THE PICARESQUE INFLUENCE ON THE RISE OF THE EIGHTEENTH CENTURY ENGLISH NOVEL

(Master's Thesis)

Cüneyt TAŞKIRAN

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ÖZGEÇMİŞ

30.06.1980 İstanbul'da doğdu. 1991 yılına kadar eğitimini Karamürsel Piyalepaşa ilkokulunda sürdürdü. Orta öğrenimini Karamürsel Anadolu Lisesinde 1998 yılında tamamladı. 1999 yılında öğrenimine başladığı Dumlupınar Üniversitesi İngiliz Dili ve Edebiyatı bölümünden 2003 yılında mezun oldu. Aynı yıl içerisinde Dumlupınar Üniversitesi Batı Dilleri ve Edebiyatı Bölümünde Yüksek Lisans programına başladı. 2004 yılından beri Afyon Kocatepe Üniversitesinde Yabancı Diller Yüksekokulunda okutman olarak çalışmaktadır.

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CURRICULUM VITAE

Born in Istanbul, Turkey, on 30.06.1980. After completing his primary school education at Piyalepaşa Primary School (1986-1991), he started second education school at Karamürsel Anatolian High School (1991-1998) and graduated in 1998. He got his B.A at Dumlupinar University (1999-2003). Since 2003 he has been a M.A student in English Language and Literature at Dumlupinar University. Since 2004 he has been working as an instructor in School of Foreign Languages at Afyon Kocatepe University.

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ÖZET

Tezin giriş kısmı pikaresk türü romanların geçmişi hakkında bilgi verirken, bu tür romanların genel karakteristik özelliklerine dikkat çekmektedir.

Birinci bölüm, pikaresk roman türündeki kurgu ve karakterleri irdeler ve pikaresk romanın ortaya çıkışını açıklar. Türünün ilk örneklerinden sayılan *Lazarillo de Tormes'*i de inceleyerek, İspanyanın o günkü tarihi hakkında kısa bilgiler de içerir.

İkinci bölüm, geleneksel pikaresk roman kurgusu arasındaki benzerlikleri ve farklılıkları ve bu pikaresk özelliklerin onsekizinci yüzyıl İngiliz romanındaki kullanımına vurgu yapar. Bu bölüm aynı zamanda pikaresk roman türündeki kadın ve erkek karakterlerin arasındaki ayrıma ve bunların onsekizinci yüzyıl İngiliz romanındaki özellikle, *Moll Flanders*, *Roderick Random ve Tom Jones'*daki kullanım farklılıklarına odaklanır.

Sonuç kısmı ise pikaresk romanın genel özelliklerini anlatır. Defoe, Smollett ve Fielding gibi üç ayrı yazarın sosyal eleştiri yapmak için kullandıkları pikaresk roman türünün üç yazar tarafından farklı kurgular ve karakterlerle ele alındığını gösterir.

ABSTRACT

The introduction gives general information on the picaresque tradition, and draws attention to the general characteristics of this genre.

Chapter I discusses the origins of the novel, the plot and character pattern in the picaresque novel. It also contains background information on the history of Spain by discussing *Lazarillo de Tormes.*

Chapter II points out the similarities and differences between the traditional Spanish picareque plot and usage of the picaresque in the Eighteenth century English novel. Chapter II also focuses on differences between the picara and the picaro and different characteristics of them in eighteenth century English literature especially in *Moll Flanders, Roderick Random and Tom Jones.*

Conclusion establishes the general features of picaresque novel, and it focuses on how the 18th Century English novel writers Daniel Defoe, Tobias Smollett and Henry Fielding.

CONTENTS

INTRODUCTION

The present thesis focuses on the influence of the picaresque genre on the rise and consolidation of the English novel writing tradition in the 18th century. In this study, we have attempted at revealing the picaresque narrative and thematic influence on the rise of the 18th century English novels by focusing on such novels as *Moll Flanders* by Daniel Defoe, *Roderick Random* by Tobias Smollett, and *Tom Jones* by Henry Fielding.

Our research is justified by the fact that the critical suitability and the up-to-dateness of the chosen topic postulate as the main aim of our study the scientific and value research, by applying adequate comparative investigation methodologies and a pre-established work program, of a number of English literary works written in the eighteenth century which were a product of a heavy influence by the picaresque literary pattern.

The confirmation of this major aim in the context of a scientific research regards the following **concrete objectives** of our thesis, which also justify the scientific innovating character of the study:

- the presentation of the general theoretical and critical considerations of the Picaresque as the novel of character formation, including its definition and major thematic and structural characteristics

- the research, diachronic and synchronic, of those thematic elements that marked the rise and consolidation of the picaresque tradition in European literature.

- the critical and theoretical evaluation of the picaresque influence on the rise of the 18th century English novels through the textual approach to *Moll Flanders, Roderick Random,* and *Tom Jones*.

- the identification and evaluation of particular Picaresque novel in the 16th century European Literature and its continuity and influence in the 17th and 18th centuries in English Literature by the textual approach to a number of literary works (*Lazarillo de Tormes, Moll Flanders, Roderick Random, and Tom Jones*).

- the emphasis placed on literary reception and continuity of the picaresque in 18th century English literature in relation with writing tradition of the era.

The theoretical and methodological foundation of our study focuses on those exigencies of the contemporary scientific research that find their applicability as interpretative premises and modalities (theoretical and critical) that would allow the exposition and argumentation of the picaresque influence on the 18th century English novel, having its own specific thematic and structural elements, along with the affirmation of its literary continuity through literary reception, influence, and intertextuality, concerning its consolidation as a literary tradition.

In this respect, our research represents more than just the critical review of different schools, principles and methods of research, or a compilation of different theoretical and methodological perspectives of analysis of the literary discourse. However, the theoretical and methodological basis of our research is connected to the most recent and accessible bibliography, or to the fully acknowledged and accepted nationally and worldwide contributions to literary analysis, and the essential reference points of our study constitute the theoretical and critical contributions of, among others, Watt, Wicks, Miller, Chandler, and Forster.

The picaresque novel emerged as the prose autobiography of a real or fictitious personage who describes his experiences as a social parasite and who satirizes the society which he has exploited. If we put the ancient novels like *Satyricon or Golden Ass* aside, *Lazarillo de Tormes* and *Guzman de Alfarache* can be called as the two Spanish prototypes of the picaresque genre. Both novels are told in the first person narration and both of them present the life story of a poor boy who comes from nowhere and climbs the social ladder in order to achieve some kind of success by adapting to society. Thus, three novels examined in this study explains how these three 18th century novelists use the picaresque characteristics by explaining each writers' using the thematic and narrative elements in the genre. Defoe, Smollett, and Fielding adapt the picaresque genre's thematic characteristics by adapting them in their novels. In these novels, they made their adaptations by concerning the social differences in economical and emotional respects. Money and love themes in these three 18th century English novels are different elements when compared to earlier Spanish examples of the genre. It is also clear that Henry Fielding uses a different narration than other two writers.

While Defoe and Smollett uses the first person narration, Fielding uses a combination of first person and omniscient narration. On the other hand, episodic plot, importance of fortune and misfortune, learning process and the road elements are highly used in by the three authors. Episodic plots in *Tom Jones* and *Moll Flanders* are more different than earlier picaresque novels because in these novels the episodes are independent but Defoe and Fielding make the episodes in their novels linked. In *Moll Flanders*, *Roderick Random* and *Tom Jones*, elements of the picaresque novel like the role of fate and road are again different than earlier novels. Among these three novels, *Tom Jones* uses all of these elements totally differently. As character Tom's coming from a wealthy family, highly related episodes and using the road adventures only in one part of the book prove this.

The 18th century is also referred as the age of novel. Indeed in English literature the 18th century was an age in which a new form of writing appeared and marked a change in human literary interest and taste. This phenomena was late if compared to other European countries and it manifested as a sudden irruption of the novel marking a literary tradition which was to be of primary importance until the end of the 19th century and has been one of the major types of literary writings nowadays. The novel emerged, at first, as a major genre, with apparently no classical models or system of rules to follow. However, we can trace the origins of novel in ancient times with Apuleius' *Golden Ass* and Petronius' *Satyricon* which was extremely influential during Italian, Spanish and English Renaissance. In this respect, aspect of the novel may be also found in ancient epics in which the narrative element, the complexity of events and character representations are predominant. Another source of the novel was medieval romance which had great importance in the Spanish picaresque that originated in 16th century Spain.

The 18th century English novel expressed the concern with character representation, with a complex representation of events and incidents and a realist observation of human behaviour but we have to mention that picaresque mode both narratively and thematically influenced 18th century English novels. In 18th century

English novels, the road and the meeting chronotope gave the reader a chance to shape the novels plot.

The principles and methods of research applied in our study are those used and applied by traditional and modern literary studies, and represent a combination of methods considered according to the material under research and the purpose of the study: philological, comparative, typological, biographical, as well as a number of methods and principles related to text analysis, intertextualism, thematology, literary theory.

The structure of the thesis corresponds to the proposed objectives and consists of an introductory section, followed by two chapters, each chapter containing a number of subchapters, which are followed by a section of conclusions, representing our final reflections, and by the bibliography of literary texts and critical studies, and finally by the index.

CHAPTER ONE

THE RISE OF THE PICARESQUE NOVEL IN EUROPEAN LITERATURE

1.1 The Origins of Novel in World Literature

The novel has been the most popular form of narrative literature for the past three centuries, especially in the West. Fictional narratives such as myth, epic, romance, legend and allegory can be found as far back as man has written records, but these lack many of the characteristics that today we associate with the novel. The two major differences between the previous fictional narratives and the novel are; they are normally in verse rather than prose. Moreover they don't concern themselves with the real life of past or present times. Among other narratives which were important for the rise of the novel, the picaresque tradition took an important part. The picaresque has very precise cultural and historical roots, but it has mutated into a number of different literary forms during the past 400 years. In its original mode as a Spanish narrative of roguery, the picaresque follows the adventures of the pícaro, whose inclinations toward wayward living and moral proclivity position him in opposition to qualities of virtue and decency. The picaresque novel emerged at a time when Spain was in a period moving towards decline when starvation and beggary became the order of the day. The picaresque novel arose from this background to satirize not poverty but corruption, not merely to present a distressing portrait of appalling conditions but to criticize the kind of social order responsible for such a state of affairs.

Different definitions about novel and its characteristics, were made by the critics during the years. One of these definitions is Northrop Frye's, he divides prose fiction into four parts – novel, romance, anatomy and confession, furthermore he states that *Moby Dick* is a combination of anatomy and romance and *Moll Flanders* is a combination of novel and confession. Frye calls attention to the fact that "narrative, is a certain mode of writing and that a particular prose work such as a novel need not be narration from beginning to the end; it can contain description, exposition and dramatically rendered dialogue" (Frye, 1957: 27).

A different view of the novel's character and history appears in *The Nature of Narrative,* by Robert Scholes and Robert Kellogg. They accept Frye's thesis that Western literature has undergone two cyclic evolutions from myth to realism and adopt some of his distinctions in naming narrative kinds. However, they replace his two

classifications (of modes and of genres of prose fiction) with a unified theory and history of narrative. For Frye's linear sequence of historical modes, they substitute a structure that begins in the epic and then splits up into varied kinds.

Scholes and Kellogg states that:

> The epic itself, from our point of view, is a compound of myth, legend, history, folktale, and genealogy. But these categories are a product of later thought; they do not exist in preliterate cultures. The epic story-teller is telling a traditional story. The primary impulse which moves him is not a historical one, nor a creative one; it is recreative. He is retelling a traditional story, and therefore his primary allegiance is not to fact, not to truth, not to entertainment, but to the mythos itself – the story as preserved in the tradition. From this "epic synthesis" two streams separate with the passage of time: the empirical and the fictional, which themselves subdivide as society develops more specialized activities and discourses. Later these strands recombine to produce new genres, one of which is the novel. The novel is not the opposite of romance, as is usually maintained, but a product of the reunion of the empirical and fictional elements in narrative literature (Scholes and Kollegg, 1971: 12-15).

In epic and romance, which gave the origins to the modern novel, and even later in picaresque tales, the main concern is the experience of the character, who would be from upper class or from the middle class, where the background of the narratives is always the society and social customs. The hero should fight for his people and die as a hero in epic; the hero should be physically brave, morally strong and a lover in romance; in first novels the main character should exist within society and be under social determinism, and whose existence should reveal semblance to reality. Society shapes his behaviour and action, which could mostly be about the status in the society, yet the psychology of the character is hardly subject to change. In the nineteenth century, however, when individualism became an important topic of everyday life and literature, the inner experience of the hero, his thoughts, desires, feelings and inner conflicts came into consideration. Then the literature changed his perspective from social to the inner life of the character.

In English Medieval literature, romance, which is the major genre of the period, is a kind of continuation of the ancient "novel of travel and wandering" and the "novel of trial and ordeal" where love, adventure, travel and the quest represents the main thematic elements, and, like in Antiquity, being rendered through the aspects of the supernatural. The shift from the supernatural to the realistic element marked the

appearance of a new genre, which is novel, the first manifestation of which being the Spanish picaresque novel that played an important role in the further development of European fiction writing tradition. Picaresque mode of writing contains the aspects of travel, adventure, autobiography, love, and trial by society, which are to be found later as some of the main elements of the Bildungsroman as included in the process of formation of the character.

In picaresque narratives, these aspects reveal the character's development within society and human relationships, although this development is not for the psychic completeness and formation of the personality. In other words, the picaresque novel added many elements to the process of character's evolution both biologically and spiritually, and these characteristics of the picaresque made contributions to the consolidation of the Bildungsroman but Bildungsroman writings also recounted the character's psychological and emotional development and change.

The novel emerged with no definite rules and norms of writing. The roots of the novel go back to ancient epic and prose, and medieval romance. The main influence on the rise of English novel is the picaresque mode that appeared in the sixteenth century Spain. The development of the novel is a complex process during the years of poetry' and drama's reign. Since it was a new form of writing, which struggles for literary affirmation, English novel in the 18th century had flexible narrative organizations:

> The first novels tried hard to assume some other identity ("memoirs", "true histories", collections of letters, found manuscripts, and so on), that is to say, any form compatible with revealing a particular, circumstantial view of life. One may talk actually about a lack of recognizable form rather than about the "newness" of concern, as the individual experience is always unique and therefore new, because one often finds the same novel under several headings: *Moll Flanders*, for example, is an autobiographical novel, but also a picaresque novel; *Joseph Andrews* is a comic novel, or a parody, or a picaresque novel; *Pamela* is a sentimental novel, epistolary novel or confessional novel; Fielding's *Tom Jones* is a novel of manners, but an important part of it is in the picaresque mode and so on (Golban, 2003: 39).

In this respect, Lucaks and Bakhtin define the novel in terms of a difference that is not as exclusive as it pretends to be. *The Theory of the Novel* is a historical poetics and is more concerned with broad dichotomies than with concrete sequences. It characterizes the novel as antithetical to the epic, but then asserts a continuity of spirit

or mind between the two forms that undermines the sense of a difference. Lucaks states "The genre-creating principle which is meant here does not imply any change in mentality, rather it forces the same mentality to turn towards a new aim which is essentially different from the old one" (Lucaks, 1971: 40). The derivation of novel from epic turns out to contain a nostalgia for return:

> The epic and the novel, two major forms of great epic literature, differ from one another not by their authors' fundamental intentions but by the given historico-philosophical realities with which the authors were confronted. The novel is the epic of an age in which the extensive totality of life is no longer directly given, in which the immanence of meaning in life has become a problem, yet which still thinks in terms of totality (Lucaks, 1971: 56).

Up to Renaissance heroic literature had been aristocratic, if not always written by aristocrats. However after the Renaissance, as the middle classes started to appear, wantings of these people became important for prose writers. Giddings words support this idea:

> *Beowulf* and *Childe Rowland* gave place to the more highly polished courtly romances that eventually yielded to the grand –opera world revealed in the heroical romances of the courts of the Europe in the sixteenth century. But at the same time the social order was changing in such a way bound to be reflected in the literature of the period. Coupled with the rise of the middle classes there was an increasing interest shown by people in the world around them instead of the unreal and glorifiedly ideal world of romance. Romances still retained their popularity, and indeed the seventeenth century produced some of the finest, especially in France, but there was a new spirit abroad. Therefore, picaro started his career. And it was in Spain where social conditions were most acute, that the picaro, the anti-hero, the knight-errant of the lower middle classes came into being (Kettle, 1976: 31).

As Giddings recounts that the picaresque genre which is more realistic than romances, make the reader show interest to the picaresque novels. Due to social corruptions and economical difficulties, people were not satisfied by the unreal worlds of romances. Arnold Kettle's words support this idea by these words:

> The picaresque novel, in many respects, is the antithesis of the heroical romance. We may say that the picaresque novel arose as a realistic reaction to the medieval romance. Romance, was non-realistic in the sense that its basic purpose was not to help people cope with the realities of the world but to transport them to an idealized world. The world to which medieval romance transported its audience was a world of chivalry and exciting adventures, of gallant men and charming women of bad magicians and above all of idealized love (Giddings, 1967: 34).

In this respect, the picaresque novel is much more realistic than romance. The picaresque tradition presents the real life with its all aspects by mentioning corruptions in both social and political issues.

In the 17th century the picaresque novel continues by Francisco de Quevedo's *La Vida del Buscon don Pablos de Segovia* and Luis Velez de Quevara's *El Diablo Cojuela*, but this kind of fiction also spread over other cultural areas: in France — Charles Sorel's *Histoire Comique de Francion* (1623-1633), Paul Scarron's *Le Romance Comique* (1651), Francois de Fenelon's *Les Aventures de Telemaque* (1699), in Germany — Hans Jacob von Grimmelshausen's *Simplicius Simplicissimus* (1668), in England – John Bunyan's *The Pilgrim's Progress* (1678).

Thus, as a result of the translation of the four main Spanish picaresque novels in French, German and English, they began to emerge in other cultural backgrounds of the 17th and 18th centuries and gave types of national picaresque fiction. In this respect, Richard Bjornson argues that:

> Each of these novels is a unique fusion of existing conventions and an imaginative response to specific historical circumstances, but within the novel writing traditions of their respective countries, they all performed similar functions. By breaking down the traditional separation of styles and expanding the range of acceptable subject matter to include the morally serious treatment of nonaristocratic characters, they constituted one of the most important stages in the transition between earlier literary prose and the modern novel, which itself became the dominant mode of fictional expression in eighteenth- and nineteenth- century Europe (Bjornson, 1979: 3).

Cervantes' *Don Quixote* is one of the picaresque novels. Novels that have same episodic plot and themes can be seen as picaresque novels. However, novels after *Don Quixote*, in some terms, are different than it. In Robert Giddings' words, this difference can be seen:

> It is important to make a difference between *Don Quixote* and its followers. The confusion arises because these quixotic wanderers set off on a tour through the world and an occasional ingredient is social satire. The difference is the cause of their wandering. The true picaro is forced to travel in order to earn his living. He therefore criticizes the corrupt society of whose disease he is a symptom (Giddings, 1961: 34).

Don Quixote, on the other hand, wanders the world to help other people and put right other people's wrongs. The picaro's activities are simply for his own immediate benefit. He is concerned only with feeding his stomach and clothing his back. The picaro does not think it fit and proper to wander from home; he has to leave home.

Although the picaresque novel has been criticized from the earliest beginnings of the tradition because of certain artistic crudities, *Lazarillo*, the first picaresque novel, nevertheless made an important and lasting impression on European literature. The popularity of the picaresque in Spain soon spread to other European countries as translations made the major works widely accessible to English, French, German and Italian readers. By the middle of the sixteenth century, the picaresque was an international literary phenomenon as translations gave way to narrative attempts to perpetuate the genre while simultaneously integrating it with native literary conditions and conventions. Many subsequent picaresque novels emerged both in Spain and other parts of Europe. Among these are *Guzman de Alfarache* (1599-1604), written by a famous Spanish author, Mateo Aleman, Thomas Nashe's *The Unfortunate Traveller* (1594), which is considered to be the first picaresque novel in English, Le Sage's *Gil Blas* (1715), Defoe's *Moll Flanders* (1722) and Smollett's *Roderick Random* (1748). Modern novels such as *Decline and Fall* (1928) by Evelyn Waugh and *The Confessions of Felix Krull* (1954) by Thomas Mann written in the picaresque tradition show that the tradition is still alive in the twentieth century.

1.2 Narrative Strategies and Thematic Perspectives in Fiction

Among the many narrative and thematic elements of a fictional text, of primary importance should be plot and character representation. The concept of plot has been a subject of discussion throughout the history of criticism and critics have developed different definitions of plot. The simple definition can be expressed as the arrangement of events in a certain order. And it is the order which distinguishes one kind of plot

from another. Each writer employs a different type of plot according to his purposes. Aristotle, the earliest critic who discussed plot in detail in his *Poetics*, defines plot as the way in which action works itself out, the whole casual chain which leads to the final outcome. Although Aristotle's chief point of reference was Greek tragedy, some of his formulations have been much debated and modified and still have relevance to the craft of fiction. According to Aristotle, "plot is an action that is complete and whole, one with a beginning, a middle and an end" (Aristotle's poetics, 1956: 44).

The end must be of some kind of logical outcome of the events in the beginning and middle. A well constructed plot therefore can not be finished randomly that means plot can not either begin or end at random. Moreover, the plot must be of a length to be taken by the memory. Aristotle further draws our attention to the importance of the unity of a plot and argues that this unity does not consist in its having one man as its subject. He sees action as a complete whole, with its several incidents so closely connected that the transposal or withdrawal of any of them will disrupt and dislocate the whole. He adds, any action which makes no perceptible by its presence or absence is no real part of the whole.

In narratology, point of view describes the role that the narrator plays in the story. In general, there are four sections about the narrative structure. "First person narrative" is a point of view for which the narrator is a part of the story. The character refers to himself as "I". This is a very common technique since it allows inserting more personal feelings and thoughts into the text than others. On the other hand, it is often incapable of giving an objective view on the story. In most picaresque novels first person narration can be noticed. Daniel Defoe's *Moll Flanders* also uses first person narrative. "Second person narrative" is a point of view in which the narrator is narrating the story to another character through that character's point of view. Third person limited omniscient is a point of view such that the reader and the writer observe the situation from the outside through the scenes and thoughts of a single character. This form is a combination of first person and omniscient narrative and is therefore likely the most frequently used one in fictional texts. Omniscient narrative is a point of view

similar to third person limited omniscient but unlike it, omniscient narrator shifts the character instantly, without any special events causing the change of the viewpoint.

Various discussions arose about the concept of plot with the rise of the realistic novel. E.M Forster in *Aspects of the Novel*, argues that "a plot is a narrative of events, the emphasis falling on casuality" (Forster, 1927: 30). In plot, we tend to look for cause and effect: character A does one thing which, perhaps later, is shown as affecting character B in a probable or realistic way. The reader by tracing the clues and chains of cause and effect will reach the final. Another element which is considered essential in a well made plot according to Forster is the element of surprise or mystery. He further draws our attention to the importance of 'organic unity' meaning every detail in the novel is indispensable, every feature has a functional place in a central design.

Another critic, R.S Crane, discussed the concept of plot, agrees with E.M Forster's definition of plot. However, he argues that "it is not necessary to remain content with this limited definition and states that the plot of any novel is the particular temporal synthesis of the elements of action, character and thought" (Crane,1957: 67). In his view of a good plot, it is essential that the writer should so have combined his elements of action, character and thought as to have achieved a complete and ordered whole, with all the parts needed to carry the protagonist, by probable or necessary stages, from the beginning to the end of his change.

Despite Aristotle's adequate critical definition and the long tradition of plot in drama, fiction remained a matter of 'story' within its early history, in the sense E.M Forster puts forth in his *Aspects of the Novel*, saying that "story is a narrative of events in their time sequence, deprived of the elements of casuality and suspense" (Forster, 1927: 47).

Eighteenth century plots were usually episodic, the kind of plot which Aristotle analyzes and criticizes in *Poetics*. Novelists followed certain traditions in starting and ending their plots. Incidents were arranged in such a way that finally good characters were rewarded with happiness and the bad ones were punished. Among the prominent

eighteenth century novelists, Defoe and Smollett have taken little trouble about the construction of their plots. Before Fielding there had been little attempts at constructing a well made plot. Fielding was the first novelist who seriously dealt with plot-architecture.

It was not until the nineteenth century that novelists at last mastered plot in their novels. Novelists began to subordinate the problem of beginnings and endings to the problem of constructing a logical sequence of events, a sequence in which no event occurred without a reason or cause. The temporal progression of their novels tended to become a clearly articulated causal sequence from one state of affairs to another, in which both beginning and ending were arbitrary. No longer are endings distinguished by their finality, rather they tend to become open-ended or at least ambiguous in terms of justice.

During the first two decades of the twentieth century the fashion in plot development began changing again. Novelists lost interest in constructing logical or rational sequences and turned to the third possibility, that of structuring the events of the novel so as to present a coherent ‘world’ or vision of reality. When the reader starts reading a modern novel it may appear to be incongruous, contradictory, and inconsequential facts. However, as he reads structural relations begin to emerge which tie the various facts together and give them significance.

The concept of character is perhaps easier to comprehend and put into words. Character in the novel is the result of a cohesion of traits or qualities, both personal and physical, which we assign to a single name (Konigsberg,1985: 25). The criterion of judging and understanding character in literature has always been lifelikeness. Aristotle when expressing general principles on character, stresses the importance of lifelikeness. He argues that character must be true to life. However, this notion is inadequate for judging a character. The standard of lifelikeness doesn’t help us to understand very much about the ways in which character is presented in fiction. Perhaps we should not judge characters in their alleged relationships to the human beings we come across in the real world. A character has a certain function within the fictional world. Unlike the

real human being, the fictional character is part of an artistic whole and must always serve the needs of that whole. Any discussion of character in fiction, therefore, must attend to the relationship between character and other elements of the story and between character and the story as a whole. That is, character must be considered, analyzed, and discussed as a part of the story's total internal structure.

With the emergence of realism in the eighteenth century, writers paid more attention to the relationship between fictional characters and real human beings. Henry Fielding defended that his characters were 'really a copy from Nature' (Dudden, 1952: 68). It was his effort as a novelist to picture this human nature faithfully and accurately as he saw it. However, in the definition of his characters Fielding did not simply produce a series of literally exact portraits of the people whom he had observed and known. He was not a mere copyist but a great original artist. His characters are compounded of both observation and invention. Sometimes Fielding took known persons as the bases of his characters; but he treated his models imaginatively, selecting, recombining, exaggerating, toning down and otherwise modifying their qualities and changing their conditioned and circumstances in an attempt to make hem parts of a unified vision of humanity. At other times, he appears to have started with types, with fabricated figures illustrating various temperaments humours or passions; but then he took care to individualize his types, filling in the fictitious outlines with details copied from real men and women attentively observed. Always, however, these partly copied partly imagined characters are made to speak and act in strictest conformity with the laws of Human Nature and the facts of Human Life.

E.M Forster is another critic who discusses the standard of lifelikeness in *Aspects of the Novel*. Forster states that there is bound to be a difference between people in daily life and fictional characters. Forster clearly explains this distinction in the example of Queen Victoria: "If a character in a novel is exactly like Queen Victoria...then it actually is Queen Victoria, and the novel, or all of it that the character touches becomes a memoir. A memoir is history; it is based on evidence" (Forster, 1927: 71).

He further states that:

> in daily life we never understand each other, neither complete clairvoyance nor complete confessional exists. We know each other approximately, by external signs, and these serve well enough as a basis for society and even for intimacy. But people in a novel can be understood completely by the reader, if the novelist wishes; their inner as well as their outer life can be exposed. And this is why they often seem more definite than characters in history, or even our own friends; we have been told all about them that can be told; even if they are imperfect or unreal they do not claim any secrets, whereas our friends do and must, mutual secrecy being one of the conditions of life upon this globe (Forster, 1927: 74-75).

Character creation should be based on true life, however keeping in mind that since characters are a part of a certain fictional world and must serve the demands of authorial intention, different kinds of characters are portrayed in fiction. The basic practice applied with regard to the kinds of portrayed by many critics is to divide the characters into two general categories. One of the most suggestive and influential statements of the distinction is by E.M Forster who divides fictional characters into the ‘flat’ and the ‘round’. Flat characters were called ‘humorous’ in the seventeenth century, and are sometimes called types, and sometimes caricatures. In their purest form, they are constructed round a single idea or quality; when there is more than one factor in them, we get the beginning of the curve towards the round. The really flat character can be expressed in one sentence such as “I never will desert Mr. Micawber. She says she won’t desert Mr. Micawber and she doesn’t” (Forster, 1927: 103-104).

Round characters, on the other hand, are shown with their different characteristics... These characters are likely to develop. The round character, perhaps, more lifelike than the flat character because in life people are not simply embodiments of single attitudes. The fact that there are different types of character means that novelists use characters for a range of different purposes. They can be used to tell a story, to exemplify a belief to contribute to a symbolic pattern in a novel, or merely to facilitate a particular plot development.

In the eighteenth century, characters in fiction were chiefly flat. Most writers dealt with types such as the generous many virtuous ladies, the villain. The central agents were characterized as virtuous and thus deserving happiness, or evil, and thus deserving suffering. Fielding and Richardson both took pains to construct characters that are either virtuous or evil and to make the distinctions clear to their readers. And this could perhaps be attributed to the moral concern of the eighteenth century writers.

1.3 Narrative Strategies and Thematic Perspectives in the Picaresque Novel

Although novelists created more complex plots, especially after the rise of the realistic novel, the episodic plot or chronological pattern has been used by many writers. Episodic plot has been considered the crudest form of plot whose unity depends only on its being the history of one character and a plot when there is neither probability nor necessity in the sequence of its episodes. The writer of the picaresque novel employed a plot structure formed by stringing a number of episodes following one another without much concern with causality. Each episode in the novel is like a section in the large picture that the writer wishes to draw of contemporary society. This is a highly functional plot because it is among the aims of the novelist to draw a panoramic picture of society and this type of plot with its infinite possibilities of expansion perfectly served this aim. It gives the writer the advantage to move the principal character from one place to place, from job to job and from master to master and thus to present a satiric picture of society at several levels and from several aspects. The novel therefore, consists of adventures loosely chained to each other. All the same, this does not necessarily mean that the picaresque novel is altogether deprived of unity. In its simplest form, the element which holds the episodes of a picaresque novel together is the fact that the same character figures in them all. The characteristic picaresque plot begins with the picaro, who is driven from his home or place of seclusion into a highly unstable and disordered world in which he drifts about.

Ünal Aytür states that:

> The weakest point in an episodic plot is when the writer finishes an adventure and wishes to start a new one. On the whole the picaresque novelist has not much concern with creating a plausible plot and so tends to create a separate story complete in itself. Usually episodes end abruptly when the writer feels that he has completed that particular section of his panoramic picture and that it is time to move on. Therefore the transitions often depend on coincidence. The picaresque writer often uses the device of coincidence to transfer his protagonist from one adventure to another. Coincidence is usually attributed to the workings of fortune in the picaresque world. This again is highly functional use of plot structure because the presence of fortune as a dominant force in the picaresque world contributes to the sense of chaos which the picaresque novelist aims at creating (Aytür, 1977: 164).

The random operations of fortune and coincidence give rise to a sense that nothing is certain or secure in this universe. This again is an integral part of picaresque novelist's vision of human existence. The unpredictable operations of wheel of fortune make it clear that human beings are almost playthings in the hands of a capricious force. This is why Stuart Miller points out in the *The Picaresque Novel* that the episodic plot is an integral part of the picaresque writer's vision of life.

The road narrative as Bakhtin claims is the clearest textual expression of the link between time and space. In *The Dialogic Imagination*, Bakhtin wrote that:

> of special importance is the close link between the motif of meeting and the chronotope of the road, and of various types of meeting on the road. In the chronotope of the road, the unity of time and space markers is exhibited with exceptional precision and clarity (Bakhtin, 1981: 98).

Bakhtin also states that "the road is a particularly good place for encounters since people who are normally kept separate by social and spatial distance can accidentally meet" (Bakhtin, 1981: 243).

The chronotope of the road is a typical characteristic of the picaresque novel. It is because that the road is a suitable place in which different adventures may occur. Thus, writer prefers using the road adventures in order to make them more adventurous. In the history of the novel the road plays an important role. Petronius' *Satyricon* and

Apuleius' *Golden Ass* have this road element in them. In medieval romances, heroes either start a journey or adventures occur during a journey. The road is also very common in 18th century English Literature especially in Defoe's and Fielding's novels. In these novels, the road adventures are not effective as in *Don Quixote* and *Simplicissimus* or in romances. However, 18th century English novels which have picaresque elements, are influenced by the road adventures. Both in *Moll Flanders* and *Tom Jones*, adventures on the road determine the plot of the novels.

The first examples of the picaresque genre in Spain, the importance of *Guzman de Alfarache* and *Lazarillo de Tormes* is different because both novels have the basic characteristics of picaresque genre, indeed, they both created characteristics of the genre which can be divided into two groups: thematically and narratively. In these novels, picaro's adventures in the society and the world view can be taken as a thematical perspective. First person narration and organization of plot can be taken as a narrative structure.

This process, takes an important place in picaresque novels written in Spain. *Simplicius Simplicissimus* by Hans Jacob Christoffel von Grimmelshausen is an example of it. Learning process in *Simplicius Simplicissimus* is one of the main characteristics of picaresque genre. Picaro, in the beginning, is a naive character but he is forced to live apart from his family or forced to quit his education and faces the conditions of outer world. This makes picaro look like a fool but picaro is of good understanding and talented, he comes to know life and turns into a cunning, shameless and asocial person. Lazarillo, Guzman and Simplicius all go through a learning process. The same process is also seen in *Gil Blas* by Alain-Rene Lesagé.

Beside these, there is also another thematical element which is common in the picaresque novels that is, although picaresque novels end with the picaro who seems to have reached happiness, there is no guarantee which confirms that this happiness will last forever. The picaresque novels in this sense have an open ending. This is mainly because the picaro lives in a rather chaotic world where unexpected things happen all the time. It is in fact a world where chance plays an important role which makes the

story unconvincing and because of this factor the concluding point which is usually reached with the picaro's becoming established in a secure position leaves a question mark. However, this fact is of no great importance to the writer since his aim is not to make his story believable but to give a picture of as many events and characters as possible and in doing so to paint a broad a picture of contemporary society.

The picaresque writer presents his characters mainly from outside because what is important for him is to convey his social criticism through his characters. In other words, he is not interested in his characters as individuals but rather as social beings. And through their relation to a social environment aims at displaying the follies of the society. Each character represents a group, an occupation or a certain kind of behaviour. Thus, in picaresque novels we do not get analytical passages dealing with the psyches of either the picaro or any of the other characters. We may get brief passages descriptive of their minds, morals and manners. The characters are there to build up a picture of the society, showing it with all its defects, an aim which is in fact the picaresque form's real centre of interest.

The picaro is almost a convenient tool used to present a society in turmoil. The characteristics of the picaro are important since the focus is on the picaro, not mainly as a character but as a device used for reflecting the society. The picaro is most of the time likable and interesting figure despite all the negative aspects of his character; he is characterized by cleverness, cunning and skillfulness, which enable him to overcome the difficulties he confronts in life, as in the example of Jack Wilton in *The Unfortunate Traveller*, who is able to turn every opportunity to his advantage. However, this description is not true for all the picaros. Another type of picaro can be characterized as an innocent hero who is incapable in the face of difficulties and corruption. The protagonist is an innocent young person at the beginning; he passes through a period of experience and training. "The world depicted in both the picaresque and the Bildungsroman is a changing, unstable place, and a character or type emerges and evolves with it" (Bakhtin, 1934: 365). An innocent helpless child turns into a cunning, irresponsible wanderer as a result of the vices and deception in the society. In certain novels, this learning period is protracted. It takes quite a long period of time before the

picaro can learn the ways of the world and become a trickster. For example, in *Roderick Random* although Roderick encounters numerous misfortunes, he falls into the same trap again and again. He is able to preserve his innocence although he succumbs to various vices.

1.4 Picaresque Novel as the Product of an Age of Crisis

In examining a literary work, it is vital to concentrate not only on the narrative and thematical elements but also on the age and place including the economical and social concerns of both age and place where people, the most important element of literature, take place. In this respect, a literary work reflects the events and problems of its age. Picaresque novel, we may also call novels that have picaresque elements not only reflect the picture of days they were written but also criticize the social elements and difficulties of life.

The picaresque paradigm arose in a crisis age characterized by a gradual infiltration of innovative ideas into a traditional sociocultural and political base. Spain in the sixteenth and seventeenth centuries was an emerging nation and world power in which various structures of change were slowly imposing themselves upon traditional mindsets. In all realms – the economic sector, religious and spiritual doctrines, statehood and political consciousness, attitudes towards class, concepts of work, the role of money, receptiveness to new intellectual concepts, etc. - there was a tension between the ideal and the material. The crisis was left – and markedly expressed in the picaresque novel – as the age become characterized by a bankruptcy of traditional values and a desertion of the medieval universalist ethical system which was replaced with a materialistic system. Various different literary manifestations expressed the conflicting viewpoints of the age: “in *Don Quixote*, for example, both attitudes – the yearning towards innovation as well as the preservation of chivalric social idealism – are expressed” (Creel, 1988: 38); certain romantic genres such as the pastoral or the Moorish novel, promoted traditional ideas. A strong spiritual culture was felt in mystic, ascetic, and religious poetry and saints’ lives. However, the picaresque novel expresses

a different orientation – the crisis of a culture in which the material standard is supreme. One of the first truly destructive sociocritical genres in European literature, it hinges upon class structure as determined by a materialistic bases as well as by a different ethical system. The picaresque novel is a product of an ascent capitalist mentality, like in Defoe's book *Moll Flanders***,** contrasted with that of chivalry and social idealism.

In order to understand the starting of the picaresque novel as a new material culture, we must first examine the changes in several basic sociocultural institutions. The picaresque novel reflects a criticism of the "estatiicacion nobiliaria" which had been typical of Spain during the Edad Media. The political system of sixteenth and seventeenth century Spain was not really that different from the way it had been during the medieval period. Medieval Spain is not as characteristically feudal as some of its neighbours. According to Maravall, because of the shaky foothold of feudalism in Spain, it was easy to institute the mentality and structures of statehood. It was during the reign of the Catholic kings that there was a strengthening of centralized power – very largely aided by the strength of the Spanish "Catholic church, an institution which was the very arm of the monarchy. The result of this double power was a strong unit formed by Church and State." (A Concise History of Spain, 1973: 204)

The Church and state connection was important as a reactionary instrument in its establishment of the statutes *limpieza de sangre* or purity of blood. In this respect the Church acted as an arm of the new absolutist monarchy to try to limit the possibilities for entry into the upper classes. The expulsion of Mors and Jews was not so much as an act of Church policy, but of the church as a sociopolitical organ. The church and state body thus made an attempt to try to maintain the power of the aristocracy and the absolutist monarchy when threatened by the upstart classes. The aristocracy, threatened by the specter of social ascension of *nouveaux riches*, clung to the absolutist monarchy as a supporter of its privileged status. It was for protection of aristocratic privilege, rather than because of any feudal link, that the aristocracy usually supported the reactionary tendencies of the church and state organ. During this period the upper classes paid lip service to democratic innovation while still nervously imposing measures to preserve the status quo (A Concise History of Spain, 1973: 205).

Time-honoured traditions and the existent social order were preserved, yet the new attitudes of a money-based economy and social system were establishing revolutionary changes. For the first time the notion of taking risks with money through entrepreneurship was accepted over the idea of conservation of wealth. The idea that one who had amassed a fortune was in some way worthy and thus entitled to a high social status challenged earlier conceptions of class, rank, and the worth of the individual.

Thus the picaresque novel arose in an age of class conflict – an age when the material basis was taking precedence over the ideals of social idealism and universalism. This specific situation may be generalized: it represents a society in the crisis of transition, a culture bankrupt of a spiritual center, in which a central character outside the inner circle criticizes the *status quo*. The essential situation which was to be instrumental in the genesis of the picaresque, may be found again and again in any society which experiences discontent and turnover. Some picaresque novels present social ascension and individual values as attainable, but all show class struggle and change.

These social, economic, and existential conditions from the background of the picaresque novel, a work in which antiheroic literary motifs dominate. The picaresque mode creates a morally and spiritually depleted world in which everyone is a two-faced "con man." This degraded world is the amphitheatre for an antihero who has no choice but to deceive and trick in order to win partial acceptance in the target social group. Sometimes he is never accepted, but merely struggles to survive. The generic variants within this mode, even during one historical period, are myriad however we can say that in the early stages the picaresque genre deals with a conflict of exclusion into a desired social group at first connected to the *Ancient Regime*.

The conditions in Spain caused an enormous increase on starvation and poverty and this situation brought about important moral corruptions which made people keep their individual benefits in front of everything. While people were facing economical

and moral corruptions, a new kind of narration arose which was going to be called "picaresque" later. This new kind of writing helped the writers of Spain to depict the country's difficulties. Moral corruptions and economic recession in the society filled with beggars, wretches, rogues, and orphans were given to the readers by picaresque novels.

The fool characters in Medieval literature were important elements of story telling. These real fools were also important characters of the Middle age real life. These real fools, who could be seen in everywhere in that age, were being mocked by the societies they lived in but they were also being protected as they had personal immunity. They could say and criticize everthing that were prohibited for other people. In those years, artificial fools were the most popular characters in the literature. They were used to wit and criticize the social corroptions in societies. By the picaresque novels' emergence those artificial fool characters turned into picaros in Spanish literature. Those picaros were traveling from one place to another and they were telling the corruptions they faced with. Those picaros' financial situations were just like the other usual people. This kind of narration soon spread over the European literature.

In literature, each era has its literary protagonists who symbolize the premises, aspirations of the moment. During the Middle Ages, there were the pilgrims, the perfect knights and warriors but in Renaissance fool and the picaro emerged. Harry Levin states that "across Europe, along the drift from Renaissance to Reformation… stride two gigantic protagonists, the rogue and the fool" (Levin, 1963: 67).

Since the English picaresque developed in parallel with its European counterparts, it is important to examine the tradition within its context. Therefore, a general examination about the genre's history and its influence on European literature should be done.

Some critics have designated the anonymous *Vida de Lazarillo de Tormes*, first published in 1554, as the first true picaresque novel. *Lazarillo de Tormes* establishes the picaresque mode and the picaresque genre with this antiheroic lower-class character

who reacts to his hopeless circumstances by becoming just as degraded as those around him. In this work irony and satire predominate, making Lazarillo a counter genre to several other contemporary forms such as the escapist "romance" genres like the sentimental novel, Moorish novel, pastoral novel, courtly novel, etc. And to the idealistic complexity of *Don Quixote* and to popular mystic literature, such as religious poetry and saint's lives. This vigorous satire is directed at certain groups in the ruling inner circle and their empty and superficial system of values.

Lazarillo de Tormes achieved a great popularity both in Spain and other countries. As soon as the inquisition, "eager to suppress the evidence of any Protestant influence, seriously embarked on the project of book censorship, *Lazarillo de Tormes* fell as one of the first victims" (Chandler, 1958: 17).

The novel's popularity mostly rested on its entertaining nature. As a record of the jolly adventures of a social outcast, it certainly appealed to the wider reading public. At the same time, *Lazarillo de Tormes* echoed chords familiar from an oral tradition of longer standing. Being on the surface, the story of an ingenious trickster in unrelenting combat against the odds of fortune and rigid social structure, it contained motifs and incidents reminiscent to its contemporaries of certain elements common to their folk tales.

The narrator of the novel is Lazarillo de Tormes, a lowly town crier. The author makes Lazarillo tell his own story. The carefully constructed prologue which introduces the tale, points out to the reader that useful lessons can be gained from what appears to be simply entertaining stories. Lazarillo inclines the reader to examine his story deeply, because if he looks deeper, he will profit from it. We are also informed of the occasion for his writing: the particulars of the "the case". Lazarillo chooses to start in this manner: "And since Your Honour wrote that I write to you and explain the case fully it seemed proper not to take up the story in the middle but to start at the beginning so that you may have a complete account of my person" (Lazarillo, 1954: 19).

What we read is in fact, a letter which gives a complete account of Lazarillo's life and of the intriguing case of his life.

Lazarillo's life story is told in seven chapters of different lengths which he calls "treaties". They take the reader from Lazarillo's birth to a poor miller on the banks of the river Tormes, through his childhood to his youth when he served seven different masters and later on he became independent gaining position as town crier in Toledo. Each episode is a link in the chain leading to the narrative core which is both the sources and aim of the tale.

Lazarillo's father's a miller of meagre means. Convicted of stealing grain, he is exiled, serves a nobleman and dies with him in an expedition against the Mors. Left destitute, Lazarillo's mother becomes a cook and a laundress. She eventually procures the help and protection of a Moorish stable-hand and has a child by him.

Later on, Lazarillo is given to a blind man as an assistant. He follows his master from town to town helping him deceive women who pay the blind beggar for his prayers, in the belief that the heavens are more inclined to this invalid. The blind man is rich and avaricious, and Lazarillo is often forced to use his newly-learned tricks to steal food and wine from his master, although he is always discovered and punished. Unable to endure hunger and punishment, Lazarillo takes cruel vengeance on the blind man and runs away to the village of Maqueda where he becomes an altar boy to a priest. His second master is even more miserly and keeps his servant on the verge of starvation. During his days with this master, Lazarillo prays for people to die because funerals are the only occasions when he can eat well. Subsequently, he becomes to Toledo and offers to be servant to a prosperous-looking suire. The nobleman turns out to be as poor and starved as Lazarillo himself but hates to admit it out of a sense of "honour". Lazarillo's initial horror at being the victim of such cruel fate gives way to pity for a man trapped by his own distorted ideals. Instead of deserting his squire, he chooses to help him carry on his miserable charade and never to reveal that he knows the score and mindful of the nobleman's proud feelings. In a sudden reversal of the establishment of the pattern, his master eventually deserts Lazarillo. Fearing that bailiffs will seize his

property, he escapes from Toledo leaving his servant to answer to the authorities. Lazarillo is quickly cleared, and for a short time, he comes under the protection of some spinning women.

His education is now complete and after that he acquires a goal in life which is to become a respectable man and sets out to achieve it. He has become so cynical that nothing and no one surprises him. He serves a monk, a chaplain, a pardoner and a bailiff in succession. With the chaplain he earns money as a water carrier, buys a suit and finds himself “on the first rung of the ladder to success”. While serving the pardoner he observes various tricks. His service with the bailiff is very short, for the dangers involved are not “outweighted by the comfort of knowing he is on the right side of the law”. Lazarillo realizes that in order to be successful, he must engage in a trade sanctioned by the crown by having a real occupation. With the assistance of friends and superiors he becomes the town crier, charged with advertising wines, lost objects and announcing the sentence of those led to their execution. While in this office, Lazarillo receives the protection of the archpriest of San Salvador who is kind enough to marry him off to his servant girl. The town people, who mention the fact that she was and is the archpriest’s mistress and has had three children by him, are told that “ God has granted Lazarillo undeserved happiness and good fortune with this marriage and that she is as good a wife as there is in Toledo”. Lazarillo concludes his story by bringing into relief his remarks in the prologue about the great worthiness of those who achieve respectability only by individual effort: “Well at this time I was prospering and at the peak of all good fortune”. The cooperation with the archpriest assures success in which Lazarillo can not praise enough his excessive generosity.

Lazarillo is the first character in literature to realize that his present self and state can be explained in terms of heredity and history. Guillen thus states: “A complete account of a person could not be accommodated in the narrow confines of an ‘Italian – style novella’, limited as it is by a focus on a single situation and incapable of conveying a character’s individual peculiarity and integrity” (Guillen, 1953: 31).

As Miller indicates:

> the choice of the epistolary form, long considered suited for a confession and extraordinarily popular as a genre in the fourteenth and sixteenth centuries, gives the author significant advantages, which also serves as a pretext for the autobiography of a humble character, it satisfied the need for historicity. (Miller, 1967: 38)

Parker in this respect states:

> The carefully placed remarks to the addressee also serve to link a given episode from the past with the narrative present. For example, in the first chapter, a very funny story about Lazarillo stealing a sausage from the blind man is told in great detail. Lazarillo immediately gives an account of how the prophecy of success was fulfilled later in his life. In this connection, the beggar's words come true in the last chapter. According to the prophecy, not only does Lazarillo derive part of his income from advertising wines, but from his friendship with the archpriest of San Salvador. The crucial scene with the stone in the very beginning of the novel is followed by a comment addressed to the reader about the overall panorama of his life. (Parker, 1967: 47-59)

Guillen states that "the repeated appeals to a hidden correspondent reinforce the total impression of factuality projected by the novel" (Guillen, 1953: 45). That is to say, we learn about Lazarillo from the most direct source. His integrity and individuality as a narrator are established by the use of the most natural, nearly colloquial language, totally unaffected and free from any literariness. The easiness of Lazarillo's discourse has led Claudio Guillen to call the novel a "spoken epistle". In this way, the reader is allowed to read other people's correspondence, to observe the inner workings of another's psyche and another's life, free from an interfering third person narrator. What is more, the customary dialogue between author and reader has also been preserved.

Another important feature of the genre is its singleness of view point. The picaresque singleness of viewpoint consists in distinguishing appearance from reality and fiction from fact with exaggeration. This also explains the dilemma of the picaro. That is to say, the contradictions in his behaviour and the changes of the individual-environment relationship do not seem to affect the basic unity of the picaresque novel, because all elements are presented from a common view point. "It is common that the narrative of the picaresque novel is told by the picaro himself who is a rogue or a former

rogue" (Altar, 1964: 22). And whatever happens in the story the narrator is always involved, never an impartial observer.

The author of the picaresque novel identifies himself completely with his subject and thus with his narrator. As a result of it, the most trivial detail or insignificant action is integrated into this overall perspective, sometimes seeming to be more important than the narrative itself. This effect requires a consistency of style. Truthfulness in the picaresque novel is achieved through doubt, insecurity and cynicism of the picaro, the narrator. With the help of its unique style, the picaro is able to look upwards and laugh quietly, simply indicating the hypocrisy and the false pretences. This critical attitude seemed to several modern writers harmful and unconstructed. But, the picaresque novel is most original, as we have seen, when it is most limited. The singleness of approach is very effective. More clearly, it brings together many loose ends and blends the different sections of the narrative. And by doing so, it heightens the effect of the reading experience.

Lazarillo's wanderings from master to master are suited to the presentation of corruption and moral decay. Lazarillo's contact with all social classes, particularly with the three major levels of sixteenth century Spanish – the nobility, the clergy, and the underworld – broadens the scope of the panorama. However, the fact that Lazarillo himself is not spared, that he is shown to be a willing participant to the daily existence indicates that the ultimate purpose of *Lazarillo de Tormes* lies beyond the boundaries of social criticism. Rather, its purpose is a moral history, the chronicle of the gradual corruption of an innocent and his spiritual death. That is, Lazarillo feels lonely in the world, and every experience serves his egoistic self-reliance. As a mature person, he is an outsider and ready to conform to society. But the world he aspires to is corrupt, thus, false appearances can only lead to false ideals.

Lazarillo may be spiritually dead, but his moral degeneration is reminiscent of the corruption of conventional values. His naive comments about the empty ideals and false honour bring into question an entire hierarchy of ideas and values in the contemporary society.

The picaro's loneliness is not due to his poor ability for friendship. The basic situation of the picaresque novel is the solitude in the world, of its principal character. This is not the retreat of the hermit or exclusion from society. The picaro is lonely in the world, totally isolated from society, and cut off from any foundation of "security", such as family, money, friends or social position. Similarly, he is unattached, boundless, at loss in a hostile, social position. The extent of his isolation includes solitude insecurity and restlessness. In addition, life appears to him primarily as a long wandering without end. Therefore, solitude, confusion, shipwreck and misery are some of the most widely used terms used to describe the situation of the picaro. The picaro, unlike the jester, the criminal, or the ruffian, is in no way outstanding, neither in heroism nor in vice. He is simply faced with the immediate problems of existence such as food, shelter and heating. He needs to subsist, to keep himself afloat in the confusion.

The picaro has no past nor any trust in the future. His living must be fought for and extorted from a corrupt society. He is obliged to come to terms with an environment that is cruel and unrewarding toward all. For this contest he is equipped with both offensive and defensive weapons. His greatest defensive weapons are his resiliency or capacity for adaptation as well as his stoical good humour. He is willing to learn and make concessions, but, in case of failure, he will not whine and brood, but forget and be merry. In this sense he is not indolent, for he is never discouraged.

> One of the dominant devices of the picaresque novel is the highly episodic plot. "As a work of literature the picaresque novel was simply a series of episodes whose sole link was their occurrence in the life of the picaro, the agile anti-hero who joins together all the events by sole reason of the fact that he is the important actor in them all" (Miller, 1967: 12).

The episodes in the picaresque novel are rarely linked by rationally comprehended cause and effect. Strict chronology is generally its ordering factor being the only link between episodes. And since there is only evolvement, not development, of the picaro's character, this potentially unifying factor is missing as well. As Claudio Guillen puts forward, "the most episodic events of the picaresque novels do not even provide for the reintroduction of supporting characters to further action and develop

plot. They may appear in one episode, never to be seen again as the picaro travels on" (Guillen, 1971: 37). Like chronological sequencing and a swiftly changing cast, the travel element represents one more characteristics of the episodic picaresque plot. Accordingly, the picaro travels on.

The picaro tells his tale about his adventures. The use of the word "tale" places emphasis on the "telling" of the story by the picaro from his own unique viewpoint. "The picaresque novel is always a picture of the world as seen through the picaro's eyes and with the colouring he gives to it. His autobiographical narrative reveals his compulsion to convince others of his vision and experience" (Guillen, 1971: 44).

Guillen adds that "Dame fortune" also plays a special role in the picaresque novel" (Guillen, 1971: 52). She spins the wheel and calls the stops. This is not chance; because the word "chance" refers to the unpredictable nature of events in the physical world. "Fortune", on the other hand, refers to the "force" behind chance events. As to fortune, Miller puts forth, in the picaresque novel the classical and Renaissance motif of fortune dominates the entire action… The whole picaresque tradition is full of statements, laments and complaints about fortune" (Guillen, 1953: 64).

For the picaro there is no grand providence, no logical cause and effect, no obvious author covering about to shape the plot of life. Only fortune dominates, and fortune holds continuation. The picaro can not be reconciled to it in a dynamic, organic relationship. The picaro can only wend his way as best as he can through the obstacle course which fortune has set up for him. In the picaro's experience, fortune is either decadent or absent. Miller says: "His fate is in the lap of gods, but the gods are continually dropping it" (Miller, 1967: 28).

Closely related to fortune are the themes of accident and rhythm. Fortune refers to the unpredictable nature of events in the physical world. Accident seems to lie at the heart of all occurrences. In fact the picaro's actions are frequently separated from the very events that accompany or parallel them. Thus his initiatives in given occasions are often met by wholly unrelated and unpredictable happenings and absurd accidents.

The life of the picaro is never static but progressively developing. His life is of cycles, events following events with many characters jostling him without establishing any meaningful relationship. Although some characters reappear in the tale, the total effect is one of a relentless cycle of mechanical encounters. Therefore, the picaro's world is inherently chaotic. There appears to be no cause and effect relationship in the nature of the universe and society where he lives. Numerous devices and themes in the picaresque mode combine to build the overpowering sense of chaos. The episodic plot serves as metaphor for a world in essential chaos. As Miller points out; "It is a world fully beyond the creative scope of human action and relationships" (Miller, 1967: 36).

Following the appearance of *Lazarillo de Tormes* in Spain in the sixteenth century, the influence of the picaresque tradition soon came to Elizabethan England. The picaresque novel became extremely popular as the Spanish picaresque novels were translated and became widely read. Only eight years after the first English translation of *Lazarillo de Tormes* appeared Thomas Nashe's *The Unfortunate Traveller* (1594) accepted as the first picaresque novel in England.

CHAPTER TWO

THE PICARESQUE TRADITION IN THE EIGHTEENTH CENTURY ENGLISH NOVELS

2.1 *Moll Flanders* by Daniel Defoe

Translations of foreign picaresque novels continued unabated in the Elizabethan and Jacobean period. But it was not until the eighteenth century that British novelists, of whom Defoe was the first, began to contribute to the development of the English picaresque novel. Defoe was conscious of social as well as economic isolation in his time. In his first book, *An Essay on Projects* (1767), he proposed schemes for improving a range of contemporary social systems: banking, insurance, lotteries, bankruptcy, and debt payment schemes, education (particularly for women), commercial law. Defoe's knowledge of his own society was intimate and broad-ranging. As a dissenter and a journalist, he could stand back from society in order to record and anticipate its rapidly changing character. "The picaresque tradition served Defoe's aim in showing what it is like to struggle for survival in a marginal situation." (Paulson, 1967: 44) At a time when economic individualism was gaining importance, Defoe's heroes and heroines were somewhat different from the protagonist of the picaresque novels. The difference between the Spanish picaro and Defoe's protagonists lies in the fact that the Spanish searching for a means of substance, whereas the other ambitiously designing to gain economic individualism and security in an irrational world. With few exceptions Defoe's major novels dramatize themes and ideas germane to human experience: the journey from isolation to dependence or from innocence to experience; the tension between nature and civilization.

Defoe insisted that his heroes and heroines were actual people. In his preface to *Moll Flanders*, he calls his novel a 'private history':

> The world is so taken up of late with novels and romances, it will be hard for a private history to be taken for genuine, where the names and other circumstances of the person are concealed: and on this account we must be content to leave the reader to pass his own opinion upon the ensuing sheets and take it just as he pleases… (Defoe, 1963: p.1).

Defoe's fondness for a realistic presentation of social life may have inclined him towards employing the picaresque tradition. Because picaresque novelists also go to much trouble to convince their readers of the truth of the story they are telling.

"However, we see that Defoe was also influenced by the criminal biographies of the period" (Sieber, 1977: 55). The first-person narrative viewpoint, the concentrated interest in crime, crime reporting and courts of law are all part of the conventional elements of criminal biographies that were so fashionable at the time. Rogue literature as it existed in contemporary England however, could not serve the aim of Defoe since it merely sets before the reader scenes from law and criminal life in a usually comic manner. Such works do not deal with the life, career and the process of development of a rogue. Moreover, there is usually not much social criticism. And since Defoe's aim was to present a critical picture of contemporary England, the picaresque tradition perfectly suited his aim.

Despite the general assumption that the picaresque plot consists of a string of events, a close examination of *Moll Flanders* reveals that Defoe pays a great deal of attention to establish fairly strong causal links between the different episodes of the novel.

It is true that at first sight *Moll Flanders* exhibits the episodic structure of the picaresque plot. However, certain events, such as Moll's relationships with her mother, her half-brother and her favourite husband are linked together and this gives the novel a degree of structural coherence that is not usual in most earlier picaresque novels. Ian Watt states that:

> The novel falls into two parts: the first part is devoted to the heroine's career as a wife, and the second to her criminal activities and their consequences. The episodes in the two parts can be regarded as separate stories; however two of the main episodes in the first part are not wholly independent. Moll's third marriage, with her half-brother, leads to the discovery of the secret of her birth, and this has links both with the beginning of Moll's life and with the final scenes in Virginia where she finds him and her son again. The fourth marriage, to James or Jeremy, the Lancashire husband, is connected to the second part of the book dealing with Moll's trial at the Old Bailey onwards. The connection of the second part of the book with the rest of the plot is that it finally leads to her arrest, then to the reunion with James, in prison, to her later transportation and eventually to her return to Virginia and her family there (Watt, 1957: 117-118).

Therefore, Moll's criminal adventures end in a renewal of our contact with the two main episodes of the earlier half of the plot. An episodic plot usually progresses by means of coincidences. An adventure is finished and the novel takes a new turn because

something accidental happens to give it this new direction. In Defoe's novel too there are numerous coincidences and chance incidents which may at first seem highly unlikely. However, we see that most of the time they are keeping with the heroine's character and the nature of the world in which she lives. A close look at the plot reveals the care Defoe takes when he moves his heroine from one adventure to the another.

Another important picaresque element in *Moll Flanders* is the non-episodic form. As we mentioned before *Moll Flanders* is a kind of novel that has some characteristics of this type. Another pattern that might distinguish the plot of *Moll Flanders* from a purely episodic one is the appearance of certain characters through sizable sections of the narrative. To take a prominent example, Moll's governess figures in more than half of the book. We might expect this pattern to weaken the sense of discrete separation of events. But even though Moll Flanders lives with her governess during the whole time of her thievery, each thieving episode is distinct, happening in a different place, among different people and, thanks to her disguises, often to a seemingly different character.

Fortune and misfortune are other important elements of picaresque novels. Misfortune and fortune can be seen in *Don Quixote* but fortune highly takes place in *Moll Flanders*. In fact, despite all the explicit moralizing in *Moll Flanders*, despite the apparent security of the heroine at the end, despite the suggestion of a religious providence that rewards the penitent and punishes the sinner, the major plot pattern of *Moll Flanders* is one of Fortune. The word fortune is only mentioned occasionally in the novel, but the pattern of fortune is everywhere stamped on the book's action. Moll experiences a great number of highs and lows, and her search for security never seems satisfied until the end.

Although Moll seems to be the victim of fate because of her ignoble birth, all the same fortune seems to be on her side most of the time throughout her life. If we take into consideration the first part of the novel devoted to Moll's married life, she seems to be a most fortunate person. For example, when her nurse dies when she is fourteen years old, her daughter taking charge of the estate, casts Moll into the world. Moll left

to herself, thinking that destiny is working against her, is in a short time taken care by a wealth family, where she receives protection and education. Fate continues to favour her, when she gets pregnant by the elder brother. Through the younger brother's marriage proposal, Moll rises above the status of lowborn, desolate young girl to the status of gentlewoman, which was her dream as a child. In spite of the social codes which work against her, fortune coming to her aid provides Moll the opportunity to live in prosperity as the wife of a gentleman. Moll by consenting to this marriage is able to turn the events to her advantage, dealing with the consequences of the relationship with the elder brother without suffering. However, fortune works against her in her third marriage. It forces Moll to a tragic confrontation with her brother. Moll is leading a happy married life until she deduces that her mother-in-law is her mother and Moll recoils at the thought that she has unknowingly committed incest. And so she returns to England after living a happy life of eight years in Virginia. The ups-and-downs of fortune continue in Moll's later marriages. Moll lives a modest existence with her fifth husband and mistakenly foresees a reversal of fortune:

> Now I seem'd landed in a safe Harbour, after the Stormy Voyage of Life past was at an end; and I began to be thankful for Delivarance; I sat many an Hour by my self, and wept over the remembrance of past Follies, and the dreadful Extravagances of a wicked Life, and sometimes I flatter'd my self that I had sincerely repented (Defoe, 1963: 161).

Feminine counterpart of the picaro is picara. The picara in literature has its own identity.

The first point where the picara separates from the picaro is the age of experiencing adventures. "A picaro can begin his adventures at an early age, however the picara must wait until puberty to claim her only strong advantage – her body" (Kaler, 1991: 1). "Lazarillo, for example, is a young, pre-pubescent boy who is old enough to 'run errands for the guests to get them wine and candies' when he leaves the blind beggar" (Kaler, 1991: 2). His age does not matter but his agility does. Once he experiences the beggar's cruel trick he feels as if he had woken up and his eyes were opened. He learns from this experience and he becomes the trickster, not the tricked.

For the picara, however, the process is different. As a girl, she can not experience full knowledge of the world, especially in sexual matters. Her defloration is relatively easy and always to her advantage. Kaler states that:

> Where the primitive picaro never profits from his experience, the picara does. She learns early that she has a marketable attribute in her sexual favors and this prowess leads directly to her obsession with its loss and in accumulating money as a substitute for her sexuality (Kaler, 1991: 120).

As well as the use of wit, sexuality becomes an important weapon for the picara's survival. Her body in fact becomes her economic resource. She uses her sexuality to attract men and to convince them to persuade them to marry her. The picara sees marriage as an economic security. However, through experience, the picara realizes that marriage does not provide security. When her attempts at marriage fail to assure her of security, the picara is forced to prostitution, since there were not many alternatives in employment for women. The picara having neither wealth nor trades is eventually forced to prostitution. This tendency of the picara toward prostitution is usually detrimental, especially in the picaresque world. In a hostile world, with its lack of security or stability, the picara sees the accumulation of wealth as her only salvation no matter whether through prostitution or some other means. The picara uses prostitution as only one of her trades; she is equally adept at theft and deception.

One clear deceptive characteristic is the change of garment. The picara adopts a dress suitable to her situation. She wears dresses as a disguise to deceive her lovers or society. Every garment she wears is a calculated move in her game plan. The picara at times even disguises herself as a man in order to further her picaresque tricks. Another deceptive characteristic of the picara is her name change. Seldom does the picara retain her original name since it would uncover her disguise. Further isolation of the picara occurs when she is forced to reject her original identity by adopting a new name. Whether it is a change of name or a change of clothes, the picara is skilled in disguising herself to deceive others to achieve her goals.

The picara experiences isolation in a different manner. As a woman, her reputation is immediately affected by her society's old prejudice against women without

men. Secondly, within her profession of prostitute, the picara is ostracized by her society as a malignant influence. Therefore most of the time picaras suffer ostracism by the various societies they enter. It seems that, most picaros do not seem to suffer from isolation. They are only that they are likely to be poor and therefore uncared for. In order to survive, acquire wealth, the picara can easily distance herself from her children, seeing them as a hindrance to her survival.

In picaresque literature, marriage is not considered a popular institution. Both marriage and children restrict the picara's adventures. It lessens her ability to wander and to enter different societies. The family unit runs contrary to the picara's unstable world. As a married woman, the picara seldom needs to practice her picaresque tricks, but when marriage fails she is again forced to gain her own living. Therefore, the picara ends her marriage one way or the other and abandons her children after each marriage, carrying on with her adventures.

In her adventures, the picara does not experience master-servant relationship which is considered to be a significant contribution to the picaro's education. Instead, perhaps the picara's switching of lovers can be considered as a form of the picaro's switching masters. The picara in her relationships with her loves and husbands obtains different information which helps her search for economic security. She learns from her love affairs and marriages as does a picaro from his masters. Each marriage throws light upon the picara's path towards achieving financial security. However, like the picaro, the picara has to start her journey towards her goal again and again. Like the picaro, she never gives up, starting a new with her vigorous energy.

Defoe's female heroines are important steps in the development of the picara. Defoe was the first English writer to create the first picara, *Moll Flanders*. Although she may not be a full-blooded picara, she nevertheless bears many of the characteristics that a traditional picara has.

Like most of the picaras, Moll Flanders is of low-birth. And she suffers the consequences of her disreputable heredity both socially and financially throughout the

novel. Despite her low-birth, we see Moll form the beginning of the novel, preoccupied with the idea of becoming a ‘gentlewoman’. However, her understanding of the concept of a ‘gentlewoman’ is quite different. Moll innocently being unaware of the harsh realities of the world, considers a gentlewoman as someone who does not serve pother people but earns her own bread by working. In other words a ‘gentlewoman’ meant for Moll, a self-employed individual. Even as a child, the condition of servitude is abhorrent to her. After all, any state of dependency includes a certain helplessness. However, for Moll, avoiding servitude is not enough; she must also live in higher social standards. Moll believes that she deserves to lead the life of a gentlewoman. Her vanity in fact partly arises because of the society’s comments on beauty.

For Moll, money is an important concept. Besides observing the importance of money for Moll, it is also clear that money is very much related to her appearance, since it is her physical characteristics which have earned her the financial reward. Even in her first affair, we witness that she earns money through her sexuality. Sexuality becomes a weapon for her survival. However, one shouldn’t ignore the fact that, Moll is not conscious of the powerful weapon that she possesses. She is aware that her beauty is being used and that she is not using her weapon. Thus, she is being exploited. Unaware of the ways of the world, she can not blend her sexuality into finance.

Moll makes it very clear to the readers that her principal motive in whatever she does is profit. She measures people and their relationship to her almost solely by the consideration of how much money can be get out of them. Money for Moll is not an end but a means of security and to lead a comfortable life. She accumulates money because money is power and superiority and lack of it gives way to vulnerability and insecurity.

Although, at the beginning Moll accumulates money for necessity, further in the story, in her criminal life, because of her avaricious nature, a characteristic shared by all the picaras, Moll can not stop herself from accumulating much more than needed for necessity. The accumulating instinct drives her on and on. However, it is important to remember that what motives her to accumulate more and more money is her fears for her own survival, her desire of rise above her low origins. Moreover, Moll Flanders, in a

way is forced to become a tough person in accumulating money in a harshly competitive world. Like all the picaros, Moll Flanders is aware of the fact that she must be self-dependent in a world where everyone is fighting for his own interest.

The development in Moll's character shows that she is more than a device for portraying exciting adventures. We clearly see the stages how Moll passes from innocence to experience. In the opening section of the novel, Moll Flanders is an innocent child who wants to be a 'gentlewoman' means earning one's own keep without being a servant. At this point the writer clearly illustrates the extent of her innocence when Moll in fact expresses her wish to be a prostitute. Early in the novel, Moll makes her assessment of other people in terms of gentility. There is no question that part of her fascination with the elder brother who seduces her has to do with his station in life and is manners. Of course, another point which deserves our attention is that Moll at this point gives importance to love. She is in love with the elder brother, therefore when the younger brother makes a marriage proposal, she thinks of refusing him without thinking of the consequences. Being innocent she devotes herself to the elder brother and deceives herself by thinking that she will spend a happy life with him. Moll is not behaving with financial prudence in this early affair, she has not yet learned the ways of the world. She is too taken up with her own beauty and its immediate rewards, for she is given gold by the elder brother. At this point she is not using her beauty but her beauty is being used. Moll is misused by her lover when he forces her into marriage with his younger brother. Her protestations of love are to no avail; her lover is quick to point out his precarious financial situation, and Moll must give in to economic realities. She lives in marriage with the younger brother for five years but feels little affection for him. His death leaves her free to face the world, a more experienced and a smarter person. She is now worldly-wise, but still she has a craving to be a 'gentlewoman' which foresees her wish for stature. She says that she doesn't mind marrying a tradesman but that he should also have the characteristics of a gentleman too. So we still see this vanity in Moll.

After her second marriage, Moll goes to Mint. This long section is about the position of women in society and the importance of a good marriage. It is significant because it puts in her mind the necessity for certain attitudes towards men and marriage.

Based on her observations in Bath and her former experiences, she is able to help a young woman get married. Following Moll's advice the young makes a happy marriage. From now on, Moll opens her eyes to the realities of the world and from then on she uses her wit to secure herself financially. The rank of lovers, in a way becomes an economic barometer of Moll's financial state. This notion which she later acquires contrary to her first experience where marriage didn't seem to be important for her, despite the fact that she had the chance to reach her goal; becoming a gentlewoman and living in considerable wealth. As Moll learns about the world, she sees marriage as an institution for securing her life financially. She quickly comes to realize that in order to secure her life she has to be in search of a wealthy husband. Moll's purpose, which is the motivation behind each action, is the acquisition of capital. And in order to reach her aim she engages in many intrigues. She makes her third marriage through a scheme devised together by the captain's wife and herself. She is successful in carrying out the plan and soon marries a merchant. Following this third marriage, we tend to encounter the words 'intrigue', 'design' frequently. We observe that each marriage contributes to the development of Moll's character. From now on, she uses her ready wit to survive. Except for her fourth marriage where she is deceived, she is able to turn every opportunity to her advantage. Moll learns from each incident and as the novel progresses she becomes wiser and more knowledgeable about the world. She makes better judgments about the incidents that she encounters. She seems to better understand the system of which she was ignorant early in the novel… Although Moll is deceived in her fourth marriage, she is prudent enough to plant the seeds of the fifth marriage in the meantime. Because Moll is now pragmatic person, knowing not what awaits her, does not lose contact with the bank clerk. And so when she parts with her fourth husband, she does not fall into poor circumstances.

Unlike the picaros who do not openly complain about their isolation, Moll at times becomes sentimental about her being alone. Over and over in the novel she admits her need for other friends as well. Moll fears of being left alone in the world to shift for herself. Always she looks to her lovers and her husbands for protection. Her husbands in a way essentially father-figures providing protection and security for Moll despite the fact that although only momentarily. And at certain stages in Moll's life, there are

women acquaintances who act as mother figures. All these women are comforters and helpers. They provide homes and give her instructions in the way she should go in the interest of her own prosperity. Unlike the traditional picaro, Moll usually has someone who acts as a guidance in Moll's deeds for survival.

Men and marriage are means of survival for the picara only for a limited period of time. Once the picara starts to get old, she seeks for other resources. While aging is not considered to be a problem for the picaro, since he can play his tricks at any age, on the contrary it is a matter of loss of resource for the picara. Moll complains about getting old and losing her attractiveness, and so she becomes conscious of the reality that from then on it will be difficult for her to win the love of men using her sexuality. At this stage, the picara usually turns to theft. "Unlike the traditional picaro who steals so regularly that he must name each action, the picara is only an occasional thief who steals when her other resources fail" (Kaler, 1991: 74). Moll Flanders begins to steal when she is nearly fifty, a time when she can no longer use her sexuality. This time she combines her wit with her thieving skills and becomes a successful criminal.

Moll Flanders survives in the criminal world by adopting a series of disguises so that not even her closest associates know her true identity. Moll Flanders puts on disguise in both her marriage life and her criminal life, always pretending to be better than she is either in wealth or in social station. Thus, she lives out almost her entire career wearing masks, costumes, makeup. In fact, because of this fact we do not see the 'real' Moll, her entire story is one of pretence and disguise.

The other characters in the novel serve the purpose of convincing the novelist's vision of life. Similar to the secondary characters in the other picaresque novels, these figures are not fully described. They are introduced through their physical details however, we do not get to know their psychological qualities, they are not fully presented. But in Samuel Richardson's *Pamela* this fact is rather different. As always introduced as one of the first psychological novels, Richardson gives the details of characters not only *Pamela*'s but also other characters. *Pamela* by having epistolary

form differs from *Moll Flanders* or other picaresque novels despite having picaresque elements in it.

Beside *Moll Flanders*, a novel that has an important amount of picaresque elements in it, there are also two other novels that can be called as picaresque novels in 18th century English literature. One of them is Tobias Smollett's *Roderick Random* and the other is Henry Fielding's *Tom Jones*.

2.2 *Roderick Random* by Tobias Smollett

Roderick Random is about the adventures of a young Scotsman. Roderick, an orphan, is left to the care of his grandfather, a tyrannical village squire. He is sent to school to be out of his grandfather's way. With the appearance and intervention of Lieutenant Tom Bowling, his mother's seafaring brother, Roderick's fortunes appear to improve; but the ungenerous squire dies, leaving the boy penniless. Roderick, having no other choice, goes off with Bowling who provides for his nephew's education before he himself returns to the sea. Bowling's misfortunes, however, leave Roderick to his own devices; and he becomes the apprentice of Launcelot Crab, a scheming apothecary. To cover up his own affair with a young girl, Crab sends Roderick to London. Accompanied by his friend Hugh Strap, Roderick experiences the hazards of highway and roadside life. In London, while Strap resumes his trade as a barber, Roderick seeks an occupation as a naval surgeon. He encounters all of the bribery and corruption while seeking a political appointment. When Roderick discovers that he can not get a position as surgeon, he goes to work for a French apothecary, Lavement. He becomes involved in the complicated illicit relationships of his employer's wife and daughter with one of their boarders and narrowly escapes being killed. Roderick, through some misfortune is put aboard a man-of-war. Through a series of fortune circumstances he becomes surgeon's mate to Morgan, a colourful Welshman. This enables Smollet to describe life on board ship in all its misery, including the tyranny of Captain Oakum and brutality of Mackshane, an insensitive surgeon. Roderick is put in irons; and, during a naval battle

preceding the disastrous engagement against the French at Cartagena, he lies chained to the deck. After recovering from a severe fever, Roderick finds himself first under the command of Captain Whiffle, a homosexual, and then transferred to the Lizard, where his renewed conflict with Crampley, former mate of the Thunder, leads to his being beaten and deserted upon shore after a shipwreck. When Roderick recovers, he enters the service of a wealthy lady. He wins the favour of Narcissa, his mistress's niece, by saving her from attempted rape, and also gains the enmity of Sir Timothy, a rival. Seized by smugglers, however, Roderick is taken from her and cast ashore in France. He encounters his uncle, Tom Bowling, whom he helps return to England. With Strap he returns to London, seeking a wealthy wife to protect and increase their small fortune. Roderick experiences a rise and fall in his fortunes until he goes in desperation to the resort town of Bath to pursue the unattractive but wealthy Miss Snapper. When Narcissa appears at Bath, Roderick advances his romance, aided by Miss Williams, who is now her maid. However, his luck runs out, and he is imprisoned for dept. Released from prison by Bowling, who has gained command of his own ship, Roderick returns to sea. He discovers that his father is alive and an extremely wealthy plantation owner. He is able to marry Narcissa now and finally makes a triumphant return to Scotland.

Roderick Random exhibits all the episodic characteristics of the earlier picaresque novels. The plot mainly consists of disjointed episodes and individual scenes. Smollett did not take as much care as Defoe to establish links between his episodes. Transitions from one episode to the other are most of time rapid, arbitrary, and unconvincing. However, this does not necessarily mean that the plot is altogether deprived of causal links. A close examination will show that Smollett was not completely indifferent to the way his hero moved from one adventure to another.

Early in the novel Roderick is left an orphan on his grandfather's estate. We learn that his mother has died and his father vanished. There is no information or any clue given as to where the father went. Throughout his childhood, we observe that Roderick is neglected and resented by the family. Therefore, when the grandfather dies, the fact that Roderick has been disinherited is completely convincing. Later in the novel we witness that whenever Roderick is in trouble or in a miserable condition, his uncle

reappears. It is his uncle, for instance, who sends him to the university. Meanwhile he boards at the house of an apothecary, and this information is important because it prepares the reader for Roderick's later adventure where he is apprenticed to an apothecary. In picaresque novels stability achieved by the principal character does not last long. Thus, Roderick is soon forced to leave college as a result of the uncle's sudden loss of fortune. He finds himself all alone in the world again. While he is in this deplorable situation, a gentleman called Mr. Launcelot Crab desires to see him. This transition which depends upon a strange man wanting to help Roderick may at first seem highly unlikely. However, we soon learn that Mr. Crab is an old rival of Mr. Potion, Roderick's former landlord. When Mr. Crab hears that there was a quarrel between Roderick and him before leaving the house. Mr. Crab seeing Roderick talk slightingly of his rival, makes him an offer, asking him to stay at their house. Roderick accepts, having no other choice. However, not wanting to be a burden on him he says that he will serve in his shop, which is pharmacy. This is a likely thing for Roderick to do, because we hear that while he lived with Mr. Portion, he employed some of his leisure hours in the practice of pharmacy. Moreover, he acknowledges that he is not altogether ignorant of surgery, which he has studied with great pleasure and application. In short, he enters upon a career as a servant out of necessity like Moll. However, Roderick is not happy with his life, being under great burden because of his menial position. He does his best to break out of his dependent position. Suddenly 'a small accident' (Smollett, 1972: 37) occurs which places the apothecary in his power. Roderick is able to help his employer out of a domestic dilemma, and in return, he is furnished with enough money to 'maintain me comfortably in London until I should procure a warrant for my provision on board of some ship' (Smollett, 1972: 38). Moreover, he is given a letter to be handed to a member of parliament, which Crab says would do Roderick's business effectually. This information of course prepares the reader for Roderick's adventures in London, where he will have a difficult time attempting to attain a position on board some ship. The writer at this point tries to make a link between this episode and the next. At the end of this episode, we see that Roderick is as frugal and calculating as Defoe's *Moll Flanders*, when she reveals her skill in insuring herself against any possible hardships. There is a similar strain in Roderick's temperament, as shown in the following list of his possessions at the outset

of his journey: My whole fortune (consisted) of one suit of clothes, half a dozen of ruffled shirts, as many plain, two pair of worsted, and a like number of thread stockings, a case of pocket instruments, a small edition of Horace, Wiseman's surgery, and ten guineas in cash.

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As in the case of *Moll Flanders*, for Roderick too much money is the only means of gaining a position in society. Without money he can not achieve anything.

In picaresque novels transfer from seclusion to an active life is important. In *Roderick Random*, the hero's transfer from seclusion to an active life of struggle is a long and drawn out process. Roderick is the grandson of a Scottish laird 'of considerable fortune and influence' (Smollett, 1972: 9). The moment of his birth is in actual fact the moment of his ejection, like Moll, because his father had married 'a poor relation' (Smollett, 1972: 9), without his grandfather's consent and he had been disinherited. Roderick is born in a miserable garret in the laird's house. His mother dies soon afterwards, his father vanishes, and the child is left on his grandfather's an orphan. He is 'the darling of tenants', but neglected and resented by the rest of the family as a rival in the merciless fight for the old man's favor and money. At school or on the estate, efforts are continuously made to get rid of him. He is under continual threat of being expelled, but from an early age, the boy learns to protect himself. He survives because of his intelligence and strong fists, and not through any assistance from his grandfather. He is, however, not without helpers, there is his uncle Tom Bowling to protect him. Roderick's process of ejection into the world is completed when it becomes clear that he has left him nothing in his will. The child inherits only his name and the family pride which do not help him at all during his later adventures. And so Roderick is all alone in a hostile world like so many other picaros, he is utterly ignorant of the ways of the world at this stage in the story.

The effect of events rapidly following one another in *Roderick Random* is somewhat different and more typical of our group of novels. Unlike most of the bombardment in *Moll Flanders*, here the rush of events is accompanied by violence, ugliness, and pain. These picaresque motifs contribute to the protagonist's loss of sanity. In chapter twenty-four Roderick, lately recovered from venereal disease, is

accosted by a press gang. He defends himself, laying one man ‘motionless on the ground’ (Smollett, 1972: 143), but is captured after receiving a ‘large wound on my head, and another on my left cheek’ (Smollett, 1972: 143). Taken to a ‘pressing tender’ (Smollett,1972: 143) and put in the hold, he experiences the reaction of madness to the mad picaresque world: ‘ I was thrust down into the hold among a parcel of miserable wretches, the sight of whom well-nigh distracted me’(Smollett,1972: 143). Not having his wounds bandaged, and not being able to bandage them himself, he gives his handkerchief and promptly sells it to a bum-boat woman ‘for a quart of gin’ (Smollett,1972: 143). When the miserable Roderick complains of the robbery and his bleeding wounds to the midshipman on deck, that officer squirts ‘a mouthful of dissolved tobacco upon... (him) through the gratings’ (Smollett, 1972: 144).

All these events are recounted in the space of one page. The rush of events is coupled with Roderick’s going mad and all the shock effect of violence and pain. The moral order we expect in life has also dissolved. In this rush of events we find an image of the world’s deep disorder, typical of nearly all picaresque novels.

Roderick too, like the other traditional picaros, is the victim of events and circumstances over which he has no control. He, as a result of his experiences soon learns that fortune is a fickle mistress and he often talks about the caprice of fortune and change of fortune throughout the novel. Chance in *Roderick Random* appears to work through some hidden plan. For instance, when Roderick is forced to enter his uncle’s old ship, the first man he meets is one of the former’s old friends. When Roderick eventually thinks he is on his way to better days in England in a new ship, he discovers that his old enemy Crampley is its captain. This discovery is the customary moment of abrupt reversal, which thrusts Roderick form happiness to misery. His return to England is as dramatic as his departure. About to get his own back on Crampley in a desperate fight on a beach in Cornwall, Roderick is struck down and abandoned to his fate, ‘alone in desolate place, stripped of my clothes, money, watch, buckles, and everything but my shoes, stockings, breeches, and shirt’(Smollett,1972: 211). He is again without any helpers.

Like his fellow picaros, Roderick has to begin from scratch again. As before, poverty forces him to become a servant, this time to a rich lady, under a false name. Fortune again hesitatingly changes for the better. Roderick falls in love with his employer's beautiful niece, Narcissa, and seeks to establish his real identity as a cultured and well-read young gentleman-in fact, a nobleman in disguise. However, this event, too, ends with an act of exclusion. Roderick wounds a neighbouring squire in his brave attempt to defend Narcissa and is forced to run away.

As his name suggests, Roderick Random is tossed at a random from event to event. And experiencing the maliciousness of fate, suffers a long series of misfortunes during his adventures. However, in the end all the acts of fortune work to the advantage of Roderick, and the resolution moves rapidly to its end.

The traditional picaro is of uncertain origins. Most of the time, he has no or little knowledge about his background. This fact prepares the reader for an 'inconstant figure' (Miller, 1967: 47). And when the picaro discovers the identity of his parents, he finds out that he is born of poor and dishonest parents. This situation always affects the picaro's life in a negative way and hovers above his head like a dark cloud remaining him of his position in the society. Therefore, completely abandoned to his own inadequate resources, he moves from one position to another. He never has a stable place in this system.

As a rootless person, unsupported by family name or wealth, he is forced to search for his livelihood wherever he can. And so he is required to abandon home at an early age in order to improve his situation. At the beginning of his adventures, the picaro is an innocent child, who is unaware of the rules of the real world. Because of this fact he falls prey to the traps prepared by the society. However, he gradually learns from each incident that befalls him and as a result turns into a resourceful rogue. Once he has learned all the rules of the game, he goes on playing tricks with skill and confidence. While in some novels this stage of education is short, in others it covers a long period. And in certain novels, the process in which the protagonist is transformed

form an innocent victim to a rogue lasts so long that his innocence carries on to the end of the novel.

"The picaro in his struggle in the hostile world, because of his valueless position in society, moves towards lower levels of employment, usually servitude" (Kaler, 1991: 7). Since the picaro does not have a trade, he has in a way no other choice than that of serving. "One has to remember, of course, that the picaresque novel was born in the sixteenth century and flourished in the seventeenth and eighteenth centuries in a society which still retained a strong sense of social hierarchy" (Alter,1964: 15-16). The picaro, in this case, accepts the position of a servant because being aware of the social facts accepts the position of a servant. He is conscious of the impossibility of altering his original position in the social system. Becoming a servant within this society, however, provides the wanderer with the opportunity both to observe and to take advantage of society. In this way we are able to observe the society from different angles because each master that the picaro serves, in a way, represents a different social unit.

Roderick is a stereotype picaro; he is the victim of events and circumstances over which he has no control. He, too, learns patience and endurance. The journey in his case is a matter of necessity, he must strive to establish his real identity under the difficult circumstances. However, Roderick is not, like the picaro, an outsider who is striving to get into social hierarchy. Since he has been thrust out from a system where he originally belonged. The goal of his journey is to get back into the system. The ideology behind his journey is in keeping with the statico oriented view of man's place in the community as expresses by Strap:

> "Mr. Random, you are born a gentleman, and have a great deal of learning – and indeed look like a gentleman; for, as to person, you may hold up your head with the best of them. On the other hand, I am a poor but honest cobbler's son…know a little of the world…though you be gentle and I simple, it does not follow but that I who am simple may do a good office to you who are gentle" (Smollett, 1972: 100-101).

Of two kinds of traditional picaros, Smollett chooses to cast Roderick as the butt of fortune, who suffers many adversities, rather than as the anti-hero who controls his own fate. But, the possibilities for transformation in the genre led to important

differences between the Continental and the eighteenth century English picaresque. Departing from the Spanish tradition, the English rogue novels stressed the picaro's ingenuity rather than his mere struggle for survival; and, at the same time, they developed the individual personality of the anti-hero, emphasizing the man rather than his adventures which is a reversal of *Roderick Random* where the hero is "jack of all trades" (Hartveit, 1987: 61).

The picaro, since he has no trade and not a fixed position in society is the ultimate competitor, because his very life depends on his success. Without guidance and protection, he soon finds out that in order to survive he has to count on his own skills. For the picaro, all situations call for struggle. He never thinks of giving up, although he is always thrown back to his former status. He attempts all methods he deems necessary in order to obtain the goods of this world, and he pursues his means wherever they take him. Therefore, we feel that there is a touch of the victim about the picaro; he is forever exposed to merciless fate.

"The picaro is a versatile character who not only serves many masters but plays different roles, and his essential character trait is the way in which he constantly changes roles" (Wicks,1989: 60). There is no part that the picaro will not play. Typically, he can turn his hand to anything, assume the social disguise of every profession and vocation. Lazarillo, for example, is a servant, an altar boy, a beggar's boy, a constable's man, a water seller, a town-crier and so forth. Inevitably, he becomes an artist with a large and varied wardrobe. "The protagonist also assumes other guises, such as changing clothes and assuming a different name either in order to escape difficulties or to further his picaresque tricks" (Miller,1967: 47). Thus, disguise is part of the picaro's function. He can easily provide us with an opportunity for criticism and comments.

Wit is an important concept for the picaro in all that he does, once he becomes conscious of the ways of the world. He finds his way as an accomplished rogue bent on deceiving others. The hero will play a trick on someone to achieve his aim or to show up foibles of society. One of the skills that the trickster possesses is his thieving skills.

The art of thievery can be claimed to constitute a part of the education that the picaro acquires through his experiences. The picaro is conscious of the fact that this skill is necessary for his survival, honest work appearing to be out of the question. On a moral level, theft does not seem to affect the picaro. In a society where all the values are upside down, he thinks first of bread than of morals.

All the above mentioned qualities belong to the prototypical picaro. However, the possibilities for transformation present in the genre led to important differences between Continental and English eighteenth century picaros. The two basic differences strike us as: in the English picaresque novels the picaro's ingenuity is stressed rather than his mere struggle for survival; and secondly, importance is given to the development of the individual personality of the anti-hero, emphasizing the man rather than his adventures (Spector, 1989: 31).

Smollett's *Roderick Random* has been criticized for the inconsistency of Roderick's character as a picaro. It is true that Roderick does not fully fit the image of the traditional picaro however, it is important to remember that Smollett in his preface to *Roderick Random* explained why he changed some of the traits of the traditional picaro and modified them to his own purposes.

The first and foremost deviation from the traditional picaros concerns the circumstances of Roderick's birth – he is given 'the advantages of birth and education' (Smollett, 1942: 5). Roderick Random, unlike the traditional picaros, comes from a wealthy family and he receives education while he is a member of that family. His heritage puts him into a different position from the other picaros. Although, Roderick gets disinherited and cast into the world without any money and left alone to struggle for existence like the traditional picaros, being aware that he is a 'gentleman' of birth makes him behave differently in his adventures. Unlike the other picaros who search for self-identity, Roderick wants to reassume his 'high' position. He has no social status to win because he already has the natural right to call himself a gentleman. Roderick is not, like the traditional picaro, an outsider who is striving to get into the social hierarchy. The goal of his journey is to get back into the system. This awareness of

'high' position, leads to 'pride' in *Roderick Random* which the picaro does not posses. This knowledge governs both his behaviour and his vision of the world. From his savage beating of the schoolmaster, through his shipboard antagonisms to his colonial, French, London and Bath experiences, his motivation starts with pride and ends in violence. Because of his pride, Roderick always attempts to take revenge on those people who have mistreated him. In most of these incidents we observe Roderick as a defiant and passionate young man.

Although it is usually claimed that we do not necessarily witness development in the character of the traditional picaro, in *Roderick Random*, however, we trace some sort of progression in his response to his environment. Like most of the traditional picaros, Roderick starts his adventures as an innocent child. He is not aware of the fact that the world outside does not function in the same way his own enclosed does. The remark he makes about the injustices at the beginning clearly shows his innocence:

> I was often inhumanly scourged for crimes I did not commit because having the character of a vagabond in the village, every piece of mischief, whose author lay unknown was charged upon me. I have been found guilty of robbing orchards I never entered, of killing cats I never hurted, or stealing gingerbread I never touched, and of abusing old women I never saw… I was flogged for having narrowly escaped drowning by the sinking of a ferry-boat in which I was passenger. – Another time for having recovered of a bruise occasioned by a horse and cart running over me. – A third time for being bit by a baker's dog (Smollett, 1972: 14).

2.3 *Tom Jones* by Henry Fielding

Henry Fielding's *Tom Jones* is highly different than the novels in eighteenth century. *Tom Jones* is a major force in the development of the novel form both narratively and thematically.

While Defoe still followed the seventeenth century tradition of claiming his fiction was fact, and Richardson professed that his Pamela were emphasizing moral facts by emphasizing instructional rather than the fictional aspect, Fielding was the first major novelist to clearly write fiction. At the same time he undertook an initial critical

theory of the new fictional form he was creating: together with the Preface to *Joseph Andrews*, Fielding described his own fictional form as “a comic romance” or a “comic epic poem in prose” and in *Tom Jones* as a “heroical, historical prosaic poem”; a form of “prosai-comi-epic writing”. In defining the novel as an epic genre, Fielding emphasized its function in presenting a broad picture of an era, but one, unlike verse epic, in which primarily the weaknesses of humanity are put on display. Although he termed his new style of writing “history”, his definition of the budding genre still influences our understanding of novelistic fiction. According to Fielding, the appropriate subject of the novel is human nature rather than ghosts and fairies; he sees no excuse for the modern writer to introduce supernatural agents. His insistence on conforming to the rules of probability rather than mere possibility is integral to the development of the novel. Fielding knew what he wanted to do in prose fiction and understood the novelty of his undertaking in a way of his predecessors had not. Fielding generally claimed that he was doing something new. Although his claims to originality are largely justified, *Tom Jones* contains many conventional narrative elements as well which Fielding had already made use of in Joseph Andrews including an obvious picaresque form, inserted narrative and the discovery of true identity. But while the character Joseph with his origins in parody, suffers from an element of the ridiculous, Tom emerges as a deeper character who even goes through a certain amount of superficial moral development. *Tom Jones* exemplifies serious aspects of Fielding’s concept of benevolence and good nature, his generous personality reflecting Fielding’s moral philosophy. At the same time, it is from his impulsive and affectionate nature that many of his troubles spring. He is contrasted to the inhibited, self-seeking hypocrite Blifil, his opposite and as it turns out, his half brother. Fielding frequently uses this method of contrasting pairs to manage his huge cast of characters: Tom is opposed to Blifil, Sophia to Molly and later Lady Bellaston, and Allworthy to Squire Western. The same technique is used with the minor characters: the tutors of Tom and Blifil are Thwackum, representing blind respect for authority, and Square, representing abstract ethics.

Despite Fielding’s insistence on realism, for the most part the figures in *Tom Jones* are recognizably indebted to stock theatrical types. Like his predecessor Aphra

Behn, Fielding was a dramatist before he was a novelist, but while this dramatic training primarily leads Behn to introduce the rhythms of spoken language to prose fiction, the influence of drama on Fielding's novels was informal structural elements. For example, he employs concrete visual symbols such as Sophia's muff to anchor the reader and focus his or her attention in a way similar to the use of stage properties. The most obvious influence of drama on *Tom Jones* is in the intricacies of the plot, which are the typical confusions of comedy.

The neatly constructed plot reflects a basic eighteenth century faith in the order of the world, which Fielding, despite skeptical overtones, displayed in this huge but far from sprawling novel. Although it seems to have an episodic structure episodes and events are wisely linked. In this respect, *Tom Jones* is a kind of novel that is affected by the genre picaresque but also achieves many novelties. Samuel Taylor Coleridge saw the plot of *Tom Jones* as one of the most perfectly planned plots in literature. Even seemingly random details have a place, and at the end of the tale the reader notices that elements which might have appeared superfluous are necessary to round off the story. The role of the lawyer Dowling is a case in point. In his original appearance he seems only to contribute to the busy atmosphere of the scene, but at the end he is revealed to have been instrumental to the developments of events. The scene at the inn in Upton, exactly halfway through the novel, is a plot node of great complexity: here all of the major actors and plot threads come together, and actions and misunderstandings occur which will be crucial for the climax and denouement. Despite the involved construction and numerous plot twists, the author is at great pains to provide adequate motivation for these machinations, creating an appearance of casualty usually lacking in the monumental prose romances popular in his day.

Not only is the plot of *Tom Jones* famous for its intricacy, it is also highly symmetrical in design. The novel has eighteen books, six for the beginning, six for the middle, and six for the end, conforming to the three parts recommended by Aristotle. The first six books give the cause of the action: Tom's open, sensual nature; the conflict with Blifil; the misunderstanding with Squire Allworthy; Tom's love for Sophia and their separation. The next six contain both the consequences of the first six and the

incidents and details which will bring about a resolution. The last six books plunge Tom into disastrous circumstances through his actions and get him out of them again. When he is in prison about to be hanged, he hears that Sophia has refused to speak to or see him again as a result of his affair with lady Bellaston. As if this were not enough, he even has to face the possibility that he might have committed incest. But it is this last misfortune which also brings about his change of fortune: it is through Jenny Jones, Tom's purported mother who is known as Mrs. Waters, that the truth of Tom's birth emerges. This brings about a reconciliation with Squire Allworthy and Sophia, and the downfall of Blifil.

The most original and memorable element of *Tom Jones*, however, is the narrative voice informing the action and discoursing on the philosophy of writing to the reader in the introductory chapters. Fielding controls the reader's response through the urbane, tolerant presence of the figure of the omniscient author, a polished and rational gentleman with a pronounced sense of the ridiculous who emerges as the true moral focus in the novel. While this technique sacrifices to a certain extent the sense of identification and verisimilitude provided by the first-person or epistolary forms used by Defoe and Richardson, the reading experience is enriched by the analysis of the all-knowing author. On the other hand, the wry narrative voice accounts for various comic effects Fielding achieves in this remarkable novel; it is often the detached description which transforms a melodramatic situation into a comic one. What Fielding did establish with *Tom Jones*, however, was the role of the novel as the modern epic form and many other rules he put forth, plausibility over possibility, for example still exert a strong influence on novelistic fiction today.

The French and English romance, though Fielding professed a low opinion of it, made its own contribution to *Tom Jones*. It often also used the idea of journey; but it turned on a love-plot dominated by aristocratic and idealized characters, typically involving a conflict between passion and some loftily conceived duty, and it dealt with the improbable. What Fielding takes from the romance is not only the idea of honour, against which Tom is sometimes ironically, sometimes seriously measured but the

devices of concealed gentle birth, suppressed deathbed revelations, and ultimate reinstatement of the well-born.

In *Tom Jones*, picaresque adventure starts with the second book when he is expelled by Mr. Allworthy. After being expelled by Mr. Allworthy, Tom starts to think about his future and he decides to go to Bristol and on the way to Bristol, he seeks his fortune at sea. On the way to Bristol, the guy who undertakes to conduct him on his way, misses the right track and now they are on the way to Glocester. On the road they come across with a Quaker who advises them to spend the night in his friend's house. A group of soldiers come to the same house. These soldiers have been marching against the rebels and are commanded by the glorious Duke of Cumberland. Tom decides to join this group of soldiers. During the adventures in this little army, Tom gets injured after being discharged by a bottle full at his head by Mr. Northerton. The wounded Tom is carried to his bed in another house where he meets with the barber named Partridge. They leave that house and arrive at Glocester. After leaving Gloucester, they come to house of the man of the hill. While his walk with the man of the hill, Tom rescues Mrs. Waters from Mr. Northerton. He captures Mr. Northerton and goes to the man of the hill but when he comes back, Mr. Northerton has already gone. By the words of the man of the hill Tom decides to take the woman to Upton. This road adventure of Tom, which is the main theme of the picaresque mode, makes the second book much more interesting than other two books. Even this characteristic of this book, shows the picaresque influence on *Tom Jones*.

After the incidents in Upton, they leave Upton and on the way, they met a beggar-man. This man wants to sell them a pocket-book which was a present from Mrs. Western to Sophia. As soon as Tom sees this pocket-book, he understands from the notes in the pocket-book that it belongs to Sophia. After this event they change their way to Sophia's way by the help of the beggar-man. On the way to Sophia, they come to the land of Gypsies. In this chapter, Fielding recounts the advantages of the absolute monarchy by referring the events in the Gypsies land and the justice of the king of the Gypsies. Before leaving the Gypsies land for Coventry, the king gives them a guide.

Similarity between Partridge and Cervantes' Sancho Panza character is highly seen in the thirteenth chapter of the twelfth book.

> Nor could he possibly get again into the saddle till past two; for post-horses were now not easy to get; nor were the hostler or post-boy in half so great a hurry as himself, but chose rather to imitate the tranquil disposition of Partridge, who, being denied the nourishment of sleep, took all opportunities to supply its place with every other kind of nourishment, and was never better pleased than when he arrived at an inn, nor ever more dissatisfied than when he was again forced to leave it (Fielding, 1992:476).

Indeed, Henry Fielding, himself, admits that he was affected by Cervantes and sees Cervantes as the master. Parson Adams character in *Joseph Andrews* remembers us Cervantes' Don Quixote character.

In general, Fielding made an important contribution to the development of the novel as a unified narrative structure held together by a coherent authorial vision. Editorial omniscience – narrative dominated by authorial voice, speaking as "I" or "we"; the tendency is away from scene and towards summary narrative. In *Tom Jones*, this kind of narration can be noticed especially in the introduction parts of chapters or books. For example, in the fourth book's chapter 10, an editorial omniscience is obvious.

> Jones retired from the company, in which we have seen him engaged, into the fields, where he intended to cool himself by a walk in the open air before he attended Mr. Allworthy. There, whilst he renewed those meditations on his dear Sophia, which the dangerous illness of his friend and benefactor had for some time interrupted, an accident happened, which with sorrow we relate, and with sorrow doubtless will it be read; however, that historic truth to which we profess so inviolable an attachment, obliges us to communicate it to posterity (Fielding, 1992:169).

Narratology of *Tom Jones*, as point of view, has different characteristics when compared with other picaresque novels that have first-person narration. Henry Fielding uses picaresque narration and 18th century so called realism. Henry Fielding uses a mix of literary sources. As mentioned, narrative situation comes from the picaresque, *Tom Jones*, especially the second six parts, tells the story of a dispossessed young man's peregrinations around the country, accompanied by a faithful servant who acts as a

character-foil for him is a theme like in *Don Quixote*. The title of fourth chapter of book eight is "In which is introduced one of the pleasantest barbers that was ever recorded in history, the barber of Bagdad, or he in *Don Quixote*, not expected" (Fielding, 1992:283). The picaresque elements that Henry Fielding uses in *Tom Jones* helps him to survey a much broader range of human types than using the same characters if the hero stayed at home. The low life material is in part a feature of picaresque as Tom was born as a bastard and found at Mr. Allworthy's home. Because of being an orphan he faces some economical difficulties although Mr. Allworthy helps him. However, when he starts his journey after being expelled by Mr.Allworthy, he encounters with money problems.

> What course of life to pursue, or to what business to apply himself, was a second consideration; and here the prospect was all a melancholy void. Every profession, and every trade, required length of time, and what was worse, money; for matters are so constituted, that 'nothing out of nothing' is not a truer maxim in physics than in politics; and every man who is greatly destitute of money, is on that account entirely excluded from all means of acquiring it (Fielding, 1992: 223).

Scenes in servants' quarters, public coaches, inns, sponging houses and prisons, bedroom scenes, fisticuffs, chamber pot comedy and encounters with yokels, sharpers and criminals are stock material. This is one of the main sources of what the 18th century might have called "realism", if a literary-critical sense for the word had then existed.

Picaresque introduces secondary figures via the self-contained episode in which they displayed their natures in some sort of interaction with the hero and then disappear again, usually for good. Picaresque episodes have no cause and effect linkage, and made little difference to the hero's final fate. It was the possibility of variety, not the disconnectedness, that attracted Fielding. Structural coherence is as important as rhetorical, and Fielding uses various means to try to secure it: first, and most obviously, by exploiting the birth-mystery to counteract the effect of episodicity. Quaker at Hambrook, the various innkeepers, the Gypsy king, and the Man of the Hill are plot-functional than is usual in picaresque. They serve either to augment the series of misrepresentations that lead to Tom's ejection from Paradise Hall and to the subsequent growth of his ill reputation, or to contribute to the clearing up of these at the end. Four of the characters in particular, Dowling, Partridge, Mrs. Waters and even Nigthingale

junior, are possessed, knowingly or otherwise, of some of the circumstances of Tom's story, and they have to be kept apart for as long as possible, so that their information can not be dovetailed. Tom successively encounters them without realizing that they hold knowledge bearing on his origin or situation, and the unraveling of secrets can only begin when a character turns up, who is in a position to link Tom with someone else whom he already knows in a different context. In this respect, people, events and social categories are identified by the road and the meeting chronotope. Tom's encountering with people from different social classes makes it possible for the writer to criticize about the society. As in Tom Jones, Henry Fielding criticizes the social conditions in England and recounts about the advantages of the absolute monarchy by referring the Gypsy King.

Except *Moll Flanders*, *Roderick Random* and *Tom Jones*, another 18th century English popular novel that may be called as picaresque is *Gulliver's Travels* written by Jonathan Swift. *Gulliver's Travels* as a novel has picaresque elements; it can be called as a road adventure as Gulliver travels from one place to another, the novel has also an episodic plot. First person narration is also another sign of picaresque element. *Gulliver's Travels* was unique in its day; it was not written to woo or entertain. It was an indictment, and it was most popular among those who were indicted – that is, politicians, scientists, philosophers, and Englishmen in general. Swift was roasting people, and they were eager for the banquet.

Swift, in *Gulliver's Travels* not only uses exaggeration in his satiric method but also uses mock seriousness and understatement; he parodies and burlesques; he presents a virtue and then turns it into a vice. In addition Swift mocks blind devotion. Swift has at least two aims in *Gulliver's Travels* besides merely telling a good adventure story. Behind the disguise of his narrative, he is satirizing the pettiness of human nature in general and attacking the Whigs in particular like Don Quixote's and Lazarillo's satirizing their own societies. By emphasizing the six-inch height of Lilliputians, he graphically diminishes the stature of politicians and indeed the stature of all human nature. And in using the fire in the Queen's chambers, the rope dancers, the bill of particulars drawn against Gulliver, and the inventory of Gulliver's pockets, he presents

a series of allusions that were identifiable to his contemporaries as a critical of Whig politics.

Robinson Crusoe is another novel that has picaresque elements. Just like *Moll Flanders*, Robinson Crusoe has some picaresque elements in it. Both novels are picaresque stories in that each is a sequence of episodes held together because they happen to one person. But the central character in both novels is so convincing and set in so solid and specific a world that Defoe is often credited with being the first writer of “realistic fiction”.

2.4 Hypostases of the English *el picaro* : a Comparative Analysis

With the advent of the eighteenth century, interest in the picaresque subject matter and form continued to grow, while the philosophical views tended to be discarded. The metaphor of life as continual strife was replaced by the myth of the rational man in a rational society. According to this myth, the social contract transforms pre-social, natural man, locked in a self-interested struggle, into a new and rational entity. The study of individual inclinations and human interactions would lead to an understanding of society, and would reveal the path towards unity and harmony.

Serious considerations of the picaresque elements in the English novel, begins with Daniel Defoe. In both *Moll Flanders* and *Colonel Jack*, there is a picaresque quality in the depiction of low life. The source of these novels is to be found in Defoe’s concern for the moral and religious problems of the rising middle class, rather than in the picaresque tradition.

Defoe’s picaresqueness recalls the lessons of individual’s isolation as a natural state in the harsh world of competition, a world that views wealth as a moral good. For example, Moll Flanders is abandoned at an early age when her mother is transported to the colonies as a convicted thief. The child receives a fashionable education and soon

becomes a gentlewoman. She learns to value money as a source of respectability and is involved in criminal ways, driven at first by necessity and later by ambition. Moll exempts herself from all moral responsibility. Her self-assurance is shattered in prison; faced with a death sentence, she repents of her life as a whore and a thief. With the help of money she escapes hanging. Later on, comfortably established in the colonies, she enjoys the life of a gentlewoman. Her rise in society is accompanied by a serious moral compromise, and her inward journey can be seen as an "…imaginative demonstration of the way in which sin leads to more sin, and of how evil can diminish the freedom of good" (Defoe, 1963:215). Her success acquired at the cost of personal integrity echoes the spiritual disintegration in *Lazarillo de Tormes*, yet Defoe's guilty heroes do have a way out. Moral ambiguity in his world allows the possibility of social integration.

Defoe shares with the author of *Lazarillo de Tormes* and with Aleman the ability to put forth individuality, the terrors of isolation, and the pressures of necessity. Individual solitude in Defoe does not fit the picaresque idea of disintegration. The picaro could not survive outside society and knew that there was also no salvation within it. This attitude is different from Defoe's suffering outcasts who depend on society for their redemption. Moll's self is free from the picaro's sense of failed identity; on the contrary, her experience of reality serves to establish her individuality. More clearly, Defoe's heroes are firmly anchored in a nonpicaresque conception of self existence.

Among the 18th century English novelists, Tobias Smollett and Henry Fielding also stood close to the picaresque tradition. Smollett helped popularize the Spanish picaresque with the translation of *Gil Blas* and openly modelled his own *Roderick Random* on Le Sage's novel.

Roderick Random portrays the barbarism and the inhumanity of society as experienced by an innocent fatherless boy who tries to resist corruption. Like *Moll Flanders*, the novel expresses essentially middle-class attitudes and values.

For Smollett, the picaresque form offered the opportunity to expose a noble hero to the corrupt influence of the world. The hero's ability to resist temptation proved him worthy. It also illustrated the aristocratic idea that one's nature is determined at birth and secures one's place in a rigid social structure. Smollett was successful in transforming the picaresque sequence of events to the extent that "it acquired a meaning that was just the opposite of what it was in the earlier Spanish novels" (Hartveit, 1987:55). That is to say, the Spanish novels questioned the aristocratic assumptions as in *Lazarillo de Tormes* and *Guzman de Alfarache*.

As in the case of the Spanish picaresque novel, the experience of ejection from the parental home is short and dramatic in *Roderick Random*. Circumstances suddenly force a boy to take to the road in the process of ejection in *Roderick Random* as it happens to Tom Jones. In *Tom Jones*, picaresque adventure starts with the second book when he is expelled by Mr. Allworthy.

The picaresque novel, indeed, the novel developed first in Spain rather than the other European countries and the conditions in Spain were much more suitable than the other European countries. First of all, Renaissance humanist movement was not as strong as in the other European countries. The second is the Spain's restrictions on production and distribution of books and the third is the Spanish middle classes' lacking cultural identity. And all these reasons, some of them paradoxically, created an idle and ambiguous reader profile. Especially, *Guzman de Alfarache*'s picaro's social standing comes from class differences in the Spanish society.

On the other hand, while Spain was experiencing these changes in literature, novel did not arise in Elizabethan England because there was a lack of self-consciousness in the Elizabethan prose fiction of the sixteenth century about the ethos of the printed book. Another important thing is the Renaissance in England. The Italian Renaissance came to England late but it was received and deeply absorbed. If it is compared with Spanish literature, it is obvious that Cervantes was in the direction of the modern world but Spenser in the Faerie Queen took it back in the direction of the medieval. The only picaresque novel produced in the Elizabethan period was Thomas

Nashe's *The Unfortunate Traveller* and in those years criminal biographies were also popular. Defoe, in the 18th century tried to reinvent the novel. In this century, the disposition of English literary culture toward prose fiction begin to change. The beginning of English fiction in 18th century was far from the ornamentation, it was simple and direct and was more reasonable than the previous ones.

The first examples of the picaresque genre in Spain, the importance of *Guzman de Alfarache* and *Lazarillo de Tormes* is different because both novels have the basic characteristics of the picaresque genre, indeed, they both created characteristics of the genre which can be divided into two groups: thematically and narratively. In these novels, picaro's adventures in the society and the world view can be taken as a thematical perspective. First person narration and organization of the plot can be taken as a narrative structure.

Despite the general assumption that the picaresque plot consists of a string of events, a close examination of 18th century English novels reveal that writers pay a great deal of attention to establish fairly strong causal links between the different episodes of the novel. Fortune and misfortune are other important elements of picaresque novels. Misfortune and fortune can be seen in *Don Quixote* but fortune highly takes place in *Moll Flanders*, *Roderick Random*, and *Tom Jones*.

In picaresque literature, marriage is not considered a popular institution. Both marriage and children restrict the picara's adventures. It lessens her ability to wander and to enter different societies. The family unit runs contrary to the picara's unstable world. As a married woman, the picara seldom needs to practice her picaresque tricks, but when marriage fails she is again forced to gain her own living.

In her adventures, the picara does not experience master-servant relationship which is considered to be a significant contribution to the picaro's education. Instead, perhaps the picara's switching of lovers can be considered as a form of the picaro's switching masters.

Like most of the picaras and picaros, characters in the 18th century English novels face different difficulties in life. Some of them are low-birth and some of them suffer the consequences of their disreputable heredity both socially and financially throughout the novels.

Moll Flanders, *Roderick Random*, and *Tom Jones* like the other traditional picaros, are the victims of events and circumstances over which they have no control. They, as a result of their experiences soon learn that fortune is a fickle thing and they often talk about the caprice of fortune and change of fortune throughout the novels.

The picaro, since he has no trade and not a fixed position in society is the ultimate competitor, because his very life depends on his success. Without guidance and protection, he soon finds out that in order to survive he has to count on his own skills. For the picaro, all situations call for struggle. He never thinks of giving up, although he is always thrown back to his former status.

All the above mentioned qualities belong to the prototypical picaro. However, the possibilities for transformation present in the genre led to important differences between Continental and English 18th century picaros. The two basic differences strike us as Spector recounts: “in the English picaresque novels the picaro’s ingenuity is stressed rather than his mere struggle for survival; and secondly, importance is given to the development of the individual personality of the anti-hero, emphasizing the man rather than his adventures.” (Spector, 1989: 31)

Beside these, there is also another thematical element which is common in the picaresque novels that is, although picaresque novels end with the picaro who seems to have reached happiness, there is no guarantee which confirms that this happiness will last forever. The picaresque novels in this sense have an open ending. This is mainly because the picaro lives in a rather chaotic world where unexpected things happen all the time. It is in fact a world where chance plays an important role which makes the story unconvincing and because of this factor the concluding point which is usually

reached with the picaro’s becoming established in a secure position leaves a question mark.

CONCLUSION

The present thesis, entitled *The Picaresque Influence on the Rise of the 18th Century English Novel*, has its starting point in our view of the Picaresque as an important fictional tradition, whose thematic and narrative elements allow this type of novel to be considered a patterned literary system focused on the adventures of a character who travels from one place to another. During this process, the character encounters with different people from different social classes and usage of such a character allows the writer to give a broad picture about the types of people and society which he is writing about.

In the present thesis, I have attempted at revealing the 18th century connections of the pattern by focusing on a number of novels by Daniel Defoe, Tobias Smollett, and Henry Fielding, which, although critically approached from different perspectives, have not yet been subject to a study aimed at showing their alliance to the literary tradition of the picaresque.

The picaresque novel, which arose as a kind of reaction against romance, emerged in 1554 with the publication of *Lazarillo De Tormes*. It is generally agreed that the period from about 1550 to 1750 is the classical period of the picaresque; thereafter there have been disagreements as to what is picaresque and what is not. The history of the picaresque novel in England follows to some degree its development in France. Before Defoe there had been certain attempts to write in the picaresque tradition, however, these works contained little of the basic design or theme of the Spanish picaresque.

Despite the general assumption that the picaresque plot consists of a string of events, a close examination of 18th century English novels reveal that writers pay a great deal of attention to establish fairly strong causal links between the different episodes of the novel. Fortune and misfortune are other important elements of picaresque novels. Misfortune and fortune can be seen in *Don Quixote* but fortune highly takes place in *Moll Flanders*, *Roderick Random*, and *Tom Jones*.

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Wit is an important concept for the picaro in all that he does, once he becomes conscious of the ways of the world. He finds his way as an accomplished rogue bent on deceiving others. The hero will play a trick on someone to achieve his aim or to show up foibles of society. One of the skills that the trickster possesses is his thieving skills. The art of thievery can be claimed to constitute a part of the education that the picaro acquires through his experiences. The picaro is conscious of the fact that this skill is necessary for his survival, honest work appearing to be out of the question. On a moral level, theft does not seem to affect the picaro. In a society where all the values are upside down, he thinks first of bread than of morals.

In the picaresque novels, first person narration and organization of the plot can be taken as a narrative structure of the traditional picaresque novels. While Defoe and Smollett use the first person narration, Fielding uses a combination of first person and omniscient narration. On the other hand, episodic plot, importance of fortune and misfortune, learning process and the road elements are highly used in by the three authors. Episodic plot in Tom Jones and Moll Flanders is more different than earlier picaresque novels because in these novels the episodes are independent but Defoe and Fielding make the episodes in their novels linked.

Narratology of *Tom Jones*, as point of view, has different characteristics when compared with other picaresque novels that have first-person narration. Henry Fielding uses picaresque narration and 18th century so called realism.

The traditional picaresque novels were not as didactic as the 18th century English novels. The Traditional picaresque novels give social messages but 18th century English novels approach the fact from individualism. The 18th century English novels try to give social messages by using their characters more individually. The 18th century English novels and their idealized characters enable readers to take a vacation from their own faults and errors and imagine themselves as virtuous, loyal or not as they are.

The picaresque shows itself in three main writers in the eighteenth-century English fiction: the novels of Daniel Defoe, Tobias Smollett and Henry Fielding.

Daniel Defoe, the first English novelist who adapted the Spanish tradition to his own works, changed some of its aspects. The time when Defoe was writing, was a time when economic individualism was gaining ground in England. Therefore, the English picaro was not after the basic needs for his survival, but a more complicated goal, to be able to be financially well-off in the society. And because of this fact, the emphasis moves from society to the individual. In other words, our interest shifts to the struggle of the individual within the capitalistic society. Smollett, modified this form and used

this tradition in making satiric observations of his time. Using the endless possibilities of the episodic plot, he was able to cover many areas of the society. Henry Fielding's novel *Tom Jones* is indeed very different from these two novels both thematically and narratively.

Having conceived all of these features of the picaresque genre in my research, I have come to a number of conclusions that reveal certain features of each of the three studied novels, which allow their consideration as examples of the picaresque fictional type:

In *Moll Flanders*, first person narration and episodic form of the plot are elements of the picaresque genre. Despite the general assumption that the picaresque plot consists of a string of events, a close examination of *Moll Flanders* reveals that Defoe pays a great deal of attention to establish fairly strong causal links between the different episodes of the novel. The main aim of the picaresque, as known, is to criticize the corruptions in the society. This criticism and wit can be noticed easily in *Moll Flanders* and Defoe achieves this criticism by using the picaresque. Fortune and misfortune are other important elements of picaresque novels. Misfortune and fortune can be seen in *Don Quixote* but fortune highly takes place in *Moll Flanders*. The character Moll's being a low-birth, just like in other examples of the picaresque genre, and earning by growing up are also another elements of the genre. The other characters in the novel serve the purpose of convincing the novelist's vision of life. Similar to the secondary characters in the other picaresque novels, these figures are not fully described.

In *Roderick Random*, as in the case of the Spanish picaresque novel, the experience of ejection from the parental home is short and dramatic. Circumstances suddenly force a boy to take to the road in the process of ejection in *Roderick Random*. This process of ejection is completed when he is left with nothing in his grandfather's will. He has been turned loose in the world because of family destitution. Thus, the initial focus of the picaresque genre is completed in this way. Roderick's journey to London exploits the episodic structure of the picaresque novel. His relationship with his

old school friend, Strap, is like other relationships in the picaresque novels as *Don Quixote*'s Sancho Panza and *Gil Blas*'s Scipio.

On the other hand *Tom Jones*, is a kind of novel that is affected by the genre picaresque but also achieves many novelties. *Tom Jones* is derived in part from earlier styles of fiction. Among them is the picaresque, a tale of travel, in which the protagonist, often with a sidekick, goes on a journey and encounters adventures along the way. Often these adventures are unrelated the only link is that they all happen to the same hero. One of the most famous picaresque works and a favorite book of Fielding's is *Don Quixote*, by Miguel de Cervantes. Fielding himself said that he used Cervantes' work as a model. *Tom Jones* consists of three parts each having six books. The first part recounts background information about the characters. In the second part, Tom starts his journey after being expelled by Mr.Allworthy and indeed the adventures start after this picaresque adventure. The real adventures occur in the second six books in *Tom Jones*. The road and the meeting chronotope in early picaresque novels and in 18th century English novels influenced by the picaresque, make the novels more exciting and adventurous. In early novels of the picaresque genre like Apuleius' *Golden Ass* and Petronius' *Satyricon*, plots consist of the adventures on the road. In Cervantes' *Don Quixote* and Le Sage's *Gil Blas*, the road and meeting chronotope introduce to reader different characters and interesting incidents. 18th century English novels influenced by the picaresque genre, especially Daniel Defoe's *Moll Flanders* and Henry Fielding's *Tom Jones* use the road theme in their novels. The road adventure gives the writer more freedom to shape their plots. As 18th century English novels lack of emotions and psychological elements, writers generally used the road and the meeting chronotope to introduce the readers exciting events.

Another conclusion that I have come to is that, the picaresque genre which is flexible enough to offer an unlimited range of possibilities to the writer was suitable for the 18th century English writers to criticize their own societies and moral values. The analysis of this study supports the conclusion that, working with the picaresque tradition, a novelist may create a central character just like in *Moll Flanders*, *Roderick*

Random and *Tom Jones*, who can serve as a representative of an ordinary person from the 18th century English social life.

Concerning the development of English literature, in general, Romanticism broke the linearity of literary evolution, revived the innovative spirit in art, gave the poets and artists the freedom of expression, and thus prompted the later rise in the 19th century of Symbolism, Aestheticism and other avant-garde trends, which, in the 20th century, marked the rise of Modernism and experimental writings.

In 20th century, the structure of the traditional picaresque novel has also relevance to the modern novelist. The panoramic sweep of the form dominates the complexity and confusion of modern life most effectively, as Murdoch displays it in *Under the Net*. Picaresque structure has also significance in the contemporary novel. Since the concerns of such novels as *Lucky Jim, Under the Net, Hurry on Down and Herself Surprised* do no preclude a definite conclusion in which all conflicts are resolved and questions answered, the novelist using picaresque form can end his story without providing such a conclusion simply by ending the picaro's adventures at a suitable point. It would seem evident that the picaresque is one which is flexible enough to offer an unlimited range of possibilities and is especially suitable to a portrayal of modern life.

In this respect, the conclusions of my research – which have resulted from a systematised study on some of the most important 18th century English novels – argue about their literary status as Picaresque, and thus bring an aspect of novelty to the contemporary critical approach and re-evaluation of the English literary tradition.

Moreover, from the bibliographical incompleteness concerning the subject of the present thesis, we have developed our concluding reflections into original points of view that may become the starting points for further studies in the field, studies concerned with English literature in the 18th century, in general, and, in particular, studies that would focus on the literary activity of Daniel Defoe, Tobias Smollett, and Henry Fielding.

Finally, due to its comparative approach to Defoe, Smollett, and Fielding showing their using the picaresque literary influence both thematically and narratively, the present thesis has its practical applicability in being an important teaching aid aimed at answering the needs of students in their 18th century English literature classes, and would become useful to a more general reader concerned with the 18th century English fiction.

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