The Force of *Forth* in Fielding's "Comic Epics": With Special Reference to Phrasal Verbs in *Tom Jones*

Kazuho MURATA

1. Introduction

As the title and subtitle of the book by Watt (1957a) suggests, three English writers of prose fiction in the eighteenth century are deeply involved in the rise of the English novel: Daniel Defoe (1660?-1731), Samuel Richardson (1689-1761), and Henry Fielding (1707-1754). Of the three, Fielding is diametrically opposed to the other two, in terms of language use and style. Defoe and Richardson are of course different from each other, but when compared with Fielding, these two writers have a lot in common. First, in spite of a remarkable difference in the narrative mode between Defoe and Richardson (namely, Defoe's "retrospective" narrative by the protagonist-narrator[1] and Richardson's "epistolary" narrative by the heroine), their works are written in the first person. Secondly, their narrators are generally "lower class" people, as typically exemplified by Moll Flanders, a thief and prostitute, or Pamela, a 15-year-old servant girl. Accordingly, the vocabulary used in their narratives is likely to be simple, plain, and direct.

In stark contrast, Fielding "was the first English novelist elaborately to employ an omniscient narrator, able to view the motives of all his characters" (Mullan 2008: 43) and his works are written in the third person. As Watt (1957a: 248) notes, "Unlike Defoe and Richardson, Fielding was steeped in the classical tradition."

Moreover, Fielding "presented himself as author, included willingly the voice of the author in his work as commentator and observer," as Davis (1983: 193) puts it. As might be expected, the vocabulary used by Fielding tends to be much more formal and elevated than those by the other two.

One aspect of such characteristics in the language of Fielding is clearly reflected in the use of "phrasal verbs." Phrasal verbs consisting mainly of monosyllabic verbs of native origin and spatial adverbs, such as *come back* or *give up*, are "now part and parcel of the English language" (Hiltunen 1994: 129). Murata (2018) has made a quantitative comparison between Defoe's phrasal verbs and those of his contemporaries, in order to demonstrate Defoe's frequent use of those verbs. This comparison is based on the approach developed by Hiltunen (1994: 129-140) and focuses on seven adverbial particles (*away, back, down, forth, off, out,* and *up*), treating those cases in which any of these seven particles combines with a lexical verb, as a "phrasal verb." The data concerning Fielding's two works, *Joseph Andrews* and *Tom Jones*, is newly added to the existing comparison table (Murata 2018: 5), as follows:

Particle Frequency

*Title	**total words	up	out	away	off	down	back	*forth*	total of seven	per 1,000 words
PP ***(1678, 1684)	104,693	237	161	75	36	97	112	23	741	7.08
Behn (1688-1696)	84,500	113	84	32	45	49	20	10	353	4.18
RC (1719)	122,091	360	250	149	116	180	80	0	1,135	9.29
MC (1720)	102,298	241	161	96	144	63	52	1	758	7.40
CS (1720)	111,348	243	158	175	108	93	74	4	855	7.67
MF (1722)	137,004	234	213	138	138	86	96	1	906	6.61
JPY (1722)	93,929	275	153	114	59	72	42	1	724	7.62
CJ (1722)	125,330	236	192	172	114	99	83	0	896	7.14
Rox (1724)	133,982	258	219	128	130	80	94	1	910	6.79
GT (1726)	102,254	190	112	24	49	98	31	1	505	4.93
Pamela (1740)	224,780	411	278	213	81	285	53	7	1,326	5.89
Joseph Andrews (1742)	124,162	174	140	56	41	57	25	**31**	524	**4.22**
Tom Jones (1749)	344,685	366	275	145	104	113	60	**99**	1,162	**3.37**

*The abbreviations of the texts are: *PP* = John Bunyan's *The Pilgrim's Progress* (including the second part); Behn = Aphra Behn's Fictions (including *Oroonoko* and five other works) based on Oxford World's Classic; *RC = Robinson Crusoe; MC = Memoirs of a Cavalier; CS = Captain Singleton; MF = Moll Flanders; JPY = A Journal of the Plague Year; CJ = Colonel Jack; Rox = Roxana; GT = Gulliver's Travels.* **In counting the total number of words, the preface to each work is excluded. In addition, the *JPY* text contains several bills of mortality: these tokens (i.e. words and figures) are likewise excluded from the word count. ***The number in parentheses (following the title) enclosed by parentheses stands for the publication year.

The number of particle occurrences in the table corresponds exactly to the number of those of "phrasal verbs." Comparing the frequency per 1,000 words, the total of these seven particles in Fielding's two works is revealed to be much less frequent than those in all other works except "Behn" (i.e. a collection of six short fictions by Aphra Behn). In particular, the frequency rate (3.37) in *Tom Jones* is the lowest of the 13 works surveyed. This statistical result could be, to some

extent, predicted before making such a comparison. The higher frequency in Defoe's seven works from *Robinson Crusoe* (1719) to *Roxana* (1724) along with *Pilgrim's Progress* by Bunyan is likely reflected by a remark made by Watt (1957b: 199) that "Defoe's prose contains a higher percentage of words of Anglo-Saxon origin than that of any other well-known writer, except Bunyan." That is because a large number of verbs used by Defoe to form phrasal verbs are of native, Anglo-Saxon, origin (cf. Murata 2018: 24-26 and 120-121), as well as the seven particles. This conversely implies that Fielding's works, especially *Tom Jones*, contain many more words of foreign, Latin, origin. In fact, not only Latinate words but also Latin phrases and sayings such as *festina lente* (meaning "make haste slowly") are frequently quoted in *TJ*.

Nevertheless, the most striking newly added feature in the table above is perhaps the high frequency of *forth* in Fielding's works. Claridge (2000: 128) states that "*Forth* is a victim of linguistic fashion, so to speak; it is nowadays perceived as archaic and/or formal."[2] Although frequently used in Shakespeare's dramas or the King James Bible (1611) in the sixteenth and early seventeenth centuries, *forth* seems to have been going "out of date" even in the early eighteenth century. This tendency is somewhat confirmed by the table; its occurrences in the texts by Bunyan or Behn (23 times and 10 times respectively) in the late seventeenth century suggest "traces" of its frequent use in the earlier period, but Defoe, Swift, and Richardson in the eighteenth century seemingly do not pay special attention to *forth*. However, Fielding, the latest writer, seems to put great importance on this particle; note that *forth* occurs more frequently than *back* in both of the two works. In this regard, Fielding's use of *forth* seems to be closely related to his stylistic devices and strategies. The present study, therefore, attempts to

reveal this relation, through investigation into particular phrasal verbs with *forth*.[3]

2. Phrasal Verbs with *Forth* in Fielding

Verbs co-occurring with *forth* in the two works by Fielding are listed as follows:

> [in *Joseph Andrews*]
> set (6 times), **call**, **draw** (3), **burst** (2), **break**, **bring**, **come**, glimmer, **go**, **launch**, let, peep, pop, put, **shine**, sigh, **sing**, stand, take, **trumpet**, **walk** (1) [31 occurrences; 21 types]

> [in *Tom Jones*]
> pour (11 times), **set** (9), **burst** (8), **launch** (6), **bring**, roar, send (5), issue, **shine**, **sing** (4), **draw**, throw, **trumpet**, **walk** (3), **break**, **call**, **come**, hold, sally, thunder (2), appear, breathe, deal, dress, fly, **go**, hoot, hum, leap, mutter, put, rush, slip, steal (1) [99 occurrences; 34 types]

When comparing the data from the two works, it is necessary to note, first of all, that the total words in each text are quite different. *TJ* (containing 344,685 words) is about 2.7 times longer than *JA* (containing 124,162 words). It follows that *forth* is expected to occur far more frequently in *TJ*, and as a result, the 99 occurrences in *TJ* are about 3.2 times higher than the 31 in *JA*; the figure of 3.2 is higher than that of 2.7 (in text size). From another angle, *forth* occurs about 0.28 times per 1,000 words in *TJ*, while it appears about 0.24 times in *JA*. In this regard, the frequency of *forth* in *TJ* does become a little higher.

The 13 types of verbs used in both works are shown in bold letters. On the opposite side of the coin, the verbs used exclusively in each of the works are of 8 types in *JA* and 21 types in *TJ*.

Moreover, the 31 instances in *JA* consist of 21 types of verbs,

while the 99 instances in *TJ* comprise 34 types. This data demonstrates that *JA* contains more instances of these verbs being used only once (17 types; in *TJ* 14 types), while *TJ* has more instances of such verbs employed two or more times (20 types; in *JA* 4 types). Hence, a repetition of particular *forth*-phrasal verbs tends to be observed in *TJ*.

　　The following discussion examines the use of phrasal verbs with *forth* in Fielding's two works, especially *Tom Jones*, and elucidates the author's unique stylistic manner in which greater emphasis is put on the particle *forth*, instead of other alternatives such as *out*. As a case study, *set forth*, *pour forth*, and *burst forth* will be discussed below.

2.1 *Set Forth* and Polysemy

Among phrasal verbs employing *forth*, as the list above shows, *set forth* occurs the most frequently, 15 times in total (6 times in *Joseph Andrews* and 9 times in *Tom Jones*). Incidentally, in only eight instances (in total) of *forth* occurring in the seven novels by Defoe, five are *set forth*.[4] In addition, the sole instance of *forth* in Swift's *Gulliver's Travels* is also this phrasal verb.[5] Thus, *set forth* is perhaps one of the very few *forth*-phrasal verbs which were able to be employed without feeling out of date in the eighteenth century.

　　In Fielding's texts, *set forth* is used transitively, except one case. Some instances occur in the basic pattern of "Subject + Verb + Object," as follows:

>　[1] he [= a lawyer] likewise **set forth**, that he had often met
>　　　Highwaymen when he travelled on horseback, (*JA* 54)
>　[2] He [= Squire Allworthy] **set forth**, in a long speech, the many
>　　　iniquities of which Jones had been guilty, (*TJ* 269)
>　[3] I shall **set forth** the plain matter of fact, and leave the whole to

the reader's determination. (*TJ* 148)

In each of the passages cited above, *set forth* means "To express in words, give an account of, present a statement of, esp. in order, distinctly, or in detail; to declare, expound, relate, narrate, state, describe;" (*OED set*, 144. f.(*a*)). Although the phrasal verb in [3] refers to the "writing" by the narrator, in [1] and [2] it obviously describes the "speech" by characters of the novels; the sentence in [1] can be looked upon as a typical example of such indirect speech.

The following instances in the passive voice are used in almost the same sense as in [3]:

> [4] What the Female Readers are taught by the Memoirs of Mrs. *Andrews*, is so well **set forth** in the excellent Essays or Letters prefixed to the second and subsequent Editions of that Work, (*JA* 19) / where Facts being **set forth** in a different Light, every Reader believes as he pleases, (*JA* 186), etc.

In addition, Fielding employs this phrasal verb in different senses than the one in [1]-[4]. Note the uses of *set forth* in the following:

> [5] she immediately rose up, and assisted them [= "her Company"] in **setting forth** Chairs, and desired them to sit down, (*JA* 195)
> [6] Breakfast was now **set forth** in the parlour, where Mr. Blifil attended, and where the squire and his sister likewise were assembled; (*TJ* 481)
> [7] Sophia, who, angry as she was, was likewise **set forth** to the best advantage, . . . appeared so extremely beautiful, (*TJ* 860)
> [8] being encouraged, he said, by an Advertisement lately **set forth** by a Society of Booksellers, who proposed to purchase any Copies offered to them at a Price to be settled by two Persons: (*JA* 67)
> [9] Early in the morning he [= Tom Jones] again **set forth** in pursuit of Sophia; (*TJ* 603)

In [5], the sense of "To arrange or dispose in a certain manner; to lay out." (*OED* 144. a.(*c*): *c*1450-1667, *Obs.*) is most applicable in the context in which the phrasal verb is used; in [6] the sense of "To furnish, provide" (*OED* 144. b.(*c*): 1526-1693, *Obs.*); in [7] "To adorn, decorate" (*OED* 144. g); in [8] "To publish" (*OED* 144. e). In [9], *set forth* is used intransitively in the sense of "To set out on a journey" (*OED* 144. k).

A frequent use of *set forth* is found to be closely related to the "polysemy" (multiple meanings) of this phrasal verb.[6] However, its senses in [5] and [6], as the *OED* records, might have already been "*Obs*[olete]" even in the mid-eighteenth century. Fielding, therefore, may have attempted to deliberately create a sort of pseudo-classical atmosphere and setting through such obsolete usage.

2.2 *Pour Forth* and Metaphor

The use of *pour forth* certainly reflects some features unique to the language of *Tom Jones*, in that this phrasal verb, which is never used in *Joseph Andrews*, occurs the most frequently (11 times) in this work. As for *set forth* discussed in the previous subsection, *set* itself, as occurring relatively frequently (126 times) in *TJ*, is a very common and versatile verb.[7] On the other hand, the verb *pour* is used only 18 times in *TJ*, but some 11 cases of its use (61%) are *pour forth*. In order to fully grasp Fielding's intention in using this phrasal verb, all the 18 instances of *pour* are to be examined. They are cited in order of appearance; an asterisk (*) is added to the number of instances of *pour forth*:

> [1*] . . . a gentleman whose name was Allworthy, and who might well be called the favourite of both nature and fortune; . . . In this contention, nature may seem to some to have come off victorious, as she bestowed on him many gifts, while <u>fortune</u> had

only one gift in her power; but in **pouring forth** this, she was so very profuse, (31)

[2] the tea being **poured out**, he summoned Mrs. Wilkins, (37)

[3] she [= Jenny Jones] exactly resembled the young woman who is **pouring out** her mistress's tea in the third picture of the *Harlot's Progress*. (72)

[4*] he [= Thwackum] told his pupil [= Tom], 'that he ought to look on his broken limb as a judgment from heaven on his sins. That it would become him to be daily on his knees, **pouring forth** thanksgivings that he had broken his arm only, and not his neck; (185)

[5*] She [= Molly] then **poured forth** a vast profusion of tenderness towards her new lover; (202)

[6*] on which head I could **pour forth** a vast profusion of learning, if I imagined it would either entertain my reader or teach him anything more than he knows already. (223)

[7*] the good squire went instantly in quest of his daughter, whom he no sooner found than he **poured forth** the most extravagant raptures, (257)

[8] nor that the opening clouds should **pour** their deluges on the plains; (419)

[9] the present company **poured** the liquor only down their throats; (439)

[10*] had it not luckily been driven from his ears by the coarse bubbling of some bottled ale, which at that time he was **pouring forth**. (443)

[11*] instead of the ancient libations of milk and honey and oil, the rich distillation from the juniper-berry, or, perhaps, from malt, hath, by the early devotion of their votaries, been **poured forth** in great abundance, (525)

[12] the learned Dr. Cheney used to call drinking punch **pouring** liquid fire down your throat. (527)

[13] Now, Mrs. Honour had unluckily **poured** so much of this liquid fire down her throat that the smoke of it began to ascend into her pericranium and blinded the eyes of reason, (527)

[14*] Here Nature indeed **pours forth** the choicest treasures which she hath lavished on this world; (533)

[15] MR. DOWLING, **pouring out** a glass of wine, named the health of the good Squire Allworthy, (572)

[16*] And thou, O Learning, . . . do thou guide my pen. . . . Come
then, and from thy vast, luxuriant stores, in long antiquity piled
up, **pour forth** the rich profusion. (601)

[17*] And now Mrs. Miller likewise began to **pour forth**
thanksgivings, (637)

[18*] for which Blifil, making many professions of his unworthiness,
poured forth a profusion of thanks; (858)

When used transitively (all 18 instances in *TJ* are all transitive), the
verb *pour* is expected to have an object of liquid-like substances in a
"literal" sense. In fact, in the passages of [2], [3] and [15], another
phrasal verb, *pour out*, is employed and its objects are drinks such as
"tea" or "a glass of wine." Thus, the collocation of *pour out* with
"drinks" is related to the representation of everyday life in the novel.
Moreover, in [9], [12], and [13], *pour* is used, instead of particles like
out, with a prepositional phrase "down one's throat." In this respect,
the sense of *pour* in these passages is also literal; they all describe the
action of "drinking" in a rather circuitous way. In addition, in [8] the
object "deluges" meaning "A great flood or overflowing of water"
(*OED* 1) is not a drink but a "liquid" phenomenon.

On the other hand, the use of *pour forth* is quite different in
quality. Among the passages in which this phrasal verb occurs, the
first instance in [1] is worthy of special attention. The personified
"fortune" as a subject takes "this" as an object of *pour forth*, which
refers back to "only one gift in her power" in the same sentence;
specifically, the "gift" implicitly means "fortune" referring to "a
stock of wealth" (*OED* 6). Thus, *pour forth* in [1] is no doubt
employed in a "figurative or metaphorical" sense.[8] On this point,
attention should be drawn to the passage of [14]. The use of the
phrasal verb here is very similar to the one in [1]; note the subject of
the personified "Nature." Other objects of *pour forth* are, as a rule,

something "non-liquid"; "thanksgivings" in [4] and [17], "a vast profusion of tenderness" in [5], "a vast profusion of learning" in [6], "the most extravagant raptures" in [7], "the rich profusion (of learning) in [16], and "a profusion of thanks" in [18].[9]

In addition, *pour forth* serves as an important constituent of a certain speech act. Especially, in [7], [17] and [18], the pattern "Subject + Verb + Object" can be construed as what Leech and Short (2007 [1981]: 259-260) call "Narrative Report of Speech Act (NRSA)": "a form which is more indirect than indirect speech," in which "only a minimal account of the statement is given." Hence, *pour forth* functions as a reporting verb.

The foregoing discussion suggests two completely different uses of *pour* in *TJ* when this verb is employed with or without *forth*. Namely, the uses of *pour* might be roughly divided into the two types: the literal type "*pour (out)* + [liquid]" and the metaphorical type "*pour forth* + [non-liquid]." However, the passages in [10] and [11] contain exceptions in which *pour forth* takes "liquid" objects. Since it would be more effective to deal with the instance in [10] in the next subsection, the focus is to be on [11].

In [11], the real object of *pour forth* is "the rich distillation from the juniper-berry, or, perhaps, from malt" as the subject of the passive sentence. The "distillation" meaning "the product of distilling" (*OED* 4) in this context seems to refer, in an exaggerated way, to "gin" (i.e. "a clear alcoholic spirit distilled from grain or malt and flavoured with juniper berries" (*Oxford Dictionary of English*: 2005)). As William Hogarth's famous engraving *Gin Lane* (1751) suggests, the word "gin" seems to have had a negative connotation of cheap addictive alcohol in the eighteenth century. Thus, accompanied with an accumulation of pompous Latinate nouns such as "libation" (i.e. "a drink"), "distillation," "devotion (of) votaries," and "(in great)

abundance," the choice of *pour forth*, not *pour out*, leads to one of Fielding's stylistic attempts "to use gentlemanly prose to describe 'low' behaviour" (Mullan, 2006: 24).

2.3 *Burst Forth* and Inversion

As suggested in the introduction, from the past towards the present, *forth* has gone out of date and been gradually replaced by *out* (or other particles). Under such a linguistic environment, *burst out* and *burst forth* are employed in a similar context in *Joseph Andrews*, as follows:

> [a] He was no sooner gone, than she **burst forth** into the following Exclamation: "Whither doth this violent Passion hurry us? . . ." (42)
>
> [b] at length *Joseph* **burst out** into the following Soliloquy: *Yes, I will bear my Sorrows like a Man,* (267)

Both of these phrasal verbs seem to have almost the same meaning by introducing direct speech. Needless to say, *burst out* in [b], which can also be observed in Defoe's novels, is a more modern (therefore more casual and colloquial) phrasal verb, while *burst forth* in [a] is a more old-fashioned (therefore more formal and pretentious) one. Although there is a coexistence of these phrasal verbs in contrast with each other in *JA*, *Tom Jones* has no instance of *burst out* but has eight occurrences of *burst forth*. This evidence suggests more or less Fielding's stronger preference for the use of *forth* and, as a result, his transition to a more "classical" style.

The following eight instances of *burst forth* in *TJ* are cited in order of appearance:

> [1] The flame, which had before lain in embryo, now **burst forth**. (42)

[2] She [= Mrs. Honour] then **burst forth** into much warmer encomiums on the beauty of his person, (177)

[3] She [= Mrs. Western] . . . **burst forth** in a rage, declared her brother to be both a clown and a blockhead, (240)

[4] In this road he [= Squire Western] proceeded about two miles, when be began to bemoan himself most bitterly, frequently crying out, "What a pity is it! Sure never was so unlucky a dog as myself!" And then **burst forth** <u>a volley of oaths and execrations</u>. (542)

[5] the old gentleman, being confirmed in his suspicion, **burst forth** into an exclamation, "That he would lose his labour." (677)

[6] "Well, sir," said Western (the froth **bursting forth** from his lips the moment they were uncorked), (780)

[7] At which the rage already kindled **burst forth**, and she [= Mrs. Western] rushed in upon her niece in a most furious manner, (800)

[8] the poor woman [= Mrs. Miller] in an agony of joy fell upon her knees, and **burst forth** into the most ecstatic thanksgivings to heaven for what had happened. (856)

The instances of *burst forth* cited above, derived from the literal sense of "To break or be broken suddenly" (*OED* 1), figuratively describe strong emotions of a variety of characters. In [6], however, the phrasal verb seems to contain its literal meaning, in that the external behavior of a character is vividly described. As the verb "uncork" suggests, Squire Western's vulgar action of speaking and spitting is likened to the manner in which the "froth" vigorously bubbles out when opening champagne or sparkling wine bottles. As for other instances, some of them are closely connected with speech acts, like those of *pour forth* already discussed. For example, *burst forth* in [5] introduces the indirect speech, and in [2] and [8] the sentence containing the phrasal verb functions as "NRSA" (introduced in the previous subsection).

 Burst forth is always used intransitively in *TJ*. In that sense,

attention is drawn to the instance in [4]. At a first glance, "a volley of oaths and execrations" following the phrasal verb appears to be the object, but actually acts as the subject. That is, this sentence should be construed as the "inversion" of the verb preceding the subject, more specifically, in the pattern of "Verb + Particle + Subject." The argument concerning such an inversion will be reinforced on the basis of instances of three other *forth*-phrasal verbs in the same text, which are very similar to that in [4].

Before showing the three instances, it would be important to note grammatical rules and conventions for the inversion of intransitive phrasal verbs and their subject nouns. In simple sentences containing those verbs, when the subject is a proper noun or a common noun as in *John* (or *a boy*) ***went out***, there occurs the inversion of the pattern of "P + V + S" like ***out went John*** (or *a boy*). On the other hand, when the subject is a pronoun as in *he* (or *they*) ***went out***, the inversion does not generally occur, but the particle is fronted in the pattern of "P + S + V" like ***out he*** (or *they*) ***went***. What both patterns have in common is the front position of particles. The use of particle fronting, making the descriptions more vivid and dynamic, contributes to realistic expressions unique to the language of fiction, especially, by Defoe; see Murata (2018: 37-48) for details. Except the use of *forth*, Fielding usually follows the syntactic "rules" of the particle fronting, as in:

> [P + V + S]
> Well, at last **down came** <u>my Lord Justice Page</u> to hold the assizes; (397) / the door opened, and **in came** <u>Lady Bellaston</u>. (642) / At which last words the door flew open, and **in came** <u>Squire Western</u>, (700) / (in the dialogue by Mrs. Fitzpatrick) "**Out came**, you may be well assured, <u>the story of the mistress</u>; . . ." (522), etc.

[P + S + V]
When she was dressed, therefore, **down** she **went**, (793) / (in the dialogue by Squire Western) "I have packed her up in chamber again, and tomorrow morning **down** she **goes** into the country," (835) / At last **out** they **broke** in a torrent of far-fetched and high-strained compliments, (255) / **On** they [= Tom and Partridge] **marched** with heavy hearts; (545), etc.

In spite of the least frequent use of phrasal verbs (with seven particles) among the 13 texts in the table, *TJ* contains instances of particle fronting as cited above. This suggests that Fielding was fully aware of the expressiveness of this syntax for entertaining readers. [10]

Nevertheless, *forth*-phrasal verbs, when used in the inverse construction, do not change the position of the particle and come before the subject in the pattern of "V + P + S," four times in total; one of the four instances is *burst forth* in [4]. The other two occur in sequence:

> while these sacred rites, . . . are in agitation between the stag and his mistress, any hostile beasts should venture too near, on the first hint given by the frighted hind, fierce and tremendous **rushes forth** the stag to the entrance of the thicket; . . .
>   Thus, and more terrible, when he perceived the enemy's approach, **leaped forth** our hero. (225-226)

In the passage cited above, the habit of wild animals in which a "stag," a male deer, mates or copulates with a "hind," a female deer, is referred to the scene where Tom is making love with Molly, a gamekeeper's licentious daughter, in the thicket. Through an analogy of the behavior and the inverse syntax in the pattern "V + P + S," Tom, the young and handsome hero, is ludicrously compared to a wild "animal."

The last instance of this syntax is seen in the passage in which a female character, Mrs. Waters, who becomes infatuated with Tom, makes an amorous approach to him while eating dinner together. The narrator or author, immediately before describing this scene, uses an "invocation" as a parody of the classical epic, for example, by Homer, as in: "But here, as we are about to attempt a description hitherto unassayed either in prose or verse, we think proper to **invoke** the assistance of certain aerial beings, who will, we doubt not, come kindly to our aid on this occasion" (442). Thus an "amorous" attack by Mrs. Waters begins with some dignity in the subsequent passage, which contains three *forth*-phrasal verbs:

> 'First, from two lovely blue eyes, whose bright orbs flashed lightning at their discharge, **flew forth** two pointed ogles. But, happily for our hero, hit only a vast piece of beef which he was then conveying into his plate, and harmless spent their force. The fair warrior perceived their miscarriage, and immediately from her fair bosom **drew forth** a deadly sigh. A sigh which none could have heard unmoved, and which was sufficient at once to have swept off a dozen beaux; so soft, so sweet, so tender, that the insinuating air must have found its subtle way to the heart of our hero, had it not luckily been driven from his ears by the coarse bubbling of some bottled ale, which at that time he was **pouring forth**. Many other weapons did she assay; but the god of eating (if there be any such deity, for I do not confidently assert it) preserved his votary; (442-443)

The first instance, *fly forth*, is used in the inverse construction, in which the subject "two (pointed) ogles," meaning "the eyes" (*OED* 1) in its literal sense, obviously has the transferred sense of "An amorous, languishing, or coquettish glance" (*OED* 2) in this context. And the second instance, *draw forth*, serves as a predicate in the sentence where the subject "the fair warrior" (referring to Mrs.

Waters) takes the object "a deadly sigh" as a weapon of love; the sentence of "the fair warrior . . . drew forth a deadly sigh" is a typical example of the inflated language for evoking laughter. The third instance, *pour forth*, has not been deliberately touched upon in the previous subsection. Instead of the "normal" *pour out*, the author's choice of *pour forth* for the liquid object of "(some bottled) ale" better fits the immediate context in which inflated and exaggerated expressions are intensively used. Thus, the three uses of *forth*-phrasal verbs no doubt serve as major stylistic devices for "a description hitherto unassayed either in prose or verse" (mentioned in the "invocation" sentence).

Additionally, an interesting instance of another phrasal verb with *forth* is described for reference. The phrasal verb occurs in the inverse pattern "P + V + S," which is quite different from the four cases of the *forth*-inversion already discussed. In the context in which the phrasal verb is used, a gentleman arrives at an inn at midnight, where (he suspects) his runaway wife and her lover are staying, and the gentleman tries to rush into a room where (he suspects) they are sleeping together in a bed; in fact the two people in bed are Tom and Mrs. Waters, who is not the gentleman's wife, as follows:

> the door burst open, and he fell headlong into the room. He had no sooner recovered his legs, than **forth** from the bed, upon his legs likewise, **appeared** — with shame and sorrow are we obliged to proceed—our hero himself, (457)

In the passage a more concise and readable paraphrase would be "(He had no sooner recovered his legs, than) our hero **appeared forth** (from the bed)," but the author adopts the "normal" inversion of the particle fronting for dramatic effect. The three constituents (the particle, the verb "appeared," and the subject "our hero") are clearly

separated from each other; between the particle and the verb, two prepositional phrases are inserted, however between the verb and the subject there is a clause set off by dashes. The syntax of inversion accompanied with such inserted elements gives the description a heightened sense of humor and ridiculousness rather than a sense of thrill and suspense.

3. Concluding Remarks

Due to the unprecedented popularity of the "novel," developed by Richardson via Defoe, it would have been difficult for any writer to successfully create a new kind of prose in popular fiction. Fielding, however, managed to do so. Specifically, he contrives what the author himself calls "comic Epic-Poem in Prose" (4) in the preface to *Joseph Andrews*; he goes on to mention with confidence "this Species of writing, which I have affirmed to be hitherto unattempted in our Language" (10). For the "comic epic," according to Görlach (2001: 213), Fielding "created a style characterized by (amongst other things) the juxtaposition of the sublime and bathos" (emphasis added). Mullan (2006: 24), referring to *Tom Jones*, gives an easier-to-understand explanation: "Fielding's method throughout his novel is to combine ancient learning with modern comedy, to use gentlemanly prose to describe 'low' behaviour" (emphasis added).

In the second endnote of this study, Bolinger (1971: 109) labels the example "Our plane **jetted forth** over the ocean" as unacceptable, but he adds an important footnote to it: "It is barely possible that *forth* might be used to suggest that the action itself is formal (emphasis added), e.g., in reference to a military formation: *The bombers jetted forth over the ocean.*" Thus, the force of *forth* which can render a particular action "formal" seems to have been essential for Fielding's stylistic strategies for his "comic epic."

The foregoing discussions revealed the three distinctive features of phrasal verbs with *forth* in Fielding's works, in particular, *Tom Jones*: polysemy (in *set forth*), metaphor (in *pour forth*), and inversion (in *burst forth* and others). As the "unique" syntax of the inversion shows, Fielding apparently distinguishes phrasal verbs with *forth* from those verbs with other particles. In addition, many of *forth*-phrasal verbs in *Tom Jones* have been found to render the scenes (where such verbs are used) dignified and ridiculous simultaneously. Intriguingly, several of them are closely linked to the comical and funny scenes depicting "immoral" activities, mainly by Tom, the protagonist. On this point, a tentative conclusion can be drawn that *forth* in the use of phrasal verbs plays a unique and crucial role in the language of Fielding's "comic epic."

Notes

1. Mullan (1998: 268) states that "Defoe's narrators look back in amazement at their lives, . . . Though protagonist and narrator are one and the same person, there is a gap between them. Inevitably, the protagonist is a sinner, the narrator a penitent."

2. As well, Bolinger (1971: 108-109) states that *forth* "is of interest as the only particle no longer productive. Although it occurs in a good many combinations, they are all more or less fossilized. We would form a new phrasal verb with *out,* not with *forth,* unless to appear intentionally quaint: *Our plane jetted out over the ocean.* (*vs.*) **Our plane jetted forth over the ocean.*"

3. The texts by Fielding used in this study are: Martin C. Battestin ed. *Joseph Andrews* (Wesleyan University Press, 1967) and John Bender and Simon Stern eds. *Tom Jones* (Oxford University Press, 1996). In addition, the texts by Defoe, Bunyan, Behn, Swift, and Richardson are: J. Donald Crowley ed. *Robinson Crusoe* (Oxford University Press, 1983), James T. Boulton ed. *Memoirs of a Cavalier,* (Oxford University Press, 1991), Shiv K. Kumar ed. *Captain Singleton* (Oxford University Press, 1990), G. A. Starr ed. *Moll Flanders* (Oxford University Press, 1981), Louis Landa ed. *A Journal of the*

Plague Year (Oxford University Press, 1998), Samuel Holt Monk ed. *Colonel Jack* (Oxford University Press, 1965), and John Mullan ed. *Roxana* (Oxford University Press, 1996) W. R. Owens ed. *The Pilgrim's Progress* (Oxford University Press, 2003), Paul Salzman ed. Behn's *Oroonoko and Other Writings* (Oxford University Press, 2009), Herbert Davis ed. *Gulliver's Travels* (Basil Blackwell, 1965), and Thomas Keymer and Alice Wakely eds. *Pamela; or, Virtue Rewarded* (Oxford University Press, 2001). Citations in the present paper are from the above texts. Page references are in parentheses, and all emphases are mine; italics in citations are original.

4. The use of *forth* in Defoe's seven novels is observed as follows: at length one of the Natives, a black Negro-man, shewed us a Tree, the Wood of which being put into the Fire, **sends forth** a Liquid that is as glutinous, and almost as strong as Tar, (*CS* 43) / they always believed our Guns had some heavenly Power in them, that they would **send forth** Fire and Smoke, (*CS* 70) / they **set forth**, and steered their Course towards the North Part of the Island, (*CS* 244) / On September 22. 1679, they **set forth** again, furnished with Knives and small Axes, for their Defence, (*CS* 245) / The Scots reply, by **setting forth** their Losses Damages, and Dues, the Substance of which was, Pay us our Money, (*MC* 268) / he fail'd not to **set forth** the easy prosperous Life which I was going to live. (*MF* 56) / no Brokers of Bedding or old Apparel be permitted to make any outward Shew, or **hang forth** on their Stalls, Shopboards or Windows towards any Street, Lane, Common-way or Passage, (*JPY* 42) / Amy told them all my Circumstances, and **set them forth** in such moving Terms, and so to the Life, (*Rox* 18)

5. *Forth* in *Gulliver's travels* occurs in the following passage: And, to **set forth** the Valour of my own dear Countrymen, I assured him, that I had seen them blow up a Hundred Enemies at once in a Siege, and as many in a Ship; (*GT* 247)

6. Nevalainen (1999: 424) states that "What is already striking in Early Modern English (i.e. 1476-1776) is the polysemy of phrasal verbs."

7. As regards the versatility of the verb *set*, phrasal verbs other than *set forth* can be observed in *TJ*: *set up*, in "Well, sir, at the end of the three years I **set up** a little school," (828); *set out*, in "He had likewise had the misfortune of burying this beloved wife herself, about five years before the time in which this history chuses to **set out**," (32); *set off*, in "Thus the beauty of day, and that of summer, is **set off** by the horrors of night and winter," (183); *set down*, in "[the landlady] then launched into a long narrative too tedious to be here **set down**, (489), etc.

8. McCarthy and O'Dell (2004: 14) state that "Sometimes the basic meanings of a phrasal verb and the additional meanings are clearly linked. This is because some additional meanings are based on a metaphor or image which has a direct connection with its literal or basic meaning."

9. As seen in the table in the introduction, in *Pamela* (1740), Richardson uses

forth only seven times as a phrasal verb. Intriguingly, however, two of the seven instances are *pour forth*, as in: if you had not taken from me my Letter to my Father and Mother, in which, I own, I had broke my Mind freely to them, and asked their Advice, and **poured forth** my Griefs! (31) / They permitted me to retire, with my Father; and then I **pour'd forth** all my Vows, and Thanksgivings to God for this additional Blessing; (295)

     In both passages, the phrasal verb is obviously employed in a metaphorical sense. Such a usage by Richardson, Fielding's great rival, might have influenced the writing of *TJ*, to no small extent.

10. In *Tom Jones*, there is only one case in which the particle is placed at the end position in the pattern of "V + S + P" as in: Thus **run** she [= Mrs. Western] **on** for near half an hour upon herself, and her conquests, and her cruelty, till the arrival of my lord, (787)

     This syntax seems to bear close relation to the semantics of phrasal verbs. Phrasal verbs in the particle fronting, such as *come down, come in,* or *go down,* are generally used in the literal sense. On the other hand, *run on,* meaning "To continue speaking; to speak volubly" (*OED*, run 76. d) in this context, is obviously employed in the metaphorical sense.

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