

## SOSYAL VE SİYASİ FELAKETLERİN ÜRÜNÜ OLARAK “HİLEKARLIK ROMANI”

### PICARESQUE AS A HISTORICAL PRODUCT OF SOCIAL AND POLITICAL CATACLYSMUS

### ПИКАРЕСКА, КАК ИСТОРИЧЕСКИЙ ПРОДУКТ СОЦИАЛЬНО – ПОЛИТИЧЕСКИХ КАТАКЛИЗМОВ

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#### ÖZ

“Hilekarlık Roman” türü XVI-XVII. Yüzyıllarda İspanya’da meydana gelmiş ve çok kısa zaman içerisinde bütün Batı Avrupa’ya, daha sonra ise Latin Amerikası’na yayılmıştır. Şunu da belirtmek gerekir ki, bu tür roman tarzı döneminde Avrupa’da hala klasik şiir sanatı, edebiyat usulleri vardı ve bütün bunlar yazarı çevredeki gerçekliği tam anlatmak için zorlamıyordu.

“İspanyol Edebiyatı’nın Milli Türü” olarak “Hilekarlık Roman”ın” edibi usulleri Gürcü edebiyat bilimindense Batı bilim dünyasında daha iyi araştırılmıştır. Araştırmalarda zorluk olarak yine de anılan edebiyat türünün oluşumu (folklorik-evsanevi, edebi); yenilikçi, Pikaro’nun edebi karakteri ve pomansal çelişkinin meseleleri ( topluma karşı “Küçük adam”); “Hilekarlık Romanın” tarihi ve edebi değerleri, son iki asır içinde bu tür romanın gelişme süreçleri, gelenekler ve bazı bir yazarın eserlerinin incelenmesi gibi konula ön plana gelmektedir.

Araştırmacıların “Hilekarlık Romanın” gelişim sürecine dair henüz net cevapları yoktur. Folklor-evsanevisel kaynak olarak düzenbaşlar, Fransız saçmalıkları ve İtalyan pstoraliiler, edebi kaynak olarak ise küçürek öyküler, antik ve maceracı-günlük romanlar kabul edilmektedir.

**Anahtar Kelimeler:** Hilekarlık Roman, edebiyat türü, sanatsal roman, nesir.

#### ABSTRACT

The literary genre of picaresque was founded in the Middle Ages in Spain in XVI – XVII centuries. The term genero picarescocomes from the Spanish el picaro (naughty, cheater and swindler), and in different literature, it functions together with national substitutes: in Georgian literature – (Taghlituri romani), in Russian - плутовской роман, in Ukrainian - шахрайський or крутійський роман, in German – shelmanroman, in English - romance of roguery etc. The definition of picaresque comprises not only the scenic form of the novel; there is a story-picaresque or a novel-picaresque that found their place in the tradition of the world literature. According to the tradition, a picaresque tale or a picaresque romance tells us about the hero – picaro’s detailed biography (from his birth to his “enthronement”), that’s why the rich life, historical and geographical materials are given in

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these forms of the genre, and accordingly, it is considerably big. As for the picaresque novel and picaresque story, they represent the “fragments” from the extensive biographical story, one or several episodes, and as a rule, contain the description of the adventure of the picaresque hero.

The genre, whose name is a “picaresque novel” was founded in the Middle Ages in Spain in XVI-XVII centuries, though very soon, it was successfully spread in the West Europe, went beyond the ocean borders and reached Latin America. It should be taken into consideration that the classic poetics was still operating in the epoch of the picaresque novel, the literary law, which did not oblige the author of the literary works to depict the reality, to create true pictures of the surrounding reality.

The picaresque, as a literary law of the “national Spanish genre” is well-studied in the scientific circles of the west, but we cannot say the same about the Georgian literary studies. The questions of the genesis of the genre (folk – mythological and literary), innovative literary character of picaro and novel conflict (“little man” versus the society), historical and literary values of the picaresque novel, transformation questions of the genre model for the last two centuries remain still problematic, and also the question of the study of genre traditions in the works of some writers.

**Keywords:** Picaresque genre; picaresque story; narrative picaresque; novel picaresque

## **АННОТАЦИЯ**

Плутовской, или пикарескный роман как литературный жанр сложился в Испании в середине XVI- XVII веков. Термин genero picaresco происходит из испанского el-picaño (жулик, мошенник) и в разных литературах функционирует вместе с национальными субститутами: в грузинской литературе – (таглитური ромანი), в русской литературе - плутовской роман, в украинской литературе - шахрайський или крутійський роман, в немецкой литературе - shelmengoman, в английской литературе - romance of roguery и т.д. Дефиниция « пикареска» включает в себя не только жанровую форму; в традициях мировой литературы обосновались следующие виды плутовского романа – история – пикареска, рассказ – пикареска или новелла пикареска. Согласно традиции, пикарескная история или пикарескный роман повествует о детальной биографии героя «Пикаро» (с рождения до «венчания»), поэтому в этой форме жанра представлен богатый жизненный, исторический, географический материал, и соответственно, представляет собой произведение большого объёма. Что касается новеллы – пикареска и рассказа – пикареска, они представляют собой «фрагмент» объёмного биографического повествования, один или несколько эпизодов, и, как правило, включают в себя описание отдельной авантюры пикарескного героя.

Жанр, имя которому плутовской, или пикарескный роман, был создан в Испании в середине XVI- XVII веков, хотя за очень короткое время успешно распространился во всей Западной Европе, вышел за пределы океана и достиг Латинской Америки. Надо учесть, что в эпоху пикарескного романа всё ещё действовала классическая поэтика, литературный закон, который не обязывал автора литературного произведения точно описать реальность, создать реалистическую картину окружающей действительности.

Литературный закон пикарески, как «национального испанского жанра», хорошо изучен в западных научных кругах, что нельзя сказать про грузинское

литературоведение. Проблемным опять остаётся вопрос жанрового генезиса (фольклёрно-мифологический, литературный), новаторский, художественный характер Пикаро и вопрос Романского конфликта («маленький человек» против социума), исторические и литературные ценности пикарескного романа, вопросы трансформации жанрового модели в прозе в течение последних двух веков, а также вопрос изучения жанровых традиций в творчестве отдельных писателей.

Учёные не имеют однозначного ответа на вопрос о генезисе пикарески. Фольклёрно-мифологическим источником называют трикстеров, французских фарсов и итальянских пасторалей, литературным источником - собрание новелл, античный, авантюрно – житейский роман.

**Ключевые слова:** Пикареска, литературный жанр, художественный роман, проза.

### Introduction

The literary genre of picaresque was founded in the Middle Ages in Spain in XVI – XVII centuries. The term *genero picaresco* comes from the Spanish *el picaro* (naughty, cheater and swindler), and in different literature, it functions together with national substitutes: in Georgian literature – (Taghlituri Romani), in Russian - плутовской роман, in Ukrainian - шахрайський or кругийський роман, in German – shermenroman, in English - romance of roguery etc. The definition of picaresque comprises not only the scenic form of the novel; there is a story-picaresque or a novel-picaresque that found their place in the tradition of the world literature. According to the tradition, a picaresque tale or a picaresque romance tells us about the hero – picaro’s detailed biography (from his birth to his “enthronement”), that’s why the rich life, historical and geographical materials are given in these forms of the genre, and accordingly, it is considerably big. As for the picaresque novel and picaresque story, they represent the “fragments” from the extensive biographical story, one or several episodes, and as a rule, contain the description of the adventure of the picaresque hero.

The genre, whose name is a “picaresque novel” was founded in the Middle Ages in Spain in XVI-XVII centuries, though very soon, it was successfully spread in the West Europe, went beyond the ocean borders and reached Latin America. It should be taken into consideration that the classic poetics was still operating in the epoch of the picaresque novel, the literary law, which did not oblige the author of the literary works to depict the reality, to create true pictures of the surrounding reality.

The picaresque, as a literary law of the “national Spanish genre” is well-studied in the scientific circles of the west, but we cannot say the same about the Georgian literary studies. The questions of the genesis of the genre (folk – mythological and literary), innovative literary character of picaro and novel conflict (“little man” versus the society), historical and literary values of the picaresque novel, transformation questions of the genre model for the last two centuries remain still problematic, and also the question of the study of genre traditions in the works of some writers.

The scientists do not have a simple answer to the question of picaresque genesis. As a folk – mythological source they call tricksters, French farces and Italian folk novels, as a literary source they call novel proceedings, antique adventurous, common novel. According to the scientists, the influence of the latter on the rise of picaresque in the Spanish prose is extremely great. In the XIX century, in 1898, Frank Chandler, studying the original plot of

the picaresque in the antique literature, named Apuleius “Metamorphoses, or Golden Ass” and Petronius “Satyricon” as the important model of the picaresque novel in his monograph “Romances of Roguery, An Episode in the History of the Novel”, which was published in New York. In the XX century many scientists drew a parallel between an antique adventurous and common novel and Spanish picaresque; it was noted that “The Life of Lazarillo de Tormes” (1554) was a literary prototype of Apuleius “Metamorphoses, or Golden Ass”.

### **Analysis**

The subject of interest for researchers is the central image of picaresque – the question of genesis of picaresque anti-hero. The etymology of the word “picaro” causes disputes, which, in the middle ages comprised homeless students, former soldiers, robbers, prostitutes, impoverished nobles, clowns, card players, unemployed etc. In the above-mentioned monograph, Frank Chandler noted that the word “picaro” comes from the Spanish word “picar” and means “peck or bite”. He listed all the synonyms of the term in English: picaro, rogue, rascal and knave. A famous Russian scientist N. Tomashevski notes in the introduction of the first published Spanish picaresque book in Russian, that the term comes from the French province – Picardie; the province was “providing” the whole Europe with the mercenary soldiers, who would become wandering cheaters and robbers [Tomashevski, 1975:8]. The above-mentioned versions were combined and concluded by A. Stein in his book “History of Spanish Literature” (1976): the term “picaro” comes from the French province Picardie, where the homeless moved to Spain from; or from Spanish “picar” – pinch, peck, eat left-overs” [Stein, 1976:23].

According to scientists, the concept of picaro character comes from a unique image of a trickster (a joker), which was widely spread in the world mythology. The archetype of the trickster, together with other famous archetypes, was analyzed by Carl Jung, the student of a famous Austrian Psychiatrist, Sigmund Freud. The origin of archetypes hypothesis belonged to the epoch of Plato. Carl Jung compared the archetypes with Plato’s “Eidos”. Plato’s ideas represent pure spiritual (mental) forms, that were fixed in the soul before coming to the world. According to Jung, archetypes represent unique innate psychological dispositions that create the substrate, from which, later the main symbols of an unrealized experience are being born. There are four unique archetypes:

- Inner self
- Shadow
- The Anima or Animus
- Personality

Jung believes that the existed amount of archetypes is not infinite or fixed; many different archetypes can be united or overlap each other at any time. In the examples of the archetypes, which are given below, we see the trickster, who is so interesting to us: a father – an authoritative personality, severe, strong; a mother – a caregiver, comfortable; a child – strives to purity, survive; a wise man – supervision, knowledge; a hero – a champion, defender, savior; a virgin – sinless, purity; a trickster – a traitor, a liar, a troublemaker [Jung, 1968].

Mikhail Bakhtin in his essay “Discourse in the Novel” (1934-1935) analyzed the personal specifics of the language of a swindler (“funny language”, “justified lie with the liars”), and he also analyzed the innovation of the concept of picaresque hero: “A picaresque novel conducted a “negative work”: destroyed a rhetoric unity of a personality,

action and event. Who is Lazarillo – in fault or a good man <...>?” [Bakhtin, 1975:217]. While discussing the ambivalence of picaro’s character Mikhail Bakhtin points out the fundamental importance of the character, as “a new concept of a human’s personality” in forming picaresque genre; the image of a swindler stipulated the origin and evolution of picaresque – adventurous novel, as one of the important genre forms.

The social programme, that was “put” in the behavior of Picaro, as a marginal hero, was analyzed by D. Zatonski in his monography “Art of a Novel and the XX century”: “Poor rascal, an impudent upstart, who came up from the bottom of the society pit thanks to the sleight of hand and flexibility of mind – that’s the character of the picaresque novel”, - says the author, - picaro is not only a collapsing event, but the tool of progress as well. Picaro mocks and shocks the feudal world... and this is the social programme.

Many actions of Picaro are subject to Criminal Law Codex (most of them are for roguery), but the hero of the picaresque novels differs from the literary criminal subjects by irony and sarcasm. Picaro is a harmless and an attractive rogue, who evokes more sympathy among the readers than the hostile confrontation; to some extent, Picaro is a parody person of an offender. We also note that Picaros differ from each other by

- Motivation: unwittingly swindler (e.g. Lazarillo de Tormes) and swindler by vocation (e.g. Guzman de Alfarache);
- Gender: a male picaro and a female picaro (e.g. Francisco Lopez de Ubeda “La Picara Justina” (1605), Daniel Defoe “Moll Flanders” (1722), Margaret Mitchell “Gone with the Wind” (1936) etc.).

In case when there is a female hero in the picaresque novel, we speak about the female picaresque genre, where, according to Mann “the thematic range is defined by the limited number of situations (the hero is either a prostitute, a lover or is in love himself)”.

The distinguished feature of Picaro is infinite individualism; he has no friends to betray in return for profit. Regarding the love, the highest feeling is understood as a profitable marriage.

“The Life School”, which Picaro goes as the plot develops, to some extent, represents the illustration of anti education, as a result of which an anti personality is born, who forms his own personality on the basis of the public opinion, in order to adjust to the moral templates of the degraded society.

The simplicity and artistry is distinguished in the features of Picaro. Valerij Tjupa notes that: “... a comic personality does not obey the world order (a fool, a rogue, a clown and a strange personality). His model of being in the world is a festive idleness, a carnival chronotype, where the limit of the inner self is simply an easily mutable mask”.

According to Bakhtin, Picaro’s simplicity comes from the central motive of Apuleius “Metamorphoses, or Golden Ass”: the hero’s specific imagination is preserved from the metamorphoses, where he is “the third” person in relation to the everyday life, which gives him the opportunity of spying and overhearing, and also “swapping roles as a rogue, to change from the poor into rich, from the homeless beggar into wealthy aristocrat, from the robber and swindler into the repentant Christian...” [Bakhtin, 1975:278].

A number of scientists point out to the genre of “commercialization” when speaking about the historical and literary transformation of the picaresque hero. Considering the commercial success wide range of readers see the marginal hero as a successful adventurer, a lover of women and a gigolo; a prostitute appears to be a beautiful courtesan etc. Not to

evoke the readers' disgust towards poor, dirty streets and living in miserable, wretched houses, they were gradually substituted by rich, comfortable houses; cozy and pleasant interior; picaro-heroes became educated, chivalrous and attractive.

The most common, but not necessary type of the picaresque plot is "travelling" (connected to the chronotype of "long way"). It gives the possibility to create a wide range of life types and epoch events. M. Bakhtin analyzed the chronotype organization of picaresque texts and came to the conclusion that the most active is the chronotype of the way in the native land. ("плутовской роман <...> работает хронотопом дороги по родному миру") [Bakhtin, 1975:314]. This chronotype is connected with the meeting and separation, recognition and non-recognition motives. The action is set in the adventurous and common time, where the master is an "incident", and "suddenly" and "that's why" – are the most adequate characteristic features of the events. [Bakhtin, 1975:244].

The names of the heroes of the picaresque novel of the XX century represent the world cultural heritage: Felix Krull (Germany), Josef Schweik (Czechoslovakia), Mr. Norris (England) and Ostap Bender (Russia). The XX century Georgian picaresque heroes Kvachi Kvachantiradze and Kvarqvare Tutaberi worthily take place beside them. The "birth" of both literary heroes relates to one and the same period (Mikheil Javakhishvili "Kvachi Kvachantiradze" – 1924, Polikarpe Kakabadze "Kvarqvare Tutaberi" – 1928); thus, the question is: what was the social and political situation that stipulated the activation of the mentioned literary subject (not only in Georgia, but, generally, in Europe)?

Literary theorists note that the revolutionary atmosphere of the XX century, social cataclysms, intensification of the class struggle and the perception of the tragic and comic of the world returned the life to picaresque, which begins from the Spanish prose of the "Golden Age" (XVI – XVII centuries) to the above-mentioned works: "The Life of Lazarillo de Tormes", "Guzman de Alfarache", "The Story of a Sly Don Pablo" etc. As we noted above, the picaresque novels of the first half of the XX century represent the classical traditions and synthesis of innovative literary techniques that were created during centuries: Jaroslav Hasek "The Good Soldier Schweik" ("Osudy dobrého vojáka Švejka za světové války"), Thomas Mann "Felix Krull" („Bekenntnisse des Hochstaplers Felix Krull"), Gunter Grass "The Tin Drum" („Die Blechtrommel"), Christopher Isherwood "Mr. Norris Changes Trains", Ilya Ilf and Evgeny Petrov "The Twelve Chairs", ("Двенадцать стульев"), "The Golden Calf" („Золотой теленок") etc. Along with the above-mentioned works we can easily call the first Georgian picaresque novel by Mikheil Javakhishvili "Kvachi Kvachantiradze". It is true, that Georgian scholars consider that the elements of the picaresque novel had been seen in the Age of Enlightenment (Ioane Batonishvili "Kalmasoba", and Sul Khan – Saba Orbeliani "A Book of Wisdom and Lies"); though the first Georgian picaresque novels are considered to be the novel of Barbare Jorjadze "Titia and Ivane". In our opinion, the picaresque, together with its genre features, is perfectly revealed in "Kvachi Kvachantiradze" by Mikheil Javakhishvili, which was stipulated by the existed social and political situation.

Thus, the picaresque is a historical product of social and political cataclysms. It was founded in the Middle Ages in Spain in XVI-XVII centuries, and in a short time was successfully spread in the West Europe, went beyond the ocean borders and reached Latin America, and was also reflected in the Georgian Literature of the XIX century.

### Summary

The paper tells us about the picaresque novel, its origin and characteristic features. It was founded in the Middle Ages in Spain in XVI-XVII centuries. Literary theorists note that the revolutionary atmosphere of the XX century, social cataclysms, intensification of the class struggle and the perception of the tragic and comic of the world returned the life to picaresque, and the following works “The Life of Lazarillo de Tormes”, “Guzman de Alfarache”, “The Story of a Sly Don Pablo” etc. are a nice example of it. Along with the above-mentioned works we can easily name the first Georgian picaresque novel by Mikheil Javakhishvili “Kvachi Kvachantiradze”. The picaresque is a historical product of social and political cataclysms.

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