CHAPTER I

THE THEORY OF THE PICARESQUE NOVEL

The English Novel destined to became the most popular and prolific of all literary forms, first fully emerged in the eighteenth century. The English novel grew quietly to its full stature in the century. The English novel like the English Language is a rich and flexible instrument which has developed casually through the centuries making its own laws, breaking them, borrowing from abroad, now here, now there, absorbing every fresh idea, rarely jettisoning an old one, and branching out fresh at the whim of every master hand which has gone to its shaping. The story of the novel has no end and no beginning. The generally accepted opinion that the father of the English novel was Samuel Richardson is not without foundation.

Richardson was certainly the first to bind psychological interest, dramatic complexity and convincing characterisation into a whole and to present them with naturalism. Yet centuries before Richardson men had experimented with story-telling. Delight in adventures, interest in personality and the taste for realism were as strong in pre-elizabethan times as they were in the eighteenth century. Bunyan had made a story of out of his religious conviction. He was fifty when he published the Pilgrim’s Progress in 1678. He had, of course, no thought of writing a novel; indeed. We read it as a novel today simply because of the amount of felt and observed
reality that it contains. It was written as a religious allegory, as a tract or sermon. Scholars have tracked down works that may have influenced Bunyan and he may conceivably have read. They do not matter in the least; Bunyan was a transcendental genius, the first to appear in English prose fiction of any kind, and his work is as original as anything in literature can be.

The kind of work he wrote was completely unheralded and, it has been said, had no influence on any fiction that came after it, but of that I am not so sure. It is possible to interpret 'influence' altogether too narrowly. Within a comparatively short time after its appearance The Pilgrim's Progress became the peculiar possession of the English People of all classes, to an extent beyond any other work except the Bible. Its influence like the Bible's is therefore strictly incalculable. One can only say that if it had not been written the English People would be different from what they are. At the lowest it set a standard in story telling, vivid characterization and natural dialogue which must have influenced, however little they may have realized it, a host of later novelists.

An allegory of the Christian in search of salvation: even so, if the word 'Picaresque' is now stretched, as it commonly is, to mean any novel in which the hero takes a journey whose course plunges him into all sorts, conditions and classes of men. The Pilgrim's Progress is not so different in form from the conventional Picaresque novel. Christian Progress is nothing if not a journey through the world, and
though the characters encountered on the way have only moral tags for names they are unerringly characterized by the words Bunyan puts into their mouth they come alive in their speech and come alive immediately:

Obsinate: what are the things you seek, since you leave all the world to find them?

Christian: I seek an inheritance in corruptive, undefined, and that fadeth not away and it is land up in heaven, and safe there, to be bestowed, at the time appointed, on them that diligently seek it. Read it so, if you will, in my book.

Obsinate: Tush! away with your book. Will you go back with us or not.

Christian: No, not I, because I have laid my hand to the plough.

Obsinate: Come then, neighbour pliable, let us turn again, and go home without him; there is company of these crazy-headed coxcombs, that, when they take a fancy by the end, are wiser in their own eyes than seven men that can render a reason.

Pliable: Don't revile; if what the good Christian says in true, the things he looks after are better than ours: my heart inclines to go with my neighbour.

Obsinate: What more fools still? Be ruled by me, and go back. Who knows whether such a brain sick fellow will lead you?

Go back, go back, and be wise. No dialogues of such easy and homely naturalness had been heard in English fiction like these.

Addison and Steel had expressed common beliefs and sentiments in essays with a touch of fiction. The characters of Addison's spectator paper, Sir Roger de Coverley, Sir Andrew Freepart, Will Wimble and the rest, are famous in the same way as characters in the novel are; they have the autonomy of great fictitious personages: We feel them living beyond the confines of the essays that described them.

Defoe was a new type of English man, empirical, self reliant and energetic. He was man of wide learning, speaking half a dozen languages and reading seven. His interest and activities were many: he was in turn shopkeeper, manufacturer, journalist and government spy, and his title be considered the founder of English Journalism is as great as his claim to be father of novel. His curiosity was endless.

In writing Crusoe he was not, of course, consciously writing a novel he was writing a spoof autobiography which was to be taken by his readers as fact. It is highly scientific work.

In 'Moll Flander's, he holds and delights us with a character in a perfectly ordinary setting, the advantages, as far as keeping the reader's attention goes, of the exotic and the strange are foregone. He has to depend entirely on the impression he makes of telling the simple truth and at no point in the novel can there be any doubt of his success.
"The child had a little necklace on the gold beads and I had my eyes upon that, and in the dark of the alley I stooped pretending to mend the child's clog that was loose, and took of her necklace, and the child never felt it, and so led the on again. Here, I say the devil put me upon killing the child in the dark alley, that it might not cry but the very thought frightened me so that I was ready to drop down, but I turned the child about and bade it go back again, for that was not its way home.... as I did the child no harm, I only said to myself, I have given the parents a just reproof in leaving the poor little lamb to come home by itself, and it would teach them to take more care of it another time".  

The Picaresque novel, a prominent novelistic genre flowering in the eighteenth century reaches its highest point of development in the hands of various novelists, particularly Defoe, Fielding and Smollet. It is a narrative, describing the life of a picaro (Spanish "Rogue") or in English "Picaroon" whose knavery implicates him in adventures which take him from one social class to another. It is "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". Thus it presents the adventures of a rogue. It is usually a detailed satiric portrayal of middle class life.

2. Allen, P. 38
3. Encyclopaedia Britannica. Vol. 17
The English word 'Picaresque' in borrowed from the Spanish Picareno (Mateo Aleman, 1599) or from Picasca (Alfonso de Pimentel, c. 1587). These first attestations in Spain are adjectival forms of the noun picaro, usually translated into English as 'rogue, knave, sharper', into French as 'queux, voleur' ('beggar, thief'), into German as 'Schelm, Abenteurer' ('rogue, adventurer') and into Italian as 'Pitocco, furbone' ('Vagrant, rogue'). Unfortunately, picaro is a word whose etymology is uncertain and whose semantic history is complex. John Corominas, having reviewed several theories, concludes that it comes from some form of the verb, picar ('to prick, puncture, nibble, bite') which at some point came into contact with thieves' cant (germania) to give it the general meaning we ascribe to it today. From there it made its way into the public linguistic domain.

'Picareque' belonging or relating to rogues or knaves: applied esp. to a style of literary fiction dealing with the adventures of rogues, chiefly of Spanish origin' OED.

The word 'Picaresque' seems to have shared the same fate as other literary critical and descriptive, terms such as conceit, irony, satire, naturalism, classicism and romanticism, in that attempts at precise definition have produced more confusion than understanding. The Oxford English Dictionary, while in no sense the ultimate authority, suggests three essential characteristics which help to locate a point of departure. First, the picaresque is a literary phenomenon, a work of fiction which is concerned with the habits
and lives of rogues. Secondly, it is style of fiction, that is, a kind or
type of work which is distinguishable from other fictional styles. And
third, its origins are found in Spain implying that it is has a 'history'
whose genesis can be located in space and time.

Few definitions of the picaresque have improved on the
brief description found in the OED. In 1895 Jonger De Haan (An
outline history of the Novela picaresca in Spain, not published until
1903) defined picaresque fiction as the autobiography of a picaro, a
rogue, and in that form a satire upon the conditions and persons of
the time that gives it birth (P. 1) He makes two important additions
to the OED account, seeing it as an autobiography and its 'style' as
a 'form' of satire, an idea recently taken up and fully explored by
Ronald Paulson in the fiction of satire, 1967. Soon after De Haan
had defended his dissertation at John's Hopkins, Frank Wadleigh
chandler presented his Ph.D. thesis at Columbia University. The first
part 'The picaresque Novel in Spain', was published with the little,
Romances of Roguery: An Episode in the History of the Novel, 1899.
Chandler's book on the picaresque novel is still viewed, particularly
by non-Hispanists, as the best authority on the subject. His discription
of the rogue narrator, the picaro, is now a common place in literary
criticism of the picaresque.

The picaresque novel of the Spaniards presents a rogue
relating his adventures. He is born of poor and dishonest parents,
who are not often troubled with gracing their union by a ceremony,
nor particularly pleased at his advent. He comes up by hook or crook as he may. Either he enters the world with an innate love of the goods of others, or he is innocent and learns by hard raps that he must take care of himself or go to the wall. In either case the result is much the same; in order to live he must serve somebody, and the gains of service he finds himself obliged to augment with the gains of roguery. So he flits from one master to another, all of whom he outwits in his career, and describes to satirize in his narrative. Finally, having run through a variety of strange vicissitudes, measuring by his rule of roguery the vanity of human estates, he brings his story to close.

Chandler's characterization of the Spanish rogue is accurate for the most part, although it actually defines an 'ideal' type of rogue rather than any particular picaro. This kind of generalization anticipates the attempt of Stuart Miller (The Picaresque Novel, 1967) to define an 'archetypal' picaresque novel in terms of its most salient features, leaving little room to consider the changing elements of genre from country to country over an extended period of time.

Chandler's definition, however general it may be, clearly distinguishes the picaresque novel from a larger body of fiction which he calls the 'Literature of Roguery'. The latter includes criminal biographies, beggar books, vocabularies of thieves, cant catching pamphlets and jest books. Very simply put, the picaresque as a narrative genre, as distinct from these 'anatomies', of rogues,
Tricksters and beggars, has both a plot and a single narrator. the subject matter is often shared by both traditions, but only in the picaresque novel is it shaped into an 'artistic' form and narrated from the viewpoint of the Picaro.

These conventional definitions of the picaresque are virtually forgotten by more recent critics who tend to stretch the term to include 'any novel in which the hero takes a journey whose course plunges him into all sorts, conditions and classes of men..... (Walter Allen, The English Novel, 1954, P.18) Robert Alter (Rogue's Progress, 1964) virtually repeats earlier definitions whereas Claudio Guillin (Literature as system, 1971) distills the picaresque narrative to the 'Confessions of a liar' (p. 92) A. A. Parker (Literature and the delinquent, 1967) counters the confessional element, claiming that the autobiographical viewpoint is not essential, distinguishing feature.... is the atmosphere of delinquency (p.6) And Ihab Hassan (Radical Innocence, 1961) goes so far as to deny even its Spanish origins by seeing it as an English phenomenon. Christine J. Whitbourn (Ed., Knaves and Swindlers, 1974) goes to the other extreme by locating the roots of the picaque in the fourteenth century Spanish Libro de beun amor or the fifteenth century Catalan work, Lo spil O Libre de Les dones.

It is obvious that a great deal of confusion still exist both in locating the Spanish Origins of the picaresque and in defining the extent to which the term is applicable to fiction outside Spain. My purpose will be to clarify these issues by approaching the picaresque
in its strict sense as a literary genre. My intention is constructive. If revitalized and properly understood, the term 'picaresque' can still be of some use of literary-critical category in the general domain of the critical idiom.

So the picaresque novel is the tale of the adventures or misadventures of a picaro or rogue who wanders from one country to another, from one setting to another from the town to the country, from one inn to another, and in this way the novelists gets an opportunity of introducing a variety of characters and incidents of painting society as a whole realistically.

The picture may be satiric but the aim of the novelist is to delight and entertain, and not to reform or improve. In words of Edwin Muir, "The real aim of this form is obviously to provide a number of situations and a variety of objects for satirical humorous, or critical delineation. In the eighteenth century the novel had not yet freed itself from the trammels of the story centred on a single figure who had always to be present, and through characterisation was then considered the main thing, the narrator remained on the centre of the stage. Perhaps he doubted the capacity of his characters to hold the readers interest, and felt that an exciting story, containing adventures, was necessary.

"In any case a tale, centred on a hero had to be kept going, and at the same time a number of characters had to be given an excuse for appearing."
So we have the hard worked travelling hero, posting from Inn to Inn, now in the country, now in London, knocking at the doors of the great, for gathering with rogues and thieves, languishing in prison or on board ship, suffering every vicissitude, good and bad; and enduring them all not because the novelist has any tender regard for his hero's sufferings or fortunes, but because he is avid of variety, and is determined to get a pass to as great number of contrasting scenes as he can.

The Chief features of a Picaresque Novel

(a) Plot not always compact

The plot of a picaresque novel are not always being compact. It consists of a series of thrilling events only loosely connected together by the fact that the same central character figures in them all. It has a picaro or a semicriminal as its central figure, who has to shift for himself to earn his living and has many adventures in different social setting. As Diana Sperman in her admirable book, 'The Novel And Society' points out, he is born of poor and degraded parents or he is illegitimate, and has therefore, to shift for himself early in life.

The plot is loose and has no end except the ingenuity of the novelist to invent fresh adventures for the hero. The plot is episodic and the incidents thrilling or sensational. For example inspite of its having one of the best plots Tom Jones is not being without draw backs of improbability. It is vehicle for satire, a picaresque novel
consisting of unconnected episodes held together by the presence of Central character. It contains an interesting episode, in which Tom first pledges everlasting fidelity to Sophia, but the very next moment slips into the thickest portion of the forest with Molly Seagrim. But this episodes illustrates and is thus linked to the main theme of the novel.

Tom loves Sophia ardently and sicerely -

"O', my Sophia" he cries, "Do not doubt the sincerely of the purest passion that ever inflamed a human breast. Think, most adorable creature of my unhappy situation of my despair could I, my Sophia, have flattered myself with the most distant hopes of being ever permitted to throw myself at your feet, in the manner I do now, it would not have been in the power of any other woman to have inspired a thought which the severest Chastity could have condemned."

(b) **A Picture of Society**

A picaresque novel present a picture of society by depicting a number of situations taking a central character through several scenes and introducing many characters. It presents a criticism of the age and society depicted by it. For examples, the novels of Fielding and Smollet presenting a criticism of their age and society. There is immense variety of social setting of incident and of characters. Characters from all starts of society are thus introduced. All the
wickedness, hypocrisy, folly, affection, vice, selfishness, envy, malice and base indifference of main kind exposed in them. In this way novelist may satirise various faults and corruption of society but his purpose is to entertain and delight. He is not concerned to any great extent with moral issue. The picaresque novel is important because it gives us a panorama of a whole society, not of one country alone, but (frequently) of a number of countries is not moral in its intension.

(c) **Happy Ending:**

Happy ending is another feature of the picaresque novel, Hero suffers numerous mistres and hardships throughout the novel, but happiness comes to him in the end. For example, happiness coming to Moll, the heroine of *Moll Flanders*. In the end of the novel, Moll Flanders life becomes happy as she says.

"In a word, we were now in very considerable circumstances. And every year increasing; for our new plantation grew upon our hands insensibly, and in eight years which we lived upon it, we brought it to such a pitch that the produce was at least 300 pond Sterling a year I mean worth so much in England"....

Her own life was described as following in the end

"My husband remained these some time after me to settle our affair, and at first I had intended to go back to him but at his desire I altered that resolution, and he is some over to England also,

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where we resolve to spend the remainder of our years in sincere penitence for the wicked lives we have lived".5

In Tom Jones happiness comes in the end of the novel...

"To conclude as there are not to be found a worthier man and woman, than this fond couple, so neither can any be imagined more happy. They preserve the purest and tenderest affection for each other, an affection daily increased and confirmed by mutual endearments and mutual esteem".6

(d) Love and Adventure :

A. picaresque novel has love and adventure as its common theme. For example Tom Jones love Sophia western and Roderic loves and Marries Narcissa. In Tom Jones what a lovely picture of love has been portrayed by the writer.

"The lovers were now alone, and it will, I question not, appear strange to many readers that those who had so much to say to one another, when danger and difficulty attended their conversation; and who seemed so eager to rush into each other arms, when so many bars lay in their way, now that with safety they were at liberty to say or do whatever they pleased, should both remain for some time silent and motionless; in so much that a stranger of moderate sagacity might have well concluded, they were mutually indifferent: but so it was, however strange it may seem; both sat

5. Defoe P.-259
with their eyes cast downwards on the ground and for some minutes continued in perfect silence".7

In Moll Flanders the narrator of the story is the lady herself what a lovely love she has discrived in her own words in the following lines.

"One morning he pulls off his diamond ring and writes upon the glass of the sash in my chamber this line:

You I love and you alone.

I read it and asked him to lend me the ring, with which I wrote under it thus:

And so in love says every one.

He takes his ring again and writes another line thus:

Virtue alone is an estate.

I borrowed it again, and I wrote under it:

But money's virtue, gold is fate.

He coloured as red as fire to see me turn so quick upon him, and in a kind of rage told me he would conquer me, and wrote again thus:

I scorn your gold, and yet I love.

I ventured all upon the last cast of poetry, as you'll see, for I wrote boldly under his last:

I'm poor: let's see how kind you'll prove.

This was a sad truth to me; whether he believed me or no

7- Fielding, P.- 814
I could not tell: I supposed then that he did not. However, he flew to me, took me in his arms, and kissing me very eagerly and with the greatest passion imaginable, he held me fast till he called for a pen and ink and told me he could not wait the tedious writing on a glass, but pulling out a piece of paper, he began and wrote again:

Be mine with all your poverty,
I took his pen and followed immediately thus:
Yet secretly you hope I lie.
He told me that was unkind because it was not just, and that I put him upon contradicting me, which did not consist with good manners, and, therefore, since I had insensibly drawn him into this poetical scibble, he begged I would not oblige him to break it off.
So he writes again:

Let love alone be our debate.
I wrote again:
She loves enough that does not hate.8

**It's Origin and Development**

The picaresque novel had its origin in the 16th-century Spain as a reaction against the romance of chivalry. The term picaro should also be considered within the wider social and historical contexts of the sixteenth century, a period of profound social change.

8. Defoe, PP.: 55-56

The Habsburg Kings were committed to empire building and waged
war on a scale that the world had never seen before. Vast armies of Spanish pike men (Picas secas and/or piqueros secos, from the verb picar, had to be provisioned, garrisoned, transported and occasionally paid to defend Spain’s far-flung territories. Geoffrey Parker has recently assessed the difficulties the Spanish military faced in the late sixteenth century.

The increasing resort to criminals as a source of recruits can only have accentuated the innate unruliness of the troops especially when the men were lodged in over crowded private houses away from the supervision of their officers.

The soldiers soon came to exhibit the same picaresque values which invaded Spanish society in the late sixteenth century: Idleness, brutality, and bravado, the thirst for gambling, the urge for falsification.

The efficiency of the Spanish military decreased in the second half of the century. The change is perhaps best illustrated by the history of the wars in Flanders where Spanish troops were engaged off and on for eighty years (1587-1659). The army had lost 80% of its men due to death, disease and desertion. Deserting soldiers joined the ranks of other countries, but many attempted to return home begging and stealing on the way.

Alfonso De Pimentel a young lieutenant who accompanied the Duke of Alba’s military expedition to Flanders in 1567, Wrote about his experiences in an epic poem, Guerras Civiles De Flanders
(The Civil Wars of Flanders). He composed this work over twenty years later; as a result, his use of the word picaro, may reflect its late sixteenth century usage.

None the less, he explicitly identifies 'Picares' with the beggars he encountered during his pervious military service, comparing them to the French 'gueuz' or 'guses' as he spelled the older form of gueux. In the context of his poem picaros are real as well as false beggars. They also are viewed as evil doers, mischief-makers and robbers. What is important about De Pimentel’s remarks in not so much their connection with Flanders as the fact that most 'Literary' picaros become at one time or another beggars and vagrant during their careers.

In the same general region of Flanders was Picardy, a name whose Spanish from 'Picardia' was synonyms with roguery. In Spain, vagrants cluttered the roads, stopping at every town: Students breaking bounds and forsaking their tutors to join the swelling ranks of Picardia, adventures of every hue, beggars and cut purses, they had their favourite towns and within them their headquarters.

It is difficult, of course, to determine if reporting techniques or actual rusing Crime resulted in a growing awareness-and fear-of-law breakers.

The 'Literature of roguery' has always been of interest to literate society but it reached the proportion of an international obsession precisely at the end of the sixteenth century. Our special
interest is with a particular kind of narrative which first appeared in mid sixteenth century. Spain whose full flowering as a literary genre, however, took place almost fifty year later.

The etymological, semantic social and historical references mentioned above provide the contexts for an understanding and on appreciation of the picaresque novel, but tell us virtually nothing about it as a genre of narrative fiction. The uncertainty surrounding the origin of the word and the figure of the picaro fortunately does not apply to the 'birth' of the genre itself. In 1599 Luis Sanchez, an enterprising Madrid book publisher, brought out edition of Lazarillo De Tormes.

So the earliest picaresque novel of Spain are Lazarillo De Tormes and Guzman. This Lazarillo De Tormes was epistolary beginning of the picaresque novel, whose story is given below:

"Lazaro is the son of a thief and woman of questionable morals. He was born in a mill on the river Tormes which flows beside the university city of Salamanca. Forced to leave home when his father dies and his mother is no longer able to support him, he is turned over to a blind beggar who treats him cruelly. It is thorough the beggar's cruelty, that young Lazarillo learns to fend for himself. He begins as a Simpleton, naïve in the ways of the world, and is violently and abruptly brought out of his simplicity by letting the blind beggar smash his head against a stone bull. At the end of the chapter he pays in kind by tricking the beggar into jumping into a
stone pillar, a feat he accomplishes by becoming a clever liar".

"There after he immediately takes up with a miserly priest who nearly starves him to death. Lazarillo attempts to use his recently developed art as a liar against the priest. Hunger has driven him to steal from the priest's chest of 'holy' bread, and after inventing a story which blames the steadily increasing thefts on rats, he is able to satisfy his appetite at will. His success is his undoing. After obtaining a key to the chest from a travelling tinker, he hides it in his mouth at night for safe keeping. While he is sleeping one night, his breath passes through its opening, awakening the priest. Lazarillo pays for his unwitting mistake as his master pummels him half to death. His third master, a square, values honour above all things. Lazarillo believes at first that he has found a good master who will provide him with food and shelter. He discovers, however, that the squirel's honour consists only in his honourable appearance. And now that his hunger is more intense than before, he is reduced to begging for both his master and himself".  

Finally he attains the position of town crier in Toledo 'with the help of some friends and other people', thus reaching the 'height' of his good fortune. Still not satisfied, he agrees to marry the arch priests 'maid' because he has realized that 'good and profitable things could come from a man like him'. But almost immediately Lazarillo

becomes the object of gossip and scorn. The novel end at this point coming full circle in the sense that he has married a woman like his mother and is still at the mercy of another, the archpriest, and above him, 'your grace'.

Lazar's life has been described as the story of a young boy growing into manhood. His struggles reveal the hypocrisy of a certain sector of society from the 'outside'. It is told in a humourus, some time bitter tone, but in the end, as paradoxical as it may seem, Lazar emerges as the master and society as the slave because he is the one who manipulates the language and selects the episodes with which to narrate his life while the novel may be partly drawn from folk literature (The blind beggar and his servant).

The English novels in this genre owe much to these novels. However, this picaresque novel which exercised the profoundest influence on the picaresque novel in England is the French Gil Blas of Le Sage. The hero Gil Blas, who tells his story, belongs to a poor family. Being ambitious, he sets out to attend a university. He is robbed on the way and then there starts a series of adventures, which bring him in contact with all sorts of people and places, the novel also contains a number of episodes in the form of adventures which are related by various persons whom the hero meets. What is of main interest in the novel is a series of vivid, and satirical pictures of the society of those days.

The first novel of this type in English being Thomas Nashe's
the unfortunate traveller or The Life of Jack Wilton (1590). It relates the
adventures of Jack Wilton, a page of Henry VIII, who travels through France, Germany, Flanders and Italy. The scenes laid in Italy, deal alternately with the arts and splendour of Italy, and the Italy of the land, but also its intrigues, violence and bloodshed. Much space is given to horror, torture and violence. Commenting on the importance of the work Walter Allen writes -

The unfortunate traveller remains the most sheerly enjoyable of all Elizabethan prose fictions. But it is not in any modern sense a novel. It is a rogue or picaresque story given a measure of actuality because pegged down to to a definite series of historic events. It opens with sense in the English Camp before Tourney, which was besieged by Henry VIII in 1513, and ends with the field of the clouth of Gold.

Real happening and real persons, the siege of Ledyen, Erasmus and Thomas More, Luther and Cornelius Agrippa are introduced to suggest literal truth, the impression of which is also aimed at by the narration of the story by Jack Wilton himself, the page of the Earl of Surrey, whom he accompanies on his travels through Germany and Italy. Plot scarcely exists; the story is merely a string of incidents and intrigues of which Wilton is the hero, and the incidents described are pure, sensationalism, an exposrue of the wickedness of Renaissance Italy as the Elizabethans loved to imagine it. The whole is a series of improvisations calculated to horrify and
thrust the stay at home. English man what gives it its value is Nash’s attitude towards the event related; he is humorous, satirical antiromantic possessed of insatiable gusto and these qualities combine to knit the sinews of his prose.

Thomas Nash had no disciples with the possible exception of Richard Hood whose the English Rogue is also in the picaresque of this genre. It is Daniel Defoe (1659-1731) whose novels are formless and they narrate the adventures of some social outcast or rogue, who moves from place to place and country to country and has a variety of adventures. They are in the picaresque tradition and he may be said to have enlarged the scope of the picaresque novel by depicting the adventures of a dissolute heroine, instead of a dissolute hero. His Moll Flanders certainly is in the picaresque tradition, but it can not be called a picaresque novel. Referring to this La Watt says-

"It is because her crimes, like the travels of Robinson Crusoe, are rooted in the dynamic of economic individualism that Moll Flanders is essentially different from the protagonists of the picaresque novel. The picaro happens to have a real historical basis - the breakdown of feudal social order. Defoe, on the other hand presents his whores, pirates, highwayman, shoplifters and adventures as ordinary people who are normal products of their environment, victims of circumstances which any one might have experienced and which provoke exactly the same moral conflicts between means and ends as those faced by
other members of society. Some of Moll Flanders action may by very similar to those of the picaro, but the feeling evoked by them is of a much more complete sympathy and identification: author and reader alike can not but take her problems much more seriously.

"This seriousness extends to the dangers which she runs as result of her criminal activities; her exposure to the sanctions of the law is much more continuous and rigorous than anything in picaresque novels - punishment is a reality, not a convention. This is in part a literary matter: the picaro enjoys that charmed immunity from the deeper signs of pain and death which is accorded to all those fortunate enough to inhabit the world of comedy, where as it is the essense of Defoe’s fictional world that its pains, like its pleasure are as solid as those of the real world. But the difference between Moll Flanders and the picaresque novel is also the result of a special social change closely related to the rise of individualism, a change whereby one of the characteristic institutions of modern urban civilization had come into existance by the early eighteenth century; a well defined criminal class and a complex system for handling it with law courts, informers and even crime reporters like Defoe".

A.E. Baker also does not consider Moll Flander as a true picaresque novel. He writes, "Except in its biographical procedure, incidents succeeding each other with the change disconnexion of real life, there is nothing of the picaresque in Moll Flanders. The heroine is a rogue, but not one rejoicing in her rogueries: quite contrary to
the modern reader, her life is a serious study of the effect of heredity
and environment in the making of criminals.

The offspring of devauchery and vice, debauched form her
youth, he gives an account of the particular occasions and
circumstances by which she first became wicked and of all the
progressions of crime which she ran through in three score years.
Defoe was evidently conscious of the sociological significance of the
book, though he stresses mainly the warming to evil doers, and even
the practical result of putting honest people on their guard against
the snares of modern conycatchers".

Smolett's novel also are picaresque tradition. He was well
read in the novels of the genre, but He was specially influenced by
the Gill Blas of Le Sage. A Picaresque novel is a union of intrigue and
adventure and the only unity in it is provided by the central figure
Smollet's novel are extremely loose in construction. Indeed, they have
no plot worth the name Roderic Random ends in the manner of
fielding with the marriage of the hero and heroine, the end is merely
mechanical, being simple a device for stopping some where.

Saintsbury says -

"When Roderic has made use of his friends, knocked down
his enemies, and generally elbowed and showed his way through
the crowd of adventures. Long enough Narcissa and her fortune are
not so much the reward of his exertions, as a stock and convenient
method of putting an end to the account of them".
Smollett's novel are string of adventure and personal history, and it is not clear to the readers why they should not end differently from the way in which they do. Many of the minor characters and minor scenes, some of them quite capable one's, can be easily dispensed with, without the reader being conscious of any gap or missing lines.

Fielding's Tom Jones also is built on the picaresque model. It has a strong element of the picaresque. Its hero, Tom Jones, is a foundling. He is an illegitimate child with no parents to look after him. For various reasons, he is turned out of home by his patron, Squire Allworthy, and then has to shift for himself. Though he is not a rogue, is in no way wicked at heart, but he is imprudent and reckless and is, therefore, involved in a number of misadventures. The novel deals with his adventures and vicissitudes as he passes through various scenes, meets with various incidents, and comes in contact with a great variety of characters. He even joins the army, fights several times for a good cause, and is wounded. He even meets with such strange characters as the man on the hill and the gypsies. The incidents are thrilling and sensational. The adventures of the hero enable the novelist to present realistically a complete picture of the life of the times, and to introduce a great variety of characters from different strata of society.

Despite these strong picaresque elements, Tom Jones differs from picaresque novel in several important respects. As already
noticed above, its hero is not a rogue. He essentially generous and benovolent at heart; and his sexual laxity is merely the imprudence of youth, and not an expression of wickedness. After every lapse he suffers from pangs of conscience and is true to his love in thought. If not indeed. Secondly the aim of the novelist is definitely moral. It is to show that real goodness is of the heart, and one should judge not by actions but by motives, besides innocence and virtue must ever be on their guard as they are often led astray and ensnared by the wicked and cunning. Thirdly, It's plot is coherent and well knit, and not a mere series of episodes having no organic connection with each other.

Picaresque novels continues to be written in the present age also but in a different form. Edwin Muir in his book writes in this connection -

"The object of the picaresque novel is then to take a central figure through a succession of scenes, introduce a great number of characters, and thus build up a picture of society. There is an almost exact parallel to it in contemporary fiction : The recurring story of the young man who begins in poor circumstances and climbs vertically through all the social classes until he reaches the top. The counterpart of Smollet's travelling hero is Mr. H.G. Wells climbing hero".10

Seen from this point of view and by allowing the word

'picaresque' a larger and wider meaning than the traditional meaning associates with it, we will discover that the picaresque note is quite an important element in the novel of Charles Dickens. The great expectation, Pickwick papers, David Copperfield, Oliver Twist are all picaresque novels in a way.

"Oliver Twist is a picaresque story humanized and given a realistic setting in the London Slums" (W.L. Cross)

The adventures of Pip in Great expectation are really picaresque adventures. The only difference is that they take place on a psychological rather than physical plane. Thackery's Vanity Fair has also a strong element of the picaresque, Becky sharp is not only an unprincipled adventures who moves from place to place, from London to the countryside, and to various places in Europe, but she is also a keen social climber. She climbs up vertically with great speed, and her downfall is equally steep.