CHAPTER V
SUMMING - UP

The word picaresque is derived from the word ‘picaro’ which means a ‘rouge’ or “knave”. The picaresque novel is the tale of 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 novelist gets an opportunity to introduce a variety of characters and incidents, and paint the society as a whole realistically.

It has a picaro or semi criminal as its central figure who has to shift for himself to earn his living, and has many adventures in different social settings. As Dianna spearman 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.

So the picaresque Novel is the life story of a good natured rouge, a clever and amusing adventurer of low social class who makes his why by tricks and roguery rather than by honorable industry. When he does work, he begins with petty, menial tasks (often as house hold servant, valet). His immoral rascality manages somehow even when he takes up with thieves) to fall a hairbreadth short of actual criminality-or-so at least he himself maintains.

The story is usually told by the picaro in the first person
of autobiography episodic in nature, the loose plot consists of a
series of thrilling incidents only slightly connected and strung
together without organic relationship. Usually it is a novel of the
road, and the hero wanders from place to place as well as from job
to job, rushing headlong from one impossible situation to another.

"The adventures and wandering in different social settings
permit the Picaro to meet, at moment's not governed or inhibited by
social etiquette, people of all social classes—bankers, politician's
society folk, the clergy, doctors lawyers, actors. He is thus provided
with the opportunity of satirizing the corruption and hypocrisy, folly,
injustice, and brutality, of a whole society and epoch. The picaresque
is in consequence a study of manners, both morally provocative and
entertaining. Perhaps first inspired in reaction against the decaying
conventions of an idealistically conceived knight, the picaresque
novel is "anti-pastoral, anti-chivalric, anti-aristocratic".36

It is important for us because it gives a realistic picture of
a whole age. Moreover, it popularized a literary type in which people
of low and humble origin were treated honestly and even when
wicked, sympathetically. The broad social canvas, the vivid
descriptions of trades and professions, the mingling of all social
classes the ironic survey of moral and manners all these materials
were later drawn into the non picareoque novel to the immeasurable

36. Lillian Herlands Hornstein, Leon Edel and Horst Frenz, The Readers companion
enrichment of its scope and effectiveness.

The plot consist of a series of thrilling events only loosely connected together by the fact that the same central character figures in them all. 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.

There is immense variety of social setting, of incident, and of character, characters from all slarta of society are thus introduced. The novelist may satirise various faults of character or the corruption of society, but his purpose is to entertain and delight. The picaresque novel is not in moral in its intention.

The picaresque novel had its origin in the 16th century in Spain as a reaction against the romance of chivalry. According to Diana Spear man: The rogue wandering about in search of food, destitute of any good qualities except his wit and ingenuity, is too much the exact the opposite of the noble and every victorious knight, of an anti-hero for the contrast to be accidental." The earliest picaresque novels of Spain are Lararitto De Tormes and Guram De Alfarachi. The English novel in this genre owes much to these novels. However, this picaresque novel which excercised the profoundest influence on the picaresque novel in England is the French Gil Blas of Le sage. The hero, Gil Blas, who tells his stomes 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 writer of a picaresque novel in English is Thomas Nash. His the university Traveller or the Life of Jack Wilton (1590), 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 blood shed. 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 fiction. But it is not in any modern sense a novel. It is rogue or picaresque story given a measure of actuality because pegged down to a definite series of historic events. It opens with scene in the English camp before Tournay, which was besieged by Henry VIII in 1513, and ends with the field of the clouth of Gold. Real happening and real persons, The Seige 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 survey, Whom he accompanies in 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 exposure, of the wickedness of Renaissance
Italy as the Elizabethans loved to imagine it. The whole is a series
of improvisations calculated to horrify and thrill the stay-at-home
English man, what gives it its value is Nash’s attitude towards the
event, related; he is humorous, satirical, anti-romantic possessed of
insatiable gusto; and there qualities combine to knit the sinews of
his prose”.

Thomas Nash had no disciple 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.

"No story, indeed, whether true or fictitious, has ever
been told with such a combination of minute and inexhaustible
realism and of the curiosity that keeps the mind on the stretch to
the very end. There had been no fiction such as this from when
literature began; there has been nothing quite like it since. The
matters recounted were all but incredible. The world had wondered
at Selkirk's four years of solitude on Juan Fernandez: Crusoe lived alone for twenty eight. Other unfortunates in a like situation had managed to exist: Robinson crusoe made himself comfortable, and so secure that when marauders came on the scene he triumphed over them and was hailed as "Governor". His resource fulness, his almost super human feats of invention and endurance, his marvellous patience and self-sufficiency, needed powerful corroboration if they were to win poetic faith. Dofoe meant them to be accepted as categorical facts. Hence he was driven to that untiring registration of the smallest incidents, the trivialities, the irrelevanacies the superfluities, which are the mark of honest, untutored narrative and which became the trade mark of Defoe's story telling, though now where else was it necessary to carry it to such an extreme as in Robinson crusoe the essence of his method was to tell, not merely that something was done, but now it was done. He was the man of practical genius, and his mind delighted in these minute details. The average narrator would, for instance, have mentioned simply that crusoe made a sieve and having no better material constructed it of the stuff in a seaman's neckcloth. Defoe makes of this petty matter a whole paragraph, and we read it with absorption”.

"My next difficulty was to make a sieve, or search, to dress my meal, and to apart it from the bran and the husk without which I did not see it possible I could have any bread. This was

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37. The narrative method of Defoe, P. 32. Nothing, but Defoe's famous circumstantial method could have made us stand the sheer improbability of Robinson crusoe.
a most difficulty thing, so much as but to think on, for to be sure I had nothing like the necessary thing to make it; I mean fine thin canvas or stuff, to search the meal through ................ How I did afterwards, I shall show in its place". 38

His Moll Flanders certainly is in the picaresque tradition, but if can not be called a picaresque novel. A. E. Baker does not consider Moll Flanders as a true picaresque novel. He writes -

Except in its biographical procedure, incidents succeeding each other with the change disconnection 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 the contrary. To the modern reader, her life is a serious study of the effects of heredity and environment in the making of the criminals. The off spring of debauchery and vice, debauched from her youth, He gives an account of the particular occassions and circumstances by which she first became wicked, and of all the progressions of crime which she ran through in three score years. Dofoe was evidently conscious of the sociological signficance of the book, though he stresses mainly the warming to the evil doer, and the practical result of putting honest people on their guard against the snares of modern conycatchers.

The picaresque novel reached its high water mark with the advent of Fielding and smollett. Fielding's Tragedy and Tragedy or

the life and Death of Tom Thumb the great published in 1730. Tom thumb, which in the printed version fielding provided with seriocomic preface, dealing ironically with the beauties of heroic drama, the majesty of the sentiments, the sesquipedalian diction, and the moral greatness, is a burlesque of outway, Nat Lee, James Thomson, with with his new sophonisba, and other follower of Dryden and Banks whose bombastitc nonsense still held the stage the dimunitive hero with the mighty soul loves HunCamunca, daughter of king Arthur, who slight his consort, Dollallolla, though his passion for Glundalca, queen of the Giants. The pen which was presently to evoke mock-heroics out of Newgate, in Jonathan Wild the Great, is already evident in the Billingsgate eloquence of Huncamunca and Glundalca, parodying Dryden's All for love, and in such a but of jistian and delectable bathos as this snatch of dialogue. The king is welcoming the captive Glundalca, secretly in love with Tom Thumb.

"Think, Think, mighty princess, think this court your own, Nor think, the landlord me, this house my inn; call for whatever you will, you will nothing pay.

"I feel a sudden pain within your breast,
Nor know I whether this arise from love
Or only the wind-Cholic Time must shew.
Oh Thumb ! What do we to they Valour owe !
Ask some reward, great as we can bestow.
Thumb I ask not kingdom, I can conquier those
I ask not money, money, I've enough;
For what I've done and what I mean to do,
For giants slain, and giants yet unborn,
Which I will slay-if this be called a debt,
Take my receipt in full-I ask but this,
To sun myself in Hancamunca's eyes.

King - Prodigious bold request       (Aside)
Queen - Be still my soul.

Thumb - My heart is at the threshold of your mouth,
And waits its answer there-Oh! don not frown;
I've tried, to reason's true, to tune my soul,
But love did overwind and crack the string.

Tho, Jove in thunder had cry'd out, you shan't,
I should have loved her still-for oh strange fate,
Then when I loved her least I loved her most!

King, It is resolved - the princess is your own

Thumb - Oh! happy happy, happy, happy. Thumb

The Novels Rodric Random and Tom Jones are picaresque novel. This is very striking class in English fiction. It is unique in certain interesting particulars; and it may be considered separately.

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 trammels of the story centred on a single figure who had always to be present, and though characterisation was then considered the main thing, the narrator remained on the centre of the stage. Perhaps he doubled the capacity of his characters to hold the reader's interest, and felt than 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 numbers of characters had to 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, foregathering with rogues and thieves, languishing in prison or on boardship, 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 a number of contrasting scenes as he can.

Fielding's [Jonathan] \textit{Wild the great} (1743) was an essay in criminal biography purporting to be life of the notorious highwayman who had already attracted the pen of Deofe. It contains a veiled attack on Fielding's old enemy Walpole, and the manner of writing is savagely caustic. The thesis on which the book rests is that the qualities that made the great criminal can be shown to be identical with those that animate the primister; i.e. greatness without goodness is curse to mankind.
In the three years between 1746 and 1749, Fielding was working on his masterpiece, *The History of Tom Jones*. It is a great book in itself and microcosm of the next hundred years in prose fiction. Today it is impossible to underrate it, but the literary coteries of the time looked on it coldly. They were devoted to Richardson's sensibility cult, and were unmoved by Fielding's harder brilliance and more masculine vigour.

*Tom Jones* may claim to be the first novel written to a theory. It was epic in structure, or rather an alteration of epic and dramatic, the narrative complicating itself so as to bring various conflicting interests and rival intrigues to a close encounter, and then, by means of sudden disclosure, unravelling the complications. In other words, Tom has a series of involved adventures, which are shaped towards their climax by the hand of Fielding. The rigid linking of cause and effect lies partly in the nature of comedy and is partly the direct result of Fielding's philosophy. Taking a point of vintage outside the story the another, inspired by the comic spirit directs his analytical intelligence to the point where the planes of 'Being' and 'Seeming' intersect, and he reverberate with thundrous laughter at the contradictions and hypocrisies suddenly revealed. Behind all the chance encounters, incongruities and anomalies that make up the affairs of man is a scheme, a pattern, perhaps a little too artfully contrived, but due all events to deliberation.

In contrast to the concentrated inwardness and brooding
shadows of Richardson's Clarissa we are offered a panorama flooded
with warm light, basking in the sun at noon day. Tom Jones is the
eighteen century before the mists of sentiment clouded its hard out
lines and softened its stark conflicts. The reader is soon on familiar
terms with a broad cross-section of society in the period immediately
after the second Jacobite Rebellion while the country was still
convulsed by that romantic upheaval. Many references to this event
are woven into the story: partridge is a foolish Jacobite; troops are
constantly on the move, the heroine, Sophia, fleeing from her father,
is actually taken for Jenny Cameron, prince Charlie's mistress.

The story falls naturally into three parts. The first, strangely
reminiscent of the oldest stratum of romance fiction, begins with the
mysterious discovery of an infant in Mr. Allworthy's bed after that
gentleman has been away on business in London. This part presents
life in the country, full-flavoured and rich in healthy animism. The
stage is dominated by hard drinking, hard swearing fox hunting
squire game keepers turned poacher, obsequious villagers and their
much seduced daughters, cantankerous pedagogues and censorious
ladies of all classes.

The second part of the story records the swift dramatic
succession of adventures on the road, in which the various threads
of the narrative become inextricably entangled and a host of new
characters are encountered, each of whom contributes the story of
his experiences. There are many digressions and the author intrudes
at intervals to harangue the reader on some point of philosophy or construction.

The third and last part is set in London, where Tom established himself thanks to his good looks, gallantry and charm under the protection of lady Bellaston, and whither Sophia flees to avoid being forced into a marriage with Blifill. Her father pursues her. Mr. Allworthy arrives in town, in search of his nephew. A number of amorous intrigues now add to the dynamic perplexity of a plot which seems by this time, beyond the skill of man to unravel; But again the Byzantine solution is applied. Revelation and recognition bring about the denouement with breathless speed and almost lyrical precision. Villainy is unmasked, and Tom, his origin no longer a mystery, restored to favour, and accepted by Allworthy as his heir, encounters no opposition from squire Western to his union with Sophia. Blifil's punishment belongs to realm of poetic Justic he is forced to turn methodist in order to marry a rich window of the faith.

Fieldings first two volumes deal with country life, the next two with adventures on the road, the last two with town life. All three sections are full of incidents even in the first part, which is the most epical painting life and character in a broad and racy style, the narrative going forward with a steady movement, breaks from time to time into lively, dramatic scenes. The second part is much more dramatic, a swift succession of adventures in which the different threads are hurried across the loom for the final entanglement. In
the third part the story reaches a complexity that seems to defeat all hopes of a fortunate solution, and then, in the last chapters by the time honoured device of revelation and recognition, an issue is triumphantly provided. Thus the tale which began with epical narration terminates in an exciting drama of intrigue. This is complicated and rich in surprises, but probability is never outraged with deep laid cunning every thing has been prepared far ahead. All is foreseen, nothing left to chance one must read the story back wards, so to speak, to appreciate the beauty and precision of Fielding's plot, in which every character has an essential part to fulfil, and there is hardly an incident, no matter how insignificant, but contributes to the intended result. Little indeed is accidental or could be omitted without detriment to the inner and other symmetry.

Tom Jones, the longest of Fielding's novel, was also his major contribution to the development of English fiction. In spite of the large number of characters and the many changes of scence, the plot is constricted with great care, but it is the plot of dramatist, however, and it is interesting that coleridge-no mean student of the novel-asserted that there were only two better plots in existence, those of oedipus Tyrannus of sophocles and the Alchemist of Ben Jonson.

His last novel Amelia (1751), reflected a change of out-look. Gone was the hearty, indecorous humour, the bold, free delineation, the pulsing zest for life. The luminous quality of his world-that
exhalation of his joy in creating—was dulled for three years. Fielding had been a justice of the peace for Westminster and contact with crime squalor, disease and worst of all, venality had depressed and disillusioned him. His health was falling and the atmosphere of his last book suggest the gathering shadows. The reading public, too, were all for tears and sensibility, and Fielding's earlier heartiness was out to tune. Fastidious critics thought him coarse and insensitve, and the praise persistently denied him was lavished on Richardson. So he, too, decided to look at life through tears of one who feels, instead of greeting it with the laughter of the comic sprit. The change is shown in a tendency in Amelia to take sides and champion those whose innocence and helplessness made them victims of a venal justice. Gone is the detachment demanded of him by comedy and intellectual realism.

"Amelia is literature and also something more practical. Fielding was looking for results, as in his Charge to the Grand jury, his Enquiry into the Increase of Robbers, and his subsequent war on the strongholds of crime. And for the sake of results, if the intellectual appeal hung fire, he was ready to invoke an enlightened self-interest or the religious conscience. Amelia is represented through out as a firm believer, a faithful pupil of Dr. Harrison; her convictions are as stedy as her loyalty to her husband. Booth's scepticism is a perpetual grief to her. Her cup of happiness grows full when, in addition has their restoration to fortune at the end, Booth announces
that he was at length been converted to the true faith as the result of reading Barrow's sermons during his last Sojourn in the roundhouse. "I shall" he says, "I believe, be the better man for them as long as I live." His chief doubt had been founded on this "That, as men appeared to me to act entirely from their passions, their actions could have neither merit nor demerit." A very worthy conclusion truly!" Cries the doctor; but if men act, as I believe they do, from their passons, it would be four to conlude that religion to be true which applies to the strongest of these passions, hope and fear; choosing rather to rely on its reward and punishments than on that native beauty of virtue which some of the ancient philosopher thought proper to recommends to their disciples.  

Fielding was, not merely one of the finest and worthiest representative of the age of common sense, but a man with moral convictions and a social outlook very far in advance of his time. That was why, then and for more than a century after his death, only the far-sighted were able to perceive his greatness.

The novelists competing for public favour at the middle of the century were three—Richardson, Fielding and Smollett. Smollett is a prince among story tellers. In sheer narrative force he has never been beaten. Whether recounting some sensational or laughable event that happened before his eyes or describing what might have happened were life as exciting and amusing as it ought to be, he

40 Baker, PP, 176-177
makes the reader visualize every thing in the sharpest actuality. He is always ready with the pithy phrase and the compulsive adjective.

Smollett's vigorous and incisive style, fluent, but almost destitute of grace and elegance, was style unexcelled for the narration of exciting, extraordinary, or farcical occurrences, and the portrayal of characters in keeping therewith. That style is at its best in the dialogue of his salt-waler original, whose humour vent themselves in a forcible sententiousness that is nature accentuated. Lieutenant Bowling's passage with Roderick's dying grand sire and disappointed relatives round his corpse after the reading of the will are a first-rate example. He takes leave of jublant young heir, who regrets that he can not bait the clergyman with his dog since Bowling had slaughtered the animal, when they were baiting Roderick.

"You and your dogs may be damned; I suppose you'll find them with your old dad, in the latitude of hell. Come, Rorey-about ship, may lad we must steer another course".⁴¹

The success of this first novel (Roderick Random) decided Smollett to stick, to literature, or at any rate the many facturer of books, as his right vocation, the one that was likely to pay, through he still hankered after the more dignified calling, and tried by fits and stars to make his mark as a physician. He took the degree of M.D. at Marischal College, Aberdeen, in 1750, and two years later published, an Essay on the External use of Water, with particular

⁴¹ Ibid, PP. 207-208
Remarks on the Mineral Waters of Bath.

The Adventures of Peregrine Pickle appeared in four volumes in 1751. It is a cruder and more insufferable Roderick through Smollett rarely betrays any suspicion that he is celebrating the deeds and misdeeds of an arrant young blackguard.

Smollett, in Ferdinand count Fathom, falls between not-two but a whole row of stools. First, he confounds the tale of Picaresque adventures with the criminal biography; then he changes over to crude romance and the trial and betrayals of two fond lovers, on to which, for our edification, he patches the absurd conversational episodes. According to his preface, he even mistook the career of his monster of tirpitude for a tragic theme. How-beet, the only passages that cast any spell upon the modern reader are of yet another category-those in which Smollet plays upon our sense of terror and suspense and weaves an atmosphere of gloom which gives a foretaste of the Gothic novel.

The opening scene is a sardonic tableau in the right picaresque vein. It is the last scene in life of Ferdinand’s mother—a wicked old camp follower who meets her death from wounded officer whom she is about to dispatch, as she wonders over a battle fitted, rifling the fallen. Having kept open house to the regiment, she can not pitch on her offspring’s individual father.

Ferdinand is protected and brought up by a Spanish Count, whose generosity he repays with the meanest treachery. In villainy
he is as precocious as Jonathan Wild. The duty of the strong and
cunning is to prey upon the rest of mankind; and he begin with his
benefactors. All his chief exploits indeed—his confidence tricks, his
mercenary seductions, his elaborate swindles—are at the expense of
those who treat him with tenderness and trust. In the absence of
Fielding's strong intellectual appeal, the reader is revolted. The narrow
escapes alone excite a thrill; and these show a presence of mind
on Ferdinand part and an audacity belying the author's assurance
that his hero is chidden hearted.

After this picturesque excursion the story reverts to the
beaten track. Fathom, like Peregrine Pickle, but in a more professional
manner, makes a precarious livelihood at the gaming-table, by
predatory amours and by more dangerous frauds. Fleeced by two
superior sharps at Paris he has a more successful run in England
but at last like Random and Pickle, finds himself in goal and like
them, waiting for rescuer. The rescuer arrives. It is none other than
count Renaldo, still under the delusion than Fathom's disappearance
was due to his being captured by the enemy. He now empties his
purse to set the unfortunate at large. At this point the mystifications
and coincidences of the romantic plot are linked up with the other,
in a fashion much admired by Smollett's contemporaries. Renaldo is
in love with a beautiful stranger, and whilst he returns to Austria
to prepare for their union he leaves her in his friend's custody. But
Fathom has already determined to make this innocent creature his
own prize. He tries every device to undermine her virtue, till, urged to desperation, she has no refuge but the grave. Too late, Renaldo becomes apprised of Fathom's real character and hurries back. There is no need to be uneasy, however; all this is only in preparation for the two most romantic strokes of the whole intrigue. Renaldo determines to pay a nightly visit, whilst in England, to the tomb of the hapless Montimia. At midnight he is admitted to the church; and as he throws himself on the cold stones he hears solemn notes issue from the organ, played by an invisible hand.

Suddenly a white shape appears; it is that of Montimia. In exalted tones he addresses the departed spirit. But the apparition starts away, and sinking on a chair, sighs.

"Indeed this is too much!" Ranaldo catches in his arms, "not the shadow, but the warm substance of the all accomplished Montimia". She had sought a refuge in the grave, but it had been a sham funeral. The other stroke is on a par with this: It is Ferdinand's sudden contrition and his for-giveness by those whom he had wronged.

Smollett enjoyed this sentimentalism so much that he reintroduced the chief actors years later in Humpry Clinker, where Fathom is rediscovered as a village apothecary in Yorkshire and a sincere convert to virtue" by a pleasing accident he becomes the rescuer of the count and countess from a murderous attack by

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42 Ibid, pp. 219-220
highway man.

"In such a sequel and such a postscript Smollett fitted an anticlimax to what had gone before, and made romanticism absurd. His earlier effort in that vein, the adventure in the forest, had succeeded, because he did not push it too far. Some what in the manner of the contemporary graveyard poets, it conjured up an atmosphere of gloom and terror to, which Smollett, who in Roerick Random had painted some ghastly scenes from memory, knew how to impart a fearful actuality. Ferdinand Count Fathom is as much a farrago as the previous novel, and an awkward combination of old materials and new. The new features give it curious historical interest."43

"A distinguished critic of the novel has pointed out that; "Fielding had dealt in character as well as in characters. Smollett's concern was the superficial features of temperament, mannerism in which men differ, not with the deeper human qualities that unite them."44

Smollett could not draw characters in the round, only in the flat. Roderick Random, Peregrine Pickle and Humphry Clinker are flat characters; they, can be looked at and laughed at but they are without any inner reality. They are marionettes in the hands of

43. For an Identification of some of the loans from picaresque novelists, See F.W. Chandler, The Literature of Roguery, II, pp. 313-318
44. Nell, P. 80
skilful puppet master But his skill is such that he can not only make the shadow play exciting but can satisfy us that the puppets have life and individuality.

Smollett, like Fielding, finished novel-writing and died at the age when Richardson began. Unlike theirs, his last was his wittiest and mellowest, though in strength and go it was inferior to his first novel. If we compare the three writers in the way they dealt with characters, we observe, a transfer of attention from inside to outside, from the heart to the skin. Richardson kept his eye fixed upon the inner consciousness. Fielding was more interested in surface peculiarities. These latter were everything to Smollett, From the time when the younger exponents of characterly drifted into fiction, perhaps the majority of those English novelist who still count have made more out of the oddities and vagaries of the individual than out of a deeper interpretation of life; to adopt Johnson's phrase about Fanny Burney, they have been "Character mongers" first and foremost, whatever else they may have been next. Fielding recognized and tried to balance the two tendencies. In Smollett serious criticism of life will be looked for in vain, though, he probably thought he was dispensing it in some of his flashes of malgin humour. He gets what amusement he can out of the human spectacle, and that is the
The whole extent of his philosophy. 45

The contribution of the picaresque Novel to the growth of the various novelistic genres

(a) Social Novel
(b) Regional Novel
(c) Psychological Novel

(a) Social Novel

The early victorian novel takes many forms, some inherited from the early decades of the nineteenth century, and some describing the economic and social condition of the time and expressing views on the current social changes, modes and manners. Three significant forms can be mentioned here. The sensational tale, the historic novel, and the social novel, including the novel of manners and the novel of purpose. The sensational tale is not very important in the early victorian age.

The social novel emphasizes and studies social and economic conditions and their effects on character. It tries to observe human beings as they behave and feel in the social scene. It is concerned with how people live and the social structure that groups of them form. A spirit of realism always pervades it, since it is a realistic

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45 He puts this fairly in a letter to Garrick "I am old enough to have seen and observed that we are all playthings of fortune and that it depends upon something as insignificant and precarious as the tossing up of a half-penny, whether a man rises to affluence and honour's or, continues to his dying day struggling with the difficulties and disgrace of life. I desire to live quietly with all mankind, and, if possible, to be upon good terms with all those who have distinguished themselves by their merit." (Letter, 69-70)
portrayal of contemporary life and manners. It is also an interpretation of human foibles and human relationship. The note of didacticism is another marked characteristic of the social novel.

The term "social novel" indicates the broad category under which four other types of novel can be included.

(1) **The proletarian novel**

(2) **The novel of manner**

(3) **The novel of purpose**

(4) **The humanitarian novel**

1. **Proletarian novel or the Industrial novel**

It portrays the problems and the distressing economic conditions of the working class.

2. **The novel of manners**

It gives us a faithful picture of a particular society or age. Often picture is not wanting in satire. Richardson's pamella, clarissa, which can be cited as instance are studies of humble, middle and high life respectively.

Fielding's *Tom Jones* is another example, we find a very striking portrayal of the various classes, their customs and habits and the social and politcal evil of his age. There are good men and bad men, normal person and eccentrics, persons belonging to the lower social starta and those belonging to the upper classes, person following different professions and so on. Thus Fielding presents in *Tom Jones*, (1) human nature and (2) a picture of the society of his
time. He repeatedly points out to the reader that his picture of life is a portrayal of human nature.

"It is my business to relate matters of fact with variety" he says and adds that he does not create infallible characters, for such characters are not true to life. We shall subsequently examine how far his statement that he has not created infallible characters is true. According to Byron Tom Jones is the "Prose Homer of human nature."

Fielding has given us in Tom Jones almost a complete picture of the society of his time. It has wide panoramic sweep and encompasses the whole gamut of British society of his times, including the urban society of London, the highways and the rural scenario. His novel Tom Jones is a realm of realistic portrayal of society. According Sir Walter Scott "The persons of his story live in England, travel in England, quarrel and fight in England". The male world is really colourful and varied and includes two squires; Allworthy and western two young man Tom and blifil, two tutors squire and Thwackum and spicy figures like Black George and partridge. The opulence and lavishness of the English country side is juxtaposed with the indigence (poverty) and filth of the seamy side of the same country society. On the one hand Tom gobbles up three pounds of roast beef at a single setting and Squire Western and Parson supple share four bottles of wine, on the other hand scagrim's life is marked by abysmal and dismal poverty. The countryside is also plunged by
malice, intrigue, hypocrisy, snobbery and affectation.

Thus picaresque novel has a contribution to the growth of the social novel. As we have seen that Tom Jones goes place to place stopping at numerous inns on the way. He joins the army as a volunteer but being seriously wounded in a fray, can not accompany the soldiers with whom he wants to go. He meets several strange person one of whom is the Man of the Hill. The story of the Man of the Hill gives us a forecast of the life in London much a head of Tom's entry in that metropoles what a lovely description has been given about the Man of Hill in chapter 15.

"In Italy the landlords are very silent. In France they are more talkative, but yet civil. In Germany and Holland they are generally very impertinent. And as for their honesty, I believe it is pretty equal in all those countries. The valets a louage are sure to lose no opportunity of cheating you; and as for the postillions, I think they are pretty much alike all the world over. These, sir, are the observations on men which I made in my travels my design, when I went abroad, was to divert myself by seeing the great variety with which God hath been pleased to enrich the several parts of his globe. A variety, which as it must give great pleasure to contemplative beholder, so doth it greatly display the vast powers of its omnipotent Author. Indeed, to say the truth, there is but one work in his whole creation that doth him any dishonour and with that I have long since avoided holding any conversation."
'You will pardon me, cries Jones, 'but I have always imagined, that there is in this very work you mention, as great variety as in all the rest; for besides the difference of inclination, customs and climates have, I am told, introduced the utmost diversity into human nature.' Very little indeed, answered the other; 'Those who travel in order to acquaint themselves with the different manners of men, might spare themselves much pains, by going to a carnival at Venice; for here they will see at once all which they can discover in the several courts of Europe.'

"The same hypocrisy, the same fraud; in short, the same follies and vices dressed in different habits. In Spain, these are equipped with much gravity; and in Italy, with vast splendor. In France, a knave is dressed like a fop; and in the northern countries, like a sloven. But human nature is everywhere the same, everywhere the object of detestation and avoidance." 46

3. The Novel of purpose

The novel of purpose is written with a certain purpose in view. It tries to inculcate and propagate certain political and other doctrines. It presents a particular point of view and criticism of society. Dicken is the best writer whose purpose was to effect social reform, and who used fiction, as platform for his social views, was one of the greatest pioneers of the novel of purpose. Disraeli, who used fiction to propagate his political view, was another great

exponent of the novel of purpose.

4. The Humanitarian Novel

The humanitarian novel tries to achieve the welfare of human beings (by reducing human suffering, reforming laws about punishment, etc). Of the humanitarian group of novelists, the important names are those of Charles Dickens, Charles Kingsley, Mrs. Gaskell and Charles Reade. Dickens, an apostle of humanitarianism, was always an advocate of the downtrodden and the oppressed. In his novels he has described a great variety of English scenes and characters, but especially work houses, debtors prisons, pawn brokers shops, novels of the poor law offices, dark streets and dark alleys, all the London haunts and lurking places of vice, crime and pain.

4. The Regional Novel

The regional novel is the national novel carried to one degree further of subdivision; it is a novel which, concentrating on a particular part a particular region of a nation, depicts the life of that region in such a way that the reader is conscious of the characteristics which are unique to the region and differentiate it from others in the common motherland. If any nation, then were complete homogeneous, not at all diverse, regional novels could not arise within her literature. But where within the limits of a national culture there is considerable diversity, a considerable variety corresponding to geographical divisions, of pattern of life. In such a
nation there exists considerable material for regional novelist and at one period or another of the national history, writer's will be stimulated by the presence of that material to handle it.

So the regional novel is like any other novel but it has for its background a particular region. Hardy is a great regional novelist and he has Wessex as the background of his novel. Henry Fielding wrote four novels. Joseph Andrews, Jonathan wild Tom Jones and Amelia. Among these Tom Jones is most true to life. The first part of the book shows the country men and manners of the english. while the second part delineates the metropolitan men and their manners. It shows the unjust laws operating upon the life of the people. It exposes the country side as well as urban surroundings. The readers came to the rogues as well as virtuous characters, they come across strange adventutres.

"Thus, Tom Jones, is a panoramic commentry on England in 745. Fielding tried to portray all the varieties of human nature. So in Tom Jones every place has its just geographical distance and no part of England, no small town, no country estate or remote personage is inaccessible; the gentry the tradesmen, the pesantry, the post-boys, the inn keepers-the classes, rich and poor, are there or ast least some hypothetical provision is made for them".47

Picaresque novel has great contribution for the growth of social novel as well as regional novel. The object of the picaresque

47. Muir, PP. 64-65
novel is to take a central figure through a succession of scenes, introduce a great number of characters and thus build up a picture of society. This exactly is the pattern which the story of Tom Jones follows. The hero is taken through a succession of scenes and situations and has a number of adventures on the road and inside the inns. He joins the army as a volunteer. In the chapter "The Adventure of a company of soldiers" Henry Fielding describes how lieutenant offers to join hero in the Army -

'Sir', said the lieutenant my sergeant informed me that you are desirous of enlisting in the company. I have at present under my command; if so, sir we shall very gladly receive a gentleman who promises to do much honour to the company, by bearing arms in it.'

"Jones answered that he had not mentioned anything of enlisting himself; that he was most zealously attached to the glorious cause for which they were going to fight, and was very desirous of serving as volunteers concluding with some compliment to the lieutenant and expressing the great satisfaction he should have in being under his command".

"The lieutenant returned his civility, commended his resolution, shook him by the hand, and invites him to dine with himself and the rest of the officers".

(C) Psychological Novel

The psychological novel has been variously defined by various writers. Thus H. J. Mullar is of the view that the new novel is withdrawal from external phenomena into the flickering half-shades of the author's private world."

Robert Himprey defines it as "a type of fiction in which the basic emphasis is placed on exploration of the pre-speech levels of consciousness for the purposes primarily of revealing the psychic being of the characters."

So it is common narrative technique in the novel; the attempt to convey all the contents of a character, mind-memory sense, perceptions, feelings, intuition, thoughts in relation to the stream of experience as it passes by often random.

The psychological novelists take us to the hidden recesses of ever-changing consciousness of their character and reveal to us what is happening inside their character's mind. This knowledge of what is happening in the mind of the character cuts down the old barriers between the reader and the novelist's characters we plunge into the characters pre-speech level of consciousness and see what is happening there.

Hence to know a character really and truthfully, we should read Tom Jones a good example of greater realism where we must know what is happening inside his mind when we plunge into his following speech and we will see what sensations and impressions are floating there, uncontrolled and unorganised. Besides this we
must see his crucial moments of his life for it is such moments which shape and influence not only his present but also future life.

He grew however, soon ashamed of indulging this remedy; and starting up, he cried 'well then, I will give Mr. Allworthy the only instance he requires of my obedience. I will go this moment—but whither? Why let fortune direct; since there is no other who think it of any consequence what becomes of this wretched person, it shall be a matter of equal indifference to myself. Shall I alone regard what no other? Ha! have I not reason to think there is another? One whose value is above that of the whole world! I may, I must imagine my sophia is not indifferent to what becomes of me. Shall I then leave this only friend—and such a friend? Shall I not stay with her? Where? How can I stay with her? Have I any hopes of even seeing her, tho' she was as desirous as myself, without exposing her to the wrath of her father? And to what purpose? Can I think of soliciting such a creature to consent to her own ruin? Shall I indulge any passion of mine at such a price? Shall I lurk about this country like a thief with such intentions? - No I disdain. I detest the thought, Farewell, Sophia; farewell most lovely, most beloved'. Here passion stopped his mouth, and found a vent in his eyes.

And now having taken a resolution to leave the country, he began to debate with himself whither he should go. The world, as Milton phrases it, lay all before him; and Jones, no more than Adam; had any man to whom he might resort for comfort or
assistance. All his acquaintance were the acquaintance of Mr. Allworthy, and he had no reason to expect any countenance from them, as that gentleman had with drawn his favour from him. Men of great and good characters should indeed be very cautious, how they discard their dependents; for the consequence to the unhappy sufferer is being discarded by all others.

"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". 49

_Moll Flanders_ by Daniel Defoe is good example of psychological, what a lovely psychological picture has been narrated by the Daniel Defoe in the following passages -

"This relation may serve, there fore, to let the ladies see that the advantage is not so much on the other side as the man think it is; and that though it may be true, the men have but too much choice among us, and that some women may be found who will, dishonour themselves, be cheap and to easy to come at yet if they will have women worth having. They may find them as un-

49. Ibid, Chapter 2. Containing a conversation which Mr. Jones had with himself. pp. 253-254.
come-at-able as ever, and that those that are otherwise have often such difficiencies when had as rather recomend the ladies that are difficult than encourage the men to go on with their easy courtship and expect wives equally valuable that will come at first call.

No man of common sense will value a woman the less for not giving up herself at the first attack or for not accepting his proposal without inquiring into his person or character; On the contrary, he must think her the weakest of all creature, as the rate of men now goes; in short, he must have a very contemptible opinion of her capacities that, having but one cast for her life, shall cast that life away at once and make matrimony, like death, be leap in the dark.

I would fain have the conduct of mysex a little regulated in this particular, which is the same thing in which, of all the parts of life. I think at this time we suffer most in; 'tis nothing but lack of courage, the fear of not being married at all and of that frightful state of life called an old maid. This, I say, is the woman's snare; but would the ladies one but get above that fear and manage rightly. They would more certainly avoid it by standing this ground in a case so absolutely necessary to their felicity than by exposing themselves as they do; and If they did not marry so soon, they would make themselves amend by marrying safer. She is always married to soon who gets a bad husband, and she is never married too late who gets a good one; in a word, there is no woman
deformity or lost reputation excepted, but if she manages well may be married safety one time for other; but if she precipitates herself. It is ten thousand to one but she is undone.\textsuperscript{50}

The influence of the picaresque Novel on the subsequent course of the English Novel

The picaresque novel has the great influence on the subsequent course of the English novel. Let us study it since sixteenth century. The idea of the picaresque that emerges out of our brief sixteenth through eighteenth-century. European itinerary is based on a group of novels conceived and written within conventions established by Spanish narratives. We can summarize more specifically.

1. The picaresque novel sensu strictu comprises a few Spanish work closely associated with the Lazarillo de Tormes and the Guzman de Alfarache.

2. The 'translations' of these novels were largely adaptation which feature the formal elements of the genre (narrative point of view, episodic structure, satiric purpose and the 'servant-master' relationship).

3. The 'imitation' tended to be blends of the adaptation and 'native' fiction of sensibilities.

4. As a result the picaro became or was replaced with the English 'rouge' and 'foundling' the Italian 'vega bundo', the German

\textsuperscript{50} Defoe, \textit{Moll Flanders}, pp. 51-52.
'Schelm' and the French 'gueux' or 'gentilhomme'.

5. Finally, his picaresque adventures and level in society were made to conform to peculiar satiric social and historical contexts of each country, the general effect of which was to turn him into an 'anti-picaro'.

The picaro himself was perhaps the most radically changed element of the genre. He began as the dishonourable offspring of thieves and prostitutes. He was generally required to abandon home at an early age because of poverty and hunger in order to improve his situation. His goal was to serve himself, although he ended up serving others, and eventually to associate with people of means and honour. His knowledge of right and wrong was acquired through his experiences in the world, and invariably it was defined in terms of his own profit.

The second phase of the picaresque in Spain reveals a modification of all these characteristics, the narrator was more an adventurer than a rogue. He was born of more respectable parents. The translations of Spanish picaresque novel are the key to an understanding of the European history of Genre. In Italy Barezzi virtually monopolized the genre; in Germany Albertinus translated more loosely than any other writer. To English men of the sixteenth and seventeenth centuries .............. . Lazarillo de Tormes and its national successors were proof from the Devil's own mouth of his chosen people's hypocrisy, idolatory and barbarism (kearful, p.
377). As works of fiction they were adapted enthusiastically from Spanish originals as well as from French translations. It many be that, because England had the strongest 'native' tradition of criminal biographies, anatomies of roguery and beggar books in Europe. Spanish narratives remained distinctly 'Spanish'. Many of the picaresque convections were passed on through Smollett’s translation of Gal Blas, an anti picaresque narrative based on a long history of French adaptations and translation.

After the eighteenth century in Europe it is no longer possible to speak of picaresque novels, and even, as claudio Guillen has stated, of a 'picaresque theme'. In England to call Tom Jones a picaresque novel is to ignore completely the fact that Don Quixote, not Guzman and his followers, was Fielding's model. Fielding's the life of Mr. Jonathan Wild the Great (1743), While similar in some ways to Spanish picaresque. Many works of captain Frederick Marryat (1792-1848), Godwin’s the Adventures of caleb William (1794) Bulwer Lytion’s Paul Clifford (1830) and Thackeray’s Barry Lyndon (1844) descend from the english tradition of Defoe, Fielding and Smollett.

Several novel of charles Dicken’s (1812-1870) have been called picaresque mainly because of their so called 'realistic' portrayal of a 'hostile' society through which an 'individual' makes his way. In the preface of Pickwick Papers his intention was to place before the reader a constant succession of characters and incidents.
Pickwick is in no sense a picaro; Dicken's second novel Oliver Twist (1838) concentrates on the adventures of a single hero from his birth, who, according to S. Eoff, 'bring to mind the picaro in the role of a homeless and friendless child who finds himself at the mercy of an 'unsympathetic society' (p. 440). The collective problem for all the characters in Oliver Twist is not 'how to "succeed", how to "rise in the world", but how to live in this world at all .........., Neither the social world nor the world of nature is willingly to give them of the means of life. The thieves would have starved to death either in or out of a work house if they had not turned to crime .......... (Miller, p. 37)

By the end of eighteenth and Nineteenth centuries, the picaro had become almost exclusively a satirist or had been replaced by the anti-picaro. In seventeenth-century Spain, as we have seen, the picaresque genre had prepared the ground work for an 'antigenre' in which repentance virtue, stability and 'success, triumphed at the end of a life of roughery. The basic idea that a virtuous man could work himself out of the most adverse circumstances, primarily poverty, to ultimate.

Prosperity and honour finds its definitive from in America in the popular fiction of Horatio Alger, Jr (1834-1899). The 'myth' of the classical picaresque, however, is not forgotten. Its purest twentieth-century mutations seem to exist in novels such as Ralph Ellison's the Invisible man (1952), Saul Bellow's the Adventure of