, as he inspects the lackered plate, twice taking his spectacles from off his nose, to wipe away the dew which nature has shed upon them—" (p. 452).

⁵⁵ “Which I told the reader I was at the pains to search for to take it out of the lawyer’s hand”(p. 35)

⁵⁶ Tristram explains “I have left my father lying across his bed, and my uncle *Toby* in his old fringed chair, sitting beside him, and promised I would go back to them in half an hour...”(p. 212)

⁵⁷ In its first (1801) and second (1802) editions, Juba, an African servant on a plantation in Jamaica, marries an English farm-girl named Lucy. Also, Belinda almost agrees to get married to a West Indian Creole, Mr. Vincent.

⁵⁸ *Critical Review*, Vol. 34 (1802) “Art. 41- *Belinda*. By Maria Edgeworth”. (235-7) Johnson. 1801.

⁵⁹ Review of *Belinda*, *Monthly Review* April 1802, 368.

⁶⁰ “For as far as any intelligent being can repeat the idea of any past action with the same consciousness it had of it at first, and with the same consciousness it has of any present action; so far it is the same personal self.” (Locke 320)

⁶¹ These stories include *Ennui*, *The Absentee* and *Castle Rackrent*.

⁶² Richard Edgeworth’s opinions about his daughter’s writing projects are present in Elizabeth Kowaleski-Wallace’s *Their Fathers' Daughters: Hannah More, Maria Edgeworth, and Patriarchal Complicity* (1991).

⁶³ Edgeworth, Maria. Author’s Preface, *Delphi Complete Novels of Maria Edgeworth*

⁶⁵ “She felt excessively fatigued,...” and “she felt indelibly impressed upon her imagination. But it was in vain that she endeavoured to compose herself to sleep; her ideas were in too great and painful confusion”(Edgeworth 33)

⁶⁶ Lady Anne’s question to Belinda regarding Mr. Vincent “And did not you like him very much?’ This simple question threw Belinda into inexpressible confusion”(Edgeworth 259)

⁶⁷ “We are not, however, pleased by the negligence with which the proud man treats us; we do not like to see that he can exist in independent happiness, satisfied with a cool internal sense of his own merits; he loses our sympathy, because he does not appear to value it.(PE 262)

⁶⁸ “This being premised, to find wherein personal identity consists, we must consider what person stands for;—which, I think, is a thinking intelligent being, that has reason and reflection, and can consider itself as itself, the same thinking thing, in different times and places; which it does only by that consciousness which is inseparable from thinking, and, as it seems to me, essential to it: it being impossible for any one to perceive without perceiving that he does perceive.”(Locke 318)

⁶⁹ “...from the moment of her birth till now, I have kept her under my own eye. In this cottage she has lived with me, away from all the world.” (Edgeworth 563)

⁷⁰ “[c]hildren commonly get not those general Ideas [of the rational Faculty], nor learn the Names that stand for them, till having for a good while exercised their Reason about familiar and more particular Ideas” (Locke I, II 14)

⁷¹ “...he (Hervey) once presented to her a pair of diamond earrings and a moss rosebud, and asked her to take whichever she liked best. She eagerly snatched the rose,...”(Edgeworth 571)

⁷² “If he saw new characters, he compared them with hers, or considered how far she would approve or condemn them.”(586)

⁷³ Henry Fielding’s *Tom Jones* (1749) and *Amelia* (1751), Mary Wollstonecraft’s *Maria, Or, The Wrongs of Woman* (1798) etc.

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