



*A Genre-based Analysis of Travel Narrative
in Smollett's Novel Humphry Clinker
in Comparison with His Travels*

斯摩莱特的小
《亨佛利·克林克》中
游记元素的文类分析

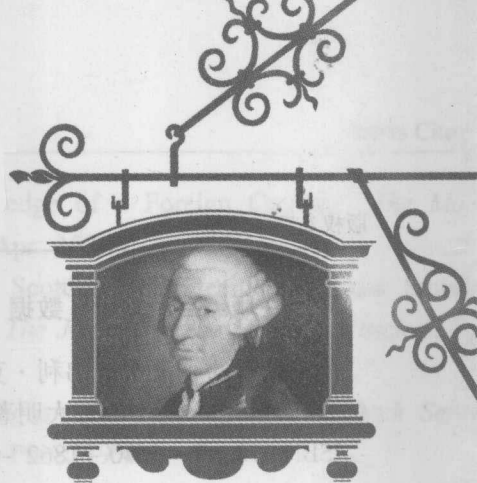
——兼与他的《法、意游记》比较

陈大明◎著



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序

陈大明博士的专著《斯摩莱特的小说〈亨佛利·克林克〉中游记元素的文类分析——兼与他的〈法、意游记〉比较》即将出版，这是作者集多年文学与语言学功底和在北京大学攻读18世纪文学博士学位的数年钻研心得而写成的，它不仅是我国18世纪英国文学研究的可喜成果，而且是我们国内迄今出版的对英国著名小说家斯摩莱特和他这部杰作的第一部富有规模、有深度的专著。

一

长期以来，甚至时至今日，我国对英国社会转型和资本主义崛起的18世纪和它的社会、文化及文学的研究严重地滞后于欧洲和美国。20世纪后期是多元文化和文学理论兴盛之时，英国18世纪的政治和经济及美学思想、社会现象和文学作品成为各派理论解读的热门对象。学者们发现这是一片被忽视了的沃土，研究18世纪英国思想、文化和文学对当今社会的发展有重要借鉴意义。17世纪末洛克的经验主义理论引发了18世纪英国的哲学和文化思潮，后来伯克的政治主张，他和沙夫茨伯里的美学理论，苏格兰的启蒙运动、道德哲学，亚当·斯密的自由经济理论等，这些都对西方资本主义形成、繁荣以及社会秩序和道德规范的树立和维系起到了至关重要的作用。当前，我国正在大力建设有中国特色的社会主义市场经济，借鉴18世纪英国上升时期的思想文化，我以为比延续和停留在过去批判资本主义，特别是批判19世纪之后的英国资本主义和帝国主义的种种弊端，更具有现实意义。

作为集中反映社会生活、经济发展和思想意识的英国18世纪文学，以其独特的现代小说文类的崛起在文学史上占据了一席重要的地位。按照伊恩·沃特（Ian Watt）的说法，在英国现代小说兴起的过程中，理查逊和菲尔丁各领风骚，成为后来英美心理小说和社会全景小说的两大源头。斯摩莱特属于菲尔丁领衔的、以广泛反映社会风貌为题材的全景小说（the panoramic novel）作家，但他却比菲尔丁涉及了更宽的社会面和更丰富的社会生活，并更富有传奇色彩。五六十年代人民文学出版社曾出版过杨周翰先生翻译的《蓝登传》（*Roderick Random*），那是斯摩莱特最具流浪汉传奇色彩的一部力作，也是他在读者群中最知名的小说，然而，斯摩莱特在我国读者中的影响恐怕只限于此。

不同于《蓝登传》，斯摩莱特收笔小说《亨佛利·克林克》其部头小得多，

也没有那么多的惊险和神奇事件，作者对世事和世人的态度也温和了许多。但是，这部小说却以它更持平的观点、更纯熟的构思和语言技巧被学界一致认为斯摩莱特的最佳作品，最完美地体现了他小说创作的所有特点。然而，这样一部小说在我国长期以来不为广大读者知晓，也谈不上在高校外国文学课上教授，或被学者们研讨。这部小说最具价值之处在于它不但可以帮助我们了解 18 世纪英格兰和苏格兰的风貌、习俗和社会生活，知识人士的观念，下层百姓的处境，还以它特有的混杂文体展示了初生小说所具文类的无限灵活性、包容性和巨大的创作潜力。正是在这个意义上，陈大明博士的专著不仅让我们注意到斯摩莱特和这部小说，揭示了早期英国小说与其他如游记、传记、传奇故事等通俗文类相互补充和长入的有趣文学现象，而且触及了小说这个文类多变异并且无清晰文类边界等后现代话题。它说明了对小说的许多实验和革新并非 19 世纪后期和 20 世纪的新鲜事，而是从现代小说诞生之初小说家们就很自由地进行了在结构、叙事、文类跨越等很多方面的尝试。这个现象充分证明小说文类生来就有各种变异的条件。打个比喻：小说文类的起始就好像一枚鸡蛋，一切后来的可能都早已埋藏在鸡蛋之中了。因此，陈大明博士从文类角度来研究早期小说是十分有意义的尝试。

实际上，文类研究在西方小说批评史上一直被批评家们所关注，并且是此时消停彼时涨，但从 20 世纪 80 年代后到目前，批评界十分重视文化和历史背景研究，作品的文类研究和成书历史等都是热门议题。浪漫主义和现代主义曾经不喜欢文学受到文类限制，认为文类限制了作者的自主性，但即便如此，1908 年亨利·詹姆斯这样的大作家还是提出过文类是文学的命脉所在的观点。到了现当代以巴赫金为代表的理论又特别强调各文类并非对立和水火不能相容，而是可以相互包容和长入的。随着这一概念的重新定义和民主化，文类研究又在文学界畅行起来，而且经常得到跨学科研究的关注。这一点在美国著名 18 世纪学者 J·保罗·亨特（J. Paul Hunter）2007 年来华访问时在社会科学院外文所作的报告里就提到了。所以，陈大明这部专著在选题方面可以说是比较前沿的，是我国外国文学文类研究中少数的领军成果，而且在其论证游记与游记小说的异同时综合使用的多种理论中显示了作者在文学理论方面的扎实功底。

二

我特别推荐这部专著的原因还不仅仅是它介绍和讨论了目前我国尚不熟悉的作家和作品，或者它是比较新的文类研究成果。作为一部学术专著，《斯摩莱特的小说〈亨佛利·克林克〉中游记元素的文类分析——兼与他的〈法、意游记〉比较》所体现的治学态度和路子很值得提倡。

在改革开放引进了西方多元文学和文化理论之后，我国的外国文学教学和研究领域也出现了前所未有的活跃现象。随着文论的引入，学者们都热衷使用理论来分析和阐释文学作品，出现了许多有分量、有价值的成果。但是与此同时，也产生了过分强调理论、玩弄术语而轻文本和相关知识的偏差。比如要求在读的硕士和博士生的论文要具备理论框架，用弗洛伊德心理学、巴赫金狂欢和复调理论、女权主义和后殖民主义等来套用文本。为了找到能套得上的理论框架，不少学生寝食不安，不能按时毕业；在巨大的精神压力下，甚至神经衰弱，或辍学。在那些找到了框架并完成的成果中，虽然也有出色和有原创性的佳作，但大多数都是重理论而轻文本，不少论文牵强附会，甚至有的作者连所讨论的文学作品都没有好好从头看完，或者只看了看中文译本。这样的治学态度和路子绝对不可取，它既毁了正在学习如何做学问的年轻人，助长了浮夸和吹嘘等不良作风，而且那些所谓的有理论建树的作品往往达不到国际上用理论分析文本的水平，对后来的研究也没有什么实质上的启发和借鉴作用。

在这方面，英美两国的文学界却不是这样做的，他们区分开文化精英和在读学生，对学生的要求始终实事求是，并重视文本。教授们鼓励学生了解现当代理论以及历代学者对所研讨的文本发表的评论。但是，当学生选取自己的批评切入点时，他们只要求学生有自己的观点，能就某一方面发表一些看法就可以了。当然，从选题到成文的整个过程中，这些学校对学生的相关知识深度和广度以及论文的规范和文字的要求还是十分严格的。他们把论文撰写看成学生今后从事教学和研究的基本训练，而不引导学生要由此成名。我在芝加哥大学答辩前被告知答辩之所以要采取口头形式，除了便于交流和考核外，还考虑了查看学生的口头讲述和分析能力，为他们将来做教师做好准备。优秀的西方学者和理论家都是在这样不张扬却扎实而实际的训练中获益的。仅举一例：韦恩·布思（Wayne Booth）在芝加哥念书时是研究18世纪文学的，博士论文写的是《商第传》。他的理论巨著《小说的修辞》（*The Rhetoric of Fiction*）并非是在念书时的作品，但大大得益于并建立在他的研究生，特别是博士生学习的心得体会上。在这方面，我可以说北京大学英语系的指导思想是与他们一致的。

具体到陈大明博士，在选课的一年内他熟悉了西方文学史和大部分西方文学理论。在他撰写论文约两年的时间里，我们首先要求他认真阅读和熟悉18和19世纪的小说以及社会思想和文化状况。在此基础上，他重点研究了斯摩莱特，并多次细读《亨佛利·克林克》文本。他十分喜爱这部小说。然后，他参阅了在我们现有条件下能找到的所有过去欧美和英国对斯摩莱特及其小说，特别是《亨佛利·克林克》的主要评论资料。这样，陈大明发现了国外学者对这部小说的混杂文类特点虽有提及却缺乏深入系统的研究，从而定下了研究课题，后

来因论文篇幅和时间所限最后从提纲中去掉了对书信小说和传奇等文类的研究内容,把题目局限在研究游记小说和游记的区别以及它们之间的联系这个规模合理的论题上。接下去是按照选定的论题进行第二轮阅读和准备工作,其间他进一步就文类研究去参阅大量的相关资料和理论,思考《亨佛利·克林克》的具体游记特点,并通过古典和现当代文论中相关的理论来梳理和剖析斯摩莱特这部游记小说的成就,重在独立思考和创新。因此,最后完成的论文中大部分分析体现了作者自己的见地,而非套用某个理论大框架,内容一点不空洞,并很有新意和独创性。比如,他首先参考英美文类理论,用斯摩莱特本人的游记作品《法、意游记》为蓝本分析和归纳出游记的基本特点是事实性和作者-叙述者与主人公-旅游者的同一性,其目的是给读者提供信息和消遣;并进而用文类和叙事学理论区分出游记中存在的种种亚文类,像百科式描述、历史典故、亲历实录、自传性叙述和评论等。接着,这部专著转向了它的核心部分,即对游记小说《亨佛利·克林克》的虚构游记特点进行剖析,提出了“游记元素小说化”的独特见解,并通过对比《法、意游记》中的各种亚文类来详细论证在《亨佛利·克林克》中斯摩莱特如何用故事情节之外的“思想情节”、“多重叙事视角”、“平行发展结构”和“不同文类角色切换的人物塑造”来小说化《亨佛利·克林克》中的游记成分,并达到游记小说符合小说功能的“寓教于乐”的目的。在整个分析过程里,除去叙事理论和宏观的文类理论,陈大明还涉及了亚里士多德的文学模仿理论、巴赫金的复调小说理论、艾米·J·德维特(Amy J. Devitt)的“文类规约和变形”的论述,并采用了一些语言学的分析方法。他以十分认真踏实的学风和对学术一丝不苟的态度辛苦钻研,在充分理解和把握所讨论的文本和论题的基础上,提出了自己对游记小说文类特点的比较系统的看法。在分析游记的小说化方面,陈大明博士借鉴了理论家克兰(R. S. Crane)的观点,提出了自己独创的游记小说中存在“思想情节”的重要看法。他在这部专著中不仅展示了切实可行的文类和亚文类分析方法,并独立建立了以文本研究为中心的批评框架。因此,这部著作对游记小说文类以及对斯摩莱特研究做出了可喜的贡献,很值得称道。

三

我认识陈大明还是20世纪80年代中期,当时他是一名湖南学子,报考了北京大学的硕士,成绩很好,顺利录取。他本想跟我完成学业,但不巧我被芝加哥大学博士项目录取,去了美国。陈大明就师从了资深教授罗经国先生,研究了19世纪文学和狄更斯,并以优秀的成绩完成了学业。我归国后得知他在北京理工大学做了教员,罗先生对他不论是为人还是学业都赞不绝口。

陈大明跟我一样，是较晚才进入博士生项目的。当时他已经是教授，北京理工大学的外语系主任，他主持制定多部全国性英语大纲，出版了《博士生英语教程》等多部高校英语教材，在核心期刊上发表了若干篇学术文章。他曾经出国进修，选修的是语言学，所以他的知识面比较宽泛。一般来说，任何人有了这样的职称和成绩应该说都不必再去辛苦地学什么博士了。但是陈大明却一直觉得学无止境，他从来不满意自己只有硕士层次的英国文学学识和训练。这样，他就再次报考了北大，顺利通过了考试，在我的指导下攻读了博士学位。不同那些年轻的博士，博士学位并没有给陈大明带来更高的职位、更丰厚的薪金或者房子等优厚待遇。陈大明仍旧回到他原来在理工大学的岗位，做一个普通的教师，以他获得的更丰厚的学识和严格的专业训练来从事教学、科研，为学生服务。陈大明这种非功利的对知识的追求应该说是我在他的业务成绩之外最欣赏他的地方。

该收笔了。一篇短短的序只能初步介绍一下这部专著的作者、专著的内容、出版的意义和贡献。真正了解英国 18 世纪社会、文化、文学，尤其是小说，真正认识斯摩莱特以及早期现代小说在文类混杂方面的前卫性尝试，还要靠读者们自己去深入阅读相关文学作品和文学批评资料。我衷心希望陈大明博士的这部著作能引起读者对这方面研究的进一步兴趣，为繁荣我国的 18 世纪英国文学研究做出应有的贡献。

刘意青

2008 年夏，完稿于法国

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Table of Contents

Introduction	1
I. Criticism of <i>Humphry Clinker</i>	1
II. Genre Analysis and <i>Humphry Clinker</i>	10
III. Criticism of Travel Narrative in <i>Humphry Clinker</i>	13
IV. Layout of the Book	17

Part I Travel Narrative and *Humphry Clinker* as a Fictional Travel Narrative

Chapter One Features of Travel Narrative	21
1.1 Nonfiction	25
1.2 The First-person Narration and the Narrator	40
Chapter Two Fiction and <i>Humphry Clinker</i> as a Fictional Work	55
2.1 Conventions and Imagination	56
2.2 Fictional Elements	62
2.3 <i>Humphry Clinker</i> as a Fictional Work	71
2.3.1 Multiple Points of View	72
2.3.2 Parallel Development	77
2.3.3 Mixed Characterization	84

Part II Features of Travel Narrative Transformed in *Humphry Clinker*

Chapter Three Travel Topics and Plot of Thought	94
Chapter Four Narrators' Roles and the Fictionalizing Paradigm	108
4.1 Narrators' Switching Roles	108
4.2 Narrators as Travel Reporters	125

Chapter Five Travel Narrative and the Implied Author	150
5.1 “To Inform” Transformed into “To Instruct”	150
5.2 The Moral Dimension of Travel Narrative	158
Conclusion	170
Works Cited	174

Introduction

Tobias George Smollett wrote five novels: *The Adventures of Roderick Random* (1748), *The Adventures of Peregrine Pickle* (1751), *Ferdinand Count Fathom* (1753), *The Adventures of Sir Launcelot Greaves* (1762), and *The Expedition of Humphry Clinker* (1771). Among these novels, according to G. S. Rousseau (1982), *Roderick Random* “was an instantaneous best-seller” (3). After the success of his first novel, Smollett, however, continued to lead a double life, practicing medicine and writing extensively. Later he focused on writing as his career, publishing several novels. It was not until 23 years later that he published his final and highly acclaimed novel *Humphry Clinker*, written in Italy during the last two years of his life. *Humphry Clinker* is, in Walter Scott’s words, “a delightful work . . . very favorably received by the public” (335). Rousseau highly accredits the work as “a masterpiece, the best production of its author” (1982: 8). Rousseau is not alone in proclaiming *Humphry Clinker* as the best work of Smollett. In fact, many other critics also recognize it as best representing Smollett as a master novelist in eighteenth-century Britain. John Richetti calls it a “masterpiece” (1999: 181) and his praise is echoed by Alfred Lutz who points out that *Humphry Clinker* is “a departure from his [Smollett’s] earlier novels” (2001: 1). In supporting and justifying his statement, Lutz quotes Louis L. Martz: “Smollett’s work as editor, compiler, travel writer, and historian in the 1750s and 1760s . . . changed his creative outlook and accounts for the stylistic and intellectual advance represented by Smollett’s last novel” (Lutz 2001: 1). Quite recently, Charles R. Sullivan confirms the status of Smollett’s last novel and announces that Smollett is “best known for his novel *The Expedition of Humphry Clinker*” (2004: 415).

I. Criticism of *Humphry Clinker*

Actually, the literary status of *Humphry Clinker* comes to be firmly established with the efforts of many critics who have focused on various aspects of the novel and

the major approaches to it are biographical criticism, cultural studies, structuralism and genre studies. The very early criticism of *Humphry Clinker* went along the biographical line. In the 1930s, Lewis Mansfield Knapp wrote the two articles “Ann Smollett, Wife of Tobias Smollett” and “Elizabeth Smollett, Daughter of Tobias Smollett.” In the first article, Knapp quotes Robert Chambers, Smollett’s biographer: “[I]t is not true, (what has sometimes been said that,) she [Smollett’s wife] was the Tabitha Bramble of the novel” (1930: 1037). In his second article, however, Knapp quotes positively a passage from Chambers’ biography with the attempt to match real people in Smollett’s life with those major characters in *Humphry Clinker*. For example, “[t]here can be little doubt that Matthew Bramble was intended for himself—Jerry Melford was a picture of his sister’s son, Major Telfer—Lydia was his own daughter” (1932: 314). Chambers as a biographer in the early 19th century, roughly half a century after Smollett’s death, assumes an affirmative tone about the matching, against which Knapp declares his skepticism: “Only in a very general sense, I think, can this identification be accepted” (314). Another critic, Byron Gassman, continues the biographical criticism, proposing: “Most noticeable of the elements in the novel [*Humphry Clinker*] which are traceable to Smollett’s experience as editor of the *Briton* are those which comment on the public papers and the liberty of the press” (1963: 399). The main purpose of Gassman’s article is to find out from *Humphry Clinker* Smollett’s personal political beliefs. Gassman claims that “Smollett’s purport is clear: if every member of society is given equal right to meddle in the affairs of government and if lines between classes become fluid, the stability of society is imperiled; faction, tumult, and disorder ensue. Smollett’s conviction, frequently reflected in Bramble’s reprehension of the mob and the lack of subordination in the society of Bath and London, was that true English liberty was the liberty of living in an ordered, well-regulated and well-administered society” (410).

In connection with the cultural topics like politics, Eric Rothstein and James E. Evans raise the issue of colonialism in Smollett’s times and express their doubts about the legitimacy of the policy the British government formulated for its expansion both into Scotland as a result of the Act of Union in 1707 and into those countries or territories overseas. Rothstein shrewdly points out that “although Humphry is of English birth, the anti-Scots propaganda of the 1760s made bare buttocks, beggarliness, mange, and filth standard accusations against ‘North

Britons” (1982: 67). Evans penetrates colonialism by focusing on Lismahago, “Smollett’s eccentric Scot” in *Humphry Clinker*, who “returns home after the Peace of Paris ended the Seven Years War (1756-1763), at the moment when England triumphed over its principal colonial rivals, France and Spain, and thus dominated the North American continent, as well as much of India, West Africa, and the West Indies” (2000: 484). Evans appreciates Smollett’s extension of his novel by incorporating the subject matter of colonialism and revealing his negative attitude toward the government’s colonial policy. Evans suggests that “[l]argely through the adventures and speeches of Lismahago, Smollett connects the domestic plot of the novel more directly to British overseas expansion, though he also invites skepticism about the ideology that legitimates it” (484).

Also interested in eighteenth-century English life, some critics turn to its social and cultural customs for their arguments. Unlike Sullivan, who interprets *Humphry Clinker* as underlined by the spiritual movement of the Scottish Enlightenment, Percy G. Adams tries to explore the material aspect of the then social life by analyzing the coach motif in eighteenth-century novels. He claims that in *Humphry Clinker* “the coach is not just a means of transportation for the group: it is a structural and comic device” (1978: 24). Adams even suggests that “*Humphry Clinker* (1771) is a travel novel from first to last” (24), which I will focus on later as the major theme of this book. Another critic, Peter Miles, sheds light on the practice of the characters’ names in the form of initial letters and dashes in *Humphry Clinker*. He explains that the practice is “a well-established tactic to evade charges of libel” (1996: 1). Furthermore, he remarks that “[j]ust as today’s blank newspaper columns draw attention to censorship, so dashes foregrounded self-censorship and provoked among readers an accentuated curiosity about the half-erased reference” (1). In a similar vein, Miles detects the social and economic constraints on the device of narration in novel writing. He says: “Interrogation of acts of narration in terms of the identity, character, language, interests, motives, and purposes of the narrator; or the narrator’s processes of suppression, ellipsis, and elaboration; or the narrational situation; or the identity (etc.) of an actual or implied narratee, can equally be directed toward publication” (1994: 49).

Indispensable to eighteenth-century English life and to the analysis of *Humphry Clinker* as well is the topic of hot wells whose medical efficacy and related social confusion have attracted many critics’ attention. In 1967, G. S. Rousseau wrote an

article in which he traces the history of “sulphur controversy,” summarizes the differences on this issue between “chemists” and “humourists,” and drops the hint at Smollett’s “much ado about nothing” attitude toward the controversy (589). For a better interpretation of the novel, Rousseau suggests that “in the belief that Linden [chemist] was farther from the ‘truth’ than Lucas [humorist represented by Bramble], Smollett parodied the former all the more savagely in the opening scenes of *Humphry Clinker*” (589). In 1991, Molly Anne Rothenberg, in discussing the same issue, heavily cited Rousseau but clearly separated Smollett the author from Bramble the character when she said that “although Linden is a butt of Smollett’s satire, so is Matthew Bramble, a hypochondriac who fancies he knows as much about disease as his doctor” (22). As a result, Bramble who is acknowledged as the dominant consciousness of the novel and a representative of Smollett the author’s ideas is seriously challenged. In fact, as early as 1979, in reviewing John Sekora’s book *Luxury: The Concept in Western Thought, Eden to Smollett*, Robert Folkenflik pointed out that “Matt has as much to learn as he has to teach, and that if he is viewed rightly as the ideological center of the novel, at the same time his feelings must be schooled in order for him to lead a happy life” (111). Folkenflik goes on with his deconstructionist penetration by exploring the discrepancies between Bramble’s own words and deeds. He writes: “Again, if Matt as a guide wins over all the main characters to his way of seeing things, we may wonder why in Matt’s last letter we learn that Jerry has talked Liddy and her new husband into going to Bath, a place Matt never wishes to see again” (111). As for Bramble’s preference for social immobility which most critics agree on, Folkenflik also challenges: “[W]hy, given Matt’s negative ideas about social mobility, Lismahago is treated in the long run so sympathetically when he has risen from the status of flag-bearer and half-pay lieutenant to become Bramble’s brother-in-law and friend” (111). The separation between Smollett the real author and Bramble the major character obviously changed the critical landscape of treating *Humphry Clinker* as the means by Smollett to directly convey his moral attitudes toward social and cultural on-goings.

In reviewing Sekora’s book, Folkenflik seems to be suggesting that Bramble as a character represents only part of the ideology Smollett the author is trying to convey. He says that “it seems to me more likely that the Great Chain of Being, with its emphasis on subordination, provided the backing for attacks on luxury” (110). He continues, “Matt Bramble in his attacks on luxury and its concomitant corruption,

especially in the cities and spas of England, embodies the ideology of the novel in a way that allows of no opposition, only ultimate agreement" (111). That is to say, it is only part of Smollett's overarching plan for his novel to project Bramble as a satirist who acts as a perfectionist to attack corruption and luxury including the confusion in the hot wells, based on the theory of the Great Chain of Being. Folkenflik then turns to criticize Sekora who "fails to see" Bramble's imperfect side as mentioned above. James P. Carson interprets Bramble's discrepancies as having "betray[ed] Smollett's recognition of the inevitability of the new commercial economy and the social disruption it has brought" (41). Actually, as he himself admits, what Folkenflik is driving at is that "Smollett wants to present alternatives to Matt's perception" (111), which, as far as I understand, is contributing to Smollett's overall plan to include the genre of satire as part of *Humphry Clinker*.

Closely connected with Bramble the satirist and the genre of satire is the issue of luxury, another cultural topic which has been explored and analyzed by many critics including Folkenflik, Carson, Richetti, David M. Weed (1997), Robert Bell (2003) and so on. As mentioned above, John Sekora published his book on luxury which attracts many critics including Folkenflik and Thomas R. Preston. Preston's review of the book in 1981 is thorough and comprehensive. According to Preston, Sekora in his book "traces the genesis of the concept in the Bible, its development in Greece and Rome, its adaptations by the early Church Fathers, and then its settlement as a guiding idea in Western thought until the eighteenth century" (Preston 296). Preston draws our attention to the controversy of the issue when he quotes Sekora: "During the eighteenth century, especially in England, the concept received heated political, social, moral, and economic debates, with Tories (for the most part) attacking luxury and Whigs (for the most part) supporting it, until gradually new, positive redefinitions began to emerge, supported by the arguments of thinkers like David Hume and Adam Smith" (Preston 296). As far as the impact of the concept was concerned, Preston summarizes: "For the traditionalists, including Smollett, luxury was destroying the nation: personal gain or greed was triumphing over national interest, honor, friendship; trade brought wealth to the lower classes, encouraging them to ape their betters, seek more wealth, abandon the national interest (identified with the 'natural legislators'), incite to riot, and generate faction and self-interest" (297). He then brings in the counterargument from the progressivists: "To the progressivists, on the other hand, luxury was no longer a vice

but an incentive to risk taking, free spending, promoting the wealth of the nation, upgrading the life-style of all classes . . . and the progressivists won the controversy” (297). The reason why Sekora writes on the concept of luxury in reference to *Humphry Clinker* is, according to Preston, that Smollett “used the concept of luxury as a ‘hinge linking the two aspects of the novel, which is at once a harsh indictment of the newer England he repudiated and a nostalgic memoir of the Old England he honored’” (298).

It seems to Preston that part of Sekora’s effort of exploring the issue of luxury in his book is to reverse the negative criticism of the structures of Smollett’s novels and pushes the idea that “the attack upon luxury forms a ‘literary mode’” and is thus “embedded in the narrative structure itself” (Preston 298). The topic of luxury is no longer a pure cultural concept now since it can connect with the structural analysis of *Humphry Clinker*. Sekora suggests that “an idea like luxury can easily enter into the formal constituent part of a literary work. To admit that the attack upon luxury can be a literary mode is to acknowledge that ideas can be embedded in the narrative structure itself” (218). Preston as a reviewer disagrees with him by asking two rhetoric questions: “Is the concept of the great chain of being a literary mode?” and Is the “medieval attack on the seven deadly sins [also a literary mode]?” (298) According to Preston, like the great chain of being and the seven deadly sins, the theme of luxury, though significant and hotly debated, can not and should not become a formal construct like the plot or structure of a literary work.

Preston’s attack touches upon one more aspect of the novel *Humphry Clinker*: its structural development. It is well-known that the structures of Smollett’s novels have not received much favorable criticism in the literary circle. As early as 1771, the same year when *Humphry Clinker* was published, an unsigned review from *The Gentleman’s Magazine* complained that the novel’s “principle defect is the want of events” (Kelly 211). In 1960, Gassman began his article with a statement that reaffirms the unfavorable comments: “Criticism of the novels of Tobias Smollett has not varied much in the two hundred years since they first caught the interest of the novel-reading public” (277). He then moves on to summarize critical consensus on the defects of Smollett’s novels, focusing on “their lack of form, their picaresque rambling, the disjointed flow and sometimes inconsistent tone of their narrative” (277). It seems that Gassman’s purpose of making the summary is to introduce M. A. Goldberg who wrote the book *Smollett and the Scottish School: Studies in*