

Picaresque Elements in Selected English and Iraqi Novels: A Comparative Approach

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Abstract

The paper attempts to find out the elements of picaresque novel in selected English and Iraqi novels. It studies these elements in Henry Fielding's *Joseph Andrews* and Adil Abduljabbar's *Arzal Hamad Al-Salim*. The paper is divided into four sections. The first is an introduction to the picaresque novel. It gives a definition, a historical background, and the elements of the genre. The second section studies Fielding's novel focusing on the elements of this type of novel and how it affects the story itself. The paper follows the novel from the beginning to the end showing these elements. The third is dedicated to Abduljabbar's novel and how the elements of picaresque genre appear in the novel and play an important role in its development of action, themes, and characterization. The fourth is the conclusion that sums up the findings of the paper and shows a comparative approach for the two novels.

Keywords: characters, picaresque, plot, Fielding, novel, satire

Introduction

J. A. Cuddon in, *Dictionary of Literary Terms & Literary Theory* (1998), defines the picaresque novel as a genre that "tells the life of a knave or picaroon who is a servant of several masters"(p.666). According to the Oxford English

Dictionary, the term 'Picaresque' pertains to individuals who are deceitful or unscrupulous in nature. Fonger de Hann has provided a definition of Picaresque fiction as a type of autobiography that centers around a picaro, or rogue, and is presented in the form of satire that critiques the societal conditions and individuals of the era in which it was created (Fonger 1903). The author employs in this genre experiences witnessed by the main character as a vehicle to satirize the "evils and vices of the society" (BHATT, 2019, p.2). However, some scholars have disregarded the traditional interpretations of the Picaresque novel. Cuddon (1998) emphasizes the fact that the experiences of the picaroon can be a tool to satirize "the society in which he lives" (p.666).

The word picaroon, which is frequently used interchangeably with picaro, is derived from the Spanish word *picaroon*, which is a development of *picaro*. The term "picaroon" can also refer to a corsair, pirate, or pirate ship as it is introduced in William Wycherly's *The Plain Dealer* (1676) when he indicates that love is like "the treacherous picaroon," he is using it in the meaning of a pirate (Act II, Sc. I, 1. 955). Thus, it is clear that the term "picaro" refers to males who live beyond the norms of society and are at odds with the law in all of its manifestations (Shaw, 1971).

Although the definition of this genre remains ambiguous, there are some important elements of the picaresque novel. These elements do not necessarily appear in all the novels of this type. The Picaresque literary genre is characterized by its division into distinct episodes that consistently maintain a comedic tone. This structure results in an episodic plot. It is one of the defining features of the picaresque novel is the use of a fragmentary or episodic plot. For Aristotle, this style of plot has been considered the worst among all other plots.

Elze (2017) explains Aristotle's rejection of such plots as "they are insufficiently motivated and 'neither necessary nor probable'". Moreover, "he equated them with 'defective plots', while in a well-formed plot, events necessarily happen 'because of certain other events' not simply 'after certain other events'" (p.75).

Unlike traditional narratives that follow a clear and linear path, picaresque novels often consist of a series of loosely connected episodes that are only loosely related to one another. (Etyang, Makokha, & Oluoch, 2022) Ian Watt in his book *The Rise of the Novel* (1957) describes the structure of such genre as fragmentary (p.22) and episodic (p.105). The main character finds himself in a journey and moves from one episode to the other. Hence, the plot becomes fragmentary and having a unified plot.

This fragmented structure allows the author to delve into a variety of topics and issues. It also allows the author to capture the unpredictable nature of the picaro's life. Even while each episode has its own distinct plot, cast of characters, and conflicts, but they are all interconnected by the common thread of the picaro's fight to make it in a dangerous world.

While this kind of storytelling may throw off some readers, it is a key to the picaresque novel's charm. By eschewing conventional storytelling techniques, the author has crafted a page-turning tale that gives readers a taste of the complicated social and political reality of the period in which the book was written. The definition of this literary work entails a protagonist embarking on a voyage and encountering various exploits throughout his journey. The primary attributes of a picaresque novel encompass two key elements: the structure of this type of novel is episodic in nature, and they are imbued with a comedic tone. The episodes depict the protagonist's journey through rural areas, encountering several adventures and encountering a lot of individuals who represent the society they belong to. The comedy can arouse from satire which is part of the nature of this type of novel (BHATT, 2019, 2).

It goes without saying that the protagonist of any picaresque book must be a renegade. This outlaw either lives completely outside of civilization or perilously close to the edge. He is a character who, in some ways, feels at odds with society, or more specifically, he is a character who has clashed with people of his time. In his own views, he has committed more sins than his good deeds.

Typically, he is a youthful guy (Shaw, 1971). Tina Ogorek (2008) suggests that the picaro or the protagonist is “purified by his experience” (2).

First-person narrative and a companion for the picaro are two additional traits of the picaresque book. Though none of these are likely as crucial to the picaresque book as any of the aforementioned traits, they are still important to note. The hero's statement of his ironic outlook is made simpler by the first-person narrative, which also makes it easier to move between scenes. Most frequently, the partner serves as a rebounder for the picaro's rather original ideology. The picaresque book is frequently written in the colloquial language, the picaro's "common" speech, as a result of the first-person narrative (Shaw, 1971).

Another important element in this type of novel is movement. The picaresque hero is in a continuous movement (Solon, 1946). It has to be a long episodic trip, a trip in which the hero travels from one geographical place to another, or a movement that involves time or mind. The trip is a very important part of the picaresque novel and must be a long trip to achieve this element of the journey. The protagonist finds himself in different situations that introduce him into several episodes and new characters. These characters disappear with the movement of the main character from one place or city to another. This element helps to support the episodic structure of the novel.

Character portrayal in picaresque novel has also become an extinguished element in this genre. Most novelists employ caricatures in depicting their characters. It is borrowed from the art of painting. According to Cuddon (1998), caricature means “a portrait which ridicules a person by exaggerating and distorting his most prominent features and characteristics” (p.110). Cuddon claims that it is often intended to “evoke genial rather than derisive laughter” (p.110). As this style has existed in English literature especially drama and poetry, it has also existed in novels and been employed by novelists as Fielding and Smollett (Cuddon, 1998). It is also followed by novelists like Balzac, Dickens, Mann, and Bellow (Maier, 2012). During the 20th century there appeared several

novelists who follow this style of writing of the picaresque novel. One of them is Joseph Heller and his *Catch-22* (1961) that revolves around various number of characters who pass through several adventures. Additionally, it stresses the misadventures of the main character; Yossarian to reflect on the theme of antimilitarism (Jabbar, 2016).

Picaresque Elements in Fielding's *Joseph Andrews*

The novel's original title is *Joseph Andrews or The History of the Adventures of Joseph Andrews and of his Friend Mr. Abraham Adams* (1742). *Joseph Andrews* is a picaresque novel that follows the journey of its titular character in a style reminiscent of *Don Quixote*. Fielding declares in the title page of his novel *Joseph Andrews* that it is “written in imitation of the manner of Cervantes, author of *Don Quixote*.” In this admission of the role of Cervantes in his novel, Fielding aims at finding “an English parallel to the adventures of the chivalrous Don” (Dolder, 1907, p.19).

The novel is structured into four distinct books. The initial section of the literary work is structured into a total of eighteen distinct chapters. The second book has been partitioned into a total of seventeen distinct chapters. The third book is comprised of a total of thirteen chapters. The fourth book is comprised of a total of sixteen chapters. This narrative structure of the novel appears to lack coherence (BHATT, 2019). The novel features a picaro in the form of the titular character, who assumes a central role throughout the narrative. Joseph, the main protagonist, fits the definition of the genre. He serves as a footman in the house of Mr. Booby. The narrative tells us that he is a handsome and talented young man. This makes Lady Booby choose him as her footman to attend to her bed with breakfast and carry the umbrella to her while she goes to church. In later occasion she takes Joseph with her to London where she finds herself free to walk with him hand by hand, when she stumbles from the coach she pushes his hand heavily, and when she feels tired, she leans her head on his shoulder. In the

seventh day after the death of her husband, she orders him to bring breakfast to her bed. She sits half-naked, and she seduces Joseph to have a love affair with him. This seduction is made by Fielding to parody Richardson Pamela as his main character has been seduced by her Master, but she stays at home rather than escaping (Reilly, 1991). Richardson, Fielding, and Defoe whose classical writings of virtue and harassment are top models followed by several others such as Harriet Jacobs in her novel *Incident in the life of a slave Girl: Written by Herself* (1842). Jacobs was a slave in the house of a white master who seduced her. She refused this seduction, and she chose to go on a long and difficult journey to get freedom which becomes “an example and a lesson to all the free spirits” (Hadla & Hassan, 2022, p.45).

This incident pushes Joseph to set in on a journey, first as rejection of the lady’s attempt to seduce him, and secondly to go and join his beloved Fanny. This journey serves the structure of the whole novel as a picaresque genre. Additionally, Parson Adams finds in Joseph an admirable figure for his knowledge about the scripture. Although Parson Adams is introduced as a comic hero, he serves also as the companion, the partner, a father-like, or guard figure to Joseph who interferes to save Joseph’s life in several situations.

In Book I, the first episode of the novel is that of the coach when Joseph finds himself a victim of robbery. The thieves have stopped him and ask him to give everything he has (JA pp.60-64). They leave him naked in a ditch. A stagecoach passes by full of passengers: the postillion, a Lady, an old gentleman, the coachman, a young man, and a lawyer. This episode serves to fit the picaresque genre. On the one hand it offers a lot of characters who do not have anything to do with the main plot. On the other hand, it offers a good opportunity for Fielding to satirize the society because neither of the people in the coach accept to carry Joseph with them. Only when the lawyer says that they may become the subject of law then they take him with them. The incident when Joseph is denied entry into the coach contains a notable instance of satire that

reflects Fielding's intention is to create a satire targeting individuals of his era feigned acts of benevolence and morality. There is a lack of willingness among individuals to provide clothing for him. The scene in which Joseph receives aid from the postilion who offers him his coat is particularly ironic. Fielding's intention is to create a satire that targets individuals of his era who feigned acts of benevolence and morality.

There is also the use of digression in the novel that in its turn heightens the episodic structure. Digression means a "material not relevant to the main theme or plot of a work" (Cuddon, 1998, p.226). The novel contains digressions that serve to be episodic. If the reader omits them, there is no change in the plot. In his introduction to Book II, Fielding indicates that these digressions can entertain the reader and if not, the reader can skip them to coming chapters:

what are the contents prefixed to every chapter but so many inscriptions over the gates of inns (to continue the same metaphor), informing the reader what entertainment he is to expect, which if he likes not, he may travel on to the next; for, in biography, as we are not tied down to an exact concatenation equally with other historians, so a chapter or two (for instance, this I am now writing) may be often passed over without any injury to the whole (JA p.94).

Such digressions include the tales of Leonora in Book II where she loses, her fiancé as she admires a young French man visits their country. Mr. Wilson in Book III loses himself in pleasures of London. These episodes are not intrinsically linked to the main narrative. They serve as a commonly employed literary device among picaresque novelists who would rather introduce a lot of characters who do not have any relationship to the main narrative.

The objective of comedy frequently involves rectifying instances of overindulgence. Fielding similarly pursues this objective. The individual in question does not refrain from criticizing both the legal representative scout and the avarice exhibited by the parson Trulliber: "His wife, who informed him of Mr. Adams's arrival, had made a small mistake; for she had told her husband, 'She believed there was a man come for some of his hogs'" (JA p.163). This

episode brings both comedy and exposition. It is comedy because it plays on the irony aroused by mistaking the Parson with a hog dealer. It is an exhibition because it exposes Trulliber's greedy character who has first welcomed Adams very well for he thinks he would buy some hogs. It exposes Trulliber's true character as a clergyman who claims to do charitable deeds. Simon Varey in his book *Joseph Andrews: A Satire of Modern Times* (1990) shows the importance of irony in Fielding's novel. He insists "that irony is the characteristic tone of the novel's narrator, whether or not there is satiric intent, but for the moment I restrict myself to irony for humorous effect" (p.44). Varey also discusses the effect of such manipulation on the reader. He claims that "one effect of this kind of irony is that it establishes a kind of agreement between narrator and reader" (p.44). Varey introduces several important examples of such humor in the novel: Mrs. Slipslop with Lady Booby, parson Adams, Peter Pounce, and many other examples.

Comedy has also been enhanced by Fielding's use of comic epic in prose, a style has been used in poetry. Ian Watt (1957) notices that Fielding succeeds in transposing "characteristic features of the epic plot into a comic context: his use of surprise, and his introduction of mock-heroic battles" (p.256). Watt finds that by using this style of comedy, Fielding reflects the attitude of his age which is far away from "the epic world it so much admired" (Watt, 1957, p.258). It is intended to introduce a hero and then to mock him. This is clear in the episode by which Adams has been attacked by a group of hounds. Parson Adams' artificial hair falls down while he is trying to escape. Joseph pursues them with a stick like a classical hero trying to hit and frighten them. Battestin (1989) emphasizes this notion of introducing comedy and humor to entertain the reader by indicating that *Joseph Andrews* has a "great good humor—the delight Fielding takes in the comedy of humankind" (p.331). "The Comic Spirit is a genial and sociable Muse, capable of redeeming for us the mess of life" (Battestin, 1989, p.331).

Adams also has highlighted the favorable attributes of love, philanthropy, and genuineness. The individuals in question are Joseph and Fanny. Fielding espouses virtuous and commendable attributes. The act of embarking on a journey holds significant importance within the context of a picaresque literary work. The journey in question is not solely limited to geographic exploration. The characters in Fielding's works undergo a sequence of events. The characters attain self-awareness (BHATT, 2019). This state of self-awareness has something to do with another type of novel that is Bildungsroman, or what is used to be called the Coming-of-Age novel. Such type of novel has some of the features of the picaresque novel where the main character witnesses some experiences by travelling from one place to another. It shows the psychological or spiritual development of the main immature character (Ismael & Khalifa, 2022).

Another important notion about the elements of a picaresque novel clear in *Joseph Andrews* is the loosely structured plot due to episodic structure of the book. The coherence of the subject matter is compromised by the inadequacy of the plot's ability to provide a structured framework. The coherence of the work is not solely reliant on its narrative structure, but also on the presence of specific thematic elements (BHATT, 2019). The expedition undertaken by Joseph and Adams from London to the Booby estate to join Fanny includes an extensive anecdote that lacks relevance to the overarching plot.

The journey undertaken by Joseph and Adams holds a great symbolic significance. The journey commences in the urban center of London, characterized by its refined and cultured atmosphere, and progresses towards the pastoral and rustic charm of the parish. Fielding depicts the lifestyle of the upper class in the city, highlighting both its positive and negative aspects in comparison to rural living. The characters of Lady Booby and Mrs. Slipslop are emblematic of the elitist attitudes prevalent in high society, whereas Joseph, Fanny, and Adams embody the virtues commonly associated with rural life. The picaresque novel genre is commonly utilized for the purpose of societal satire, and *Joseph*

Andrews is an example of such a work that satirizes the prevalent social conditions during Fielding's era. Fielding has depicted the contradictions and weaknesses of women. Lady Booby and Mrs. Slipslop exhibit a proclivity for feigning or simulating behaviors or attitudes that are not genuine. An attempt was made to seduce Joseph while simultaneously feigning virtuousness. Lady Booby wants to keep Joseph as a lover in the house and as a footman outside. Mrs. Slip Slop also tries to seduce Joseph and exploits him sexually. The novelist employs satire to critique the hypocritical and pretentious nature of the individuals in question. The text pertains to the presence of satirical elements that target individuals who have misused their authority in a conceited manner. Fielding expounds on the authority wielded by innkeepers, as well as the comparatively greater influence of squires and judges. The comedic elements are derived from the act of mocking individuals. The origins of comedic content can be attributed to the themes of vanity and hypocrisy.

The significance of the picaresque in *Joseph Andrews* becomes apparent in the early stages of the middle section, or alternatively, towards the conclusion of the novel's exposition. The picaresque depiction in the narrative is characterized by its rambling nature and the revelation of Joseph Andrews' birth at the end of the novel. This section exhibits a high degree of captivation and sustains its impact throughout the entirety of the book. The interrelation between the criticism of the society at the time and the picaresque genre is evident since it plays a significant role in *Joseph Andrews*. Fielding appears to acknowledge the usefulness of this particular writing style. The events within the narrative possess an engaging quality typical of picaresque literature, and the protagonists encounter numerous humorous situations.

In character portrayal, Fielding makes use of caricature to belittle his characters who are ugly enough to stand against parson Adams or Joseph Andrews. The most important example of caricature in Fielding's *Joseph Andrews* is his portrayal of Mrs. Slipslop:

Mrs. Slipslop... was a maiden gentlewoman of about forty-five years of age, who, having made a small slip in her youth, had continued a good maid ever since. She was not at this time remarkably handsome; being very short, and rather too corpulent in body, and somewhat red, with the addition of pimples in the face. Her nose was likewise rather too large, and her eyes too little; nor did she resemble a cow so much in her breath as in two brown globes which she carried before her; one of her legs was also a little shorter than the other, which occasioned her to limp as she walked. This fair creature had long cast the eyes of affection on Joseph...(JA p.41)

This description acts as a medium by which Fielding tries to show the ugliness of this old lady who attempts to seduce Joseph Andrews, the young man of nineteen years old. It is also a medium to satire such kind of people in real life.

Picaresque Elements in Adil Abduljabbar's *Arzal Hamad Al-Salim*

This paper studies Abduljabbar's novel *Arzal Hamad Al-Salim* regardless of any political value. It focuses, instead, on the novel as a genre that makes use of picaresque tradition as a medium to conduct its themes. The paper does not claim that Abduljabbar's novel is an adaptation of Fielding's *Joseph Andrews*, rather it attempts to show the influence of such style of writing that pushes the Iraqi novelist to follow.

Although there have been some attempts to write Iraqi fiction, the real beginning of writing Iraqi modern novels comes by Ghaib Tu'ma Farman (1927-1990) in 1966 by publishing his novel *The Palm Tree and the Neighbors* (Jabbar, 2010). Among previous attempts was Mahmoud Ahmed Al-Sayyed (1903-1937) who wrote his first novel in 1921. Dhu'l Nun Ayyoub (1908 - 1996) was also considered one of the pioneers in writing the Iraqi novel.

The attempts of Farman have been followed by several other Iraqi novelists who convey in their novels the real problems of the Iraqi society during the 1960s and 1970s. Fuad Al-Takarli (1927-2008) is also considered a pioneer in writing

the Iraqi novel. He published several important novels such as *The Other face* (1960), (Massarrat wa Awjaa) (*Happiness and Pains*) in (1998), *A Spit on Life* (2000) and many more. Al-Takarli explores contemporary themes, including different types of political oppression and their effects on both society and individuals. He also delves into the harsh realities of life. Additionally, he examines how ordinary individuals can experience deep and intricate emotions. Takarli's works skillfully captures the authentic essence, vitality, and distinctive characteristics of Iraqi society, imbued with affection and empathy, and transcends into a worldwide encounter that sheds light on diverse facets of the human condition (Badawi, 1992). Other important Iraqi novelists who achieve fame and acceptance such as Mohammed Khudhier (born in 1942), Ahmed Khalaf (born in 1943), Maysaloon Hadi (born in 1954) among many others.

During the 1980s the Iraqi novelists have been indulged in stories about the war between Iraq and Iran that has been erupted in 1980. There appear novelists who write about this long war such as Adil Abduljabbar (1937 - 1991), Abdulkhaliq Al-Rikabi (born in 1946).

The contemporary Iraqi novel indulges in the question of identity, sectarian conflict, war, and explosions due to the events that follow 2003. This is why the Iraqi novel as a genre follows those who seek refuge in the west and other destinations (Muhsen, 2020). Among those novelists Saad Kassim Al-Asady (born in 1952) who wrote about academic life, Inaam Kachachi (born in 1952), Hassan Blasim (born in 1973) wrote about Iraqis in diaspora, Ali Bader (born in 1964), Ahmed Saadawi (born in 1973) and many others.

During the 1970s and 1980s, the Iraqi movement of criticism was considered primitive in the time of publishing this novel. There were no specific critical studies that appeared to discuss and study such novels (Al-Ani, 1982). If there were studies, they were restricted to the study of the themes, structure, character portrayal, or narrative techniques. The critics did not pay attention to the type of novels the novelists followed.

This paper aims at studying Adil Abduljabbar's novel as a picaresque novel. The novel is written in Arabic language and all the quotations are translated by the author of the paper and refer to it as (AH). This research follows the close reading method to deal with the novel and apply the elements of picaresque novel on the Iraqi novel and compare them to that of Fielding's.

Adil Abduljabbar was an Iraqi novelist who was born in 1937 and died in 1991. He first worked as a teacher in the Ministry of Education and then moved to work in the Ministry of Media in the department of cultural affairs. He had several contributions in the field of short stories, novels, poetry, and criticism. He published several novels such as *In a Very Hot Day*, *In a Heavy Raining Day* (1973), *Arzal Hamad Al-Salim* (1979), *Dancing on the shoulders of Death* (1981), *the Mountain of Fire the Mountain of Ice* (1982), and *the Difficult time* (1983) (Ibrahim, 2014).

In *Arzal Hamad Al-Salim*, the elements of picaresque and the road journey are clear. These elements are the continuous movement of the protagonist, episodic structure, digression, caricature in characters' portrayal, and the existence of a guardian figure who is ready to help either the protagonist or those who need help. The events of the novel happen between 1960-1064. The protagonist, Munthir, finds himself pursued by the authorities and decides to head from Baghdad to the western of Iraq, and there he finds refuge in the house of Hamad Al-Salim, the Bedouin or rural man who is the protector of those who enter his house. The employment of this character is similar to Fielding's employment of the character of Parson Adams who represents the guardian figure for Joseph Andrews. Al-Salim, here, represents the guardian figure for Munthir. Hence, Hamad Al-Salim and Munthir represent the two main characters of the novel. The novelist Abduljabbar resorts to use this technique of introducing multiple heroes in the novel to reflect the values of heroism among his characters (Mohammed, 2009). Munthir finds himself in front of a huge number of stories and characters because of his presence in this region. The participation of those

characters along with the stories is considered a very important element in the picaresque narrative. These stories are introduced in an episodic structure i.e., the novel depends on the style of separate episodes, as is the case with Fielding's novel and any other novel follows this genre. In this way, we find that the plot is scattered due to the large number of characters and other secondary stories or plots with different settings. For example, the narrative tells the story of Hamad Al-Salim himself and the characters who live close to him. He tells the story of Marhoon and several other characters who appear in these stories. The emergence of characters such as Saleema, Zakia, Hameed Mizban, and Sagban supports the concept of picaresque novel and the journey on the road. Such a concept is no longer associated with the homeless only but has become a concept beyond gaining freedom and escaping the problems facing the hero or the central characters.

Hamza Mustafa, in an essay that has been published after a very short time from the publication of the novel, supports this fact of the continuous movement of the protagonist. Mustafa insists on the idea that Munthir has been lost first in the Arzal (the house of the Bedouin) and later on with stories and tales that do not have anything to do with the main line of narrative (Mustafa, 1979). The critic Sabri Salim indicates that the main character finds himself in a complete movement in the desert where he finds refuge in Al-Salim's Arzal and then between Baghdad, Mosul, and Falluja (a town in Al-Anbar province to the west of Iraq) (Salim, 1979).

Although the narrative starts with Munthir in Marhoon's Arzal in the desert of Al-Anbar, the reader soon discovers that he is a stranger who is looking for a secure haven to hide from the authorities. He travels from Baghdad to the desert in order to meet Hamad Al-Salim. In this journey, he passes several situations and events. He suffers from the long way he takes to arrive there and the hot weather. He is afraid that someone is going to call the police or even recognize him. First, he begs Marhoon to sit under the tree because he is very exhausted

from the journey. Marhoon pretends he cannot hear his voice. After failing in getting the permission of Marhoon to sit under the tree, he falls asleep for a long time. He wakes with the sound of Saleema, who is supposed to be Marhoon's wife, talking to him and giving him some water and a piece of bread. When Munthir asks them about Hamad Al-Salim, Saleema shows him the way: "go directly until you see the dark trees and when the river turns you will find Hamad's Arzal" (AH p.17). In his way, Munthir goes in a flashback through the stream of consciousness technique to remember what has happened to him and why he is here. The scene completely shifts to Baghdad and the reader starts to discover something about Munthir's character. In this flashback we get to know Hameed Mizban, one of his friends who advises him to go to Hamad Al-Salim. When Munthir finishes his flashback, he goes back to his real situation and finds himself face to face with a dog that bit him severely:

He saw the teeth extend to his neck. In an instinct gesture he put his arms around his neck to protect it from a deadly attack. The teeth get caught in his right arm.... Munthir blew the nose of the dog followed by another. The dog left him for moments but when Munthir tried to stand up, the dog attacked him again. Munthir succeeded in blowing the dog for the third time, but his palm entered the mouth of the dog and hit his teeth. Barking, panting, and snarling became louder than before, and Munthir turned into an animal more brutal than the dog that attacked him (AH pp.26-27).

This incident of the dog's attack has a very important role in the novel. Firstly, it serves to exaggerate the strength of the protagonist. This seems unreasonable because he can hardly move after the long journey, so it is difficult to face such a dog. Secondly, the dog becomes a symbol of evil power that tries to arrest Munthir. This incident enhances the close comparison between Munthir and Joseph Andrews.

In Fielding's novel, there is also the episode where the hunting dogs attack parson Adams and his company. The Parson is so afraid of the dogs, but Joseph

runs after them with a stick in away that resembles great heroes. It is the mock epic in prose that Fielding has borrowed from poetry to exaggerate the protagonist's strength.

In another flashback that supports the comparison between Munthir and Joseph, we find Munthir falls in a ditch of dirty water. He hides himself in the ditch by creeping as he sees someone close to him: He [Munthir] hears steps running towards him. He needs to move silently this time. He is hiding now, and the man must have seen him falling in the ditch... he starts creeping close to the bank of the ditch (AH p.152). Joseph has also been thrown in a ditch by the thieves in Fielding's novel.

There are also journeys that Hamad makes to the cities near the area to sell and buy things to support his living. These journeys are done like smuggling through the deserts. He takes Marhoon with him and this time he accompanies Munthir, making him wear Arabic costumes. These journeys take a long time and Munthir gets to know several characters and know their stories as well (AH pp.125-149).

In this long journey, Abduljabbar makes use of digression, which is also an element of any picaresque novel, i.e., a story that is outside the main narrative and its characters do not have anything to do with the whole novel. Hamad asks his company to take care and walk carefully since there is a large whip snake (which is called in Iraqi dialect as Irbeed). Hamad says that he has not seen a snake like this only once in his life. When Munthir asks him when it happens, Hamad starts narrating the incident:

I was young like you. I was travelling through the desert, like you, for the first time in my life with my late uncle. He was one of the unique men. He was armed with experience, he kept moving from one place to another to the extent that he did not stay in a place more than one week to prepare himself for another new journey... when it was night, or close to dawn I found the snake five meters to us, it was frightening but my uncle shot him calmly in the head (AH pp.127-128).

The story of snake does not have anything to do with the main plot. It also does not support Hamad's character. If it is omitted, there is no change in the development of the action or the story.

A large number of characters are introduced in these subplots and stories. A very important example is the story of Marhoon, Saleema, and her cousin Malik who loves her and intends to marry her. The story takes more than three chapters from chapter ten to the middle of chapter fourteen (AH pp.176-267). The reader gets to know about new characters like Malik, Rabiaa, Hajim, Farhan, Masoud, and many others. If this story has been omitted, there is no change in the main narrative. Hamza Mustafa notices that some characters are designed to be a reflection or a shadow for other characters. For instance, Munthir resembles Malik, cousin of Saleema. Mustafa indicates that the novelist seems to compensate Saleema for losing her cousin by the appearance of Munthir in her life. On the other hand, there is also the reflection of Hamad Al-Salim, the son of Salim Al-Hamad, the father (Mustafa, 1979):

Hamad Al-Salim did not respond to his father, but he gazed at his eyes. His father in his turn gazed at his son's eyes until both of them extended in the depth of each other, they are united... they realized that they are in harmony with each other, united, and present together at the same time (AH p.333).

There is also the story of the journey made by Munthir, Hamad Al-Salim, and Hameed Mizban to Syria to deliver a message to a group of cooperators within the party. The mission is to bring weapon from Mosul also introduces a group of new characters to the readers such as Darmi, the driver of the car, and Suhair, the Syrian girl Munthir meets in Damascus.

As it is mentioned in the introduction, the concept of picaresque has witnessed development throughout time. It does not become a novel about a knave or a servant but rather a novel of a character with different positions. Hence, in Arzal Hamad Al-Salim, the protagonist is a student at University of

Baghdad, College of Education, English Language Department. This portrayal of the protagonist as a student from Baghdad helps the novelist to extend his own themes in the novel. First, it creates a kind of conflict between the Bedouin and the civil life. This is clear in the conversations between Munthir and Marhoon. Men of the city, according to Marhoon, are only women or little girls. They are helpless and not strong enough to bear the difficulties of life: “Do you like men of the city? They are only women wear the clothes of men” (AH p.10). In another situation when Hamad, Marhoon, and Munthir are sitting to have dinner in the house of Marhoon, Munthir sees Saleema trembling because of the big plate of dinner, he stands up to help her. This makes Marhoon laugh ironically and repeat his opinion about people of the city: “you are right, son of bitch... he is a civilian and here he gives himself a permission to be a mere weak female like you does not know anything but cooking” (AH p.73). By this speech by Marhoon, Abduljabbar makes use of irony to arouse a sense of comedy in the novel. Marhoon criticizes men of the city by saying they are not men at all but ironically, he is deprived of manhood.

Like Joseph Andrews when travels to London with Lady Booby and refuses to change his behavior and indulge in the ugly life there, Munthir shows a great commitment to the society he finds himself in. In an incident when Munthir finds himself swimming in the Euphrates at night, he witnesses Saleema on the other side of the river. Hamad was watching how Munthir would behave and whether he would go to see Saleema secretly at night or not. Munthir changes his way and goes far away from Saleema’s Arzal (AH p.112). Hamad praises him on the next day saying that he can trust him for this behavior (AH p.115).

Like other picaresque novelists who adapt this genre to satirize their societies, and like Fielding in *Joseph Andrews*, as he makes his novel as a satire against the shortcomings of English society during the 18th century, Abduljabbar satirizes in his novel the old-fashioned conventions that spread in the Iraqi society in addition to treason and random killings. The novel represents an outcry against

the conventions of clans or tribes at that time when cousins set a resolution that cannot be changed or challenged. They decide to refuse any strange suitor who proposes to their cousin (girl). They are ready to kill either the suitor or their cousin. Hamad Al-Salim falls in love with Zakia, but her cousins refuse this marriage. At the end of the novel Hamad Al-Salim succeeds in marrying Zakia in Mosul with the help of her brother Sagban who refuses his cousins' decision and wants his sister to marry Hamad. An attempt to stand against these old-fashioned conventions (Afaq, 1979). The novel also presents the idea of treason of people who are in contact with the authorities to spy on their neighbors or friends. Marhoon spies on Munthir and Hamad by telling the authorities about their trip to Syria. In the first meeting between Munthir and Marhoon, there is a reference also to the role of the clan and tribe in the life of Iraqis. Marhoon asks Munthir about his tribe and his family. He answers, "I am from Baghdad" (AH p.11). His answer makes Marhoon laugh loudly saying that "Baghdad becomes a tribe" (AH p.11).

In addition, the novel praises the real values of chivalry such as bravery, hospitality, and the protection for strangers who ask for help. Hamad Al-Salim opens his Arzal for all who are weak and need help. He represents the real and genuine Arabic values. He also represents the tribal prototype (Mustafa, 1979). He is described by Mizban (Munthir's friend in Baghdad) as "an extensively sensitive worldly man" (AH p.59). He faces difficulties saving Munthir's life although he does not know him. He protects Saleema either from Marhoon or others and to the end of the novel he succeeds in bringing together Saleema and Munthir after the death of Marhoon which contradicts with values of tribes (Mustafa, 1979). The novelist seems to acknowledge this contradiction in Al-Salim's personality because he himself has been a victim of tribal conventions by depriving him from Zakia, the woman he loves too much. He facilitates the meeting between Munthir and Saleema in order not to repeat his story (Afaq, 1979).

On the contrary to Hamad Al-Salim's character, there is Marhoon who is empty of any humane values. The novelist deprives him of manhood i.e., he is sexually crippled. Although his marriage to Saleema, the beautiful young girl, is informal, it is still unfair. He represents the reverse to the young man Munthir. As in any picaresque novel where the novelist uses caricature to depict his characters, Abduljabbar portrays Marhoon in a caricature way to show and emphasize the ugliness inside him (Mustafa, 1979). He is "not a mad man but a villain who tortures his poor wife. He is lazy and does not do anything but going to buy goods" (AH p.51). He is described both as a giant without teeth, eats with disgust and as Satan or the Devil (AH p.138). He keeps calling Saleema as the daughter of a bitch, and calls others like Munthir as a dog or son of bitch. At the end of the novel, we discover that he works for the authorities to spy on people around him and has been killed in one of the traps made for Munthir and Hamad.

If Parson Adams represents the companion and the guardian figure for Joseph Andrews in Fielding's novel, Hamad Al-Salim represents this figure in Abduljabbar's novel. Parson Adams is described as the romantic English version of Don Quixote since he is fair and refuses to adhere to injustice. Hamad Al-Salim, then, can be considered the realistic Iraqi version of Don Quixote since he is brave, fair, and hospitable. He accompanies Munthir in all his journeys either in the desert or to Syria although he has not known him before. Although he represents the Arabic values, Hamad succeeds in bringing together Saleema and Munthir, an action which is considered shameful in the eastern societies that a man of desert bring man a woman together. This marriage, besides the marriage of Zakia and Hamad at the end of the novel represent a rejection of the old-fashioned values.

Like Joseph Andrews' journey where he succeeds in uniting with his love Fanny, Munthir's journey is not limited to geographic exploration of the desert of Al-Anbar or just to hide from the authorities, the characters in Abduljabbar's work also undergo a sequence of events in which they succeed to get self-

awareness. Munthir realizes that life does not mean only spending life fulfilling one's ambition, there are several beautiful things to discover in life. He spends life fighting against the authority and hiding from the police. On the contrary, Munthir finds in this journey a life that is ambiguous to him where he finds love and respect and new friends.

Unlike Fielding's Fanny, lover of Joseph Andrews, who has not been given any voice in the novel, Saleema and Zakia have been given voice and respect throughout the novel. Munthir notices this twice in the novel. The first one between Hamad Al-Salim and Saleema. Munthir sees how Hamad talks to Saleema with great respect contrary to his speech with Marhoon: "Saleema goes out and Munthir notices that Hamad Al-Salim does not utter any ugly word against Marhoon in her presence" (AH p.73). The second one when they go to the village where Zakia lives, Munthir notices for the first time how a strong man like Hamad behaves with great shy on his face. Munthir at once knows that there is a great story behind this meeting.

Conclusion

The study finds that there is a great impact of Fielding's style and many other picaresque novelists on the Iraqi novelist Adil Abduljabbar. The elements of picaresque novel are clear in Fielding's novel and the Iraqi one. In *Joseph Andrews*, picaresque genre helps Fielding to find a wide space for satirizing all aspects of the society such as judicial system, education, religious institutions, politicians, and aristocratic people. Although this genre of writing weakens the novel and has a great impact on the structure and plot of the novel that makes it loose and scattered into episodes, it helps the novelist to entertain the reader by the comedy it introduces as well as the great value it adapts in picking good characters providing a great sense of Providence. It shows the clash between the aristocratic represented by Lady Booby and poor people represented by Joseph Andrews, Fanny, and Parson Adams.

Like Fielding, Abduljabbar follows picaresque writing to stand against old-fashioned conventions the spread in the Iraqi society during the sixties of the 20th century. It tries also to depict the real and genuine values of hospitality, bravery, and charity that Iraqi people are known by. Hamad Al-Salim is an independent man who lives alone in the desert and ready to help the weak people coming to him asking for a shelter for different reasons. Munthir represents the figure who finds himself in a journey to save his life. He comes to know a society that looks strange for him with its values but soon he finds himself in a great harmony with this society to the extent he preferred to marry a Bedouin girl.

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عناصر رواية التشرّد والرحلة على الطريق في روايات انكليزية وعراقية مختارة: دراسة
مقارنة

ملخص

يحاول البحث ان تجد عناصر رواية التشرد والرحلة على الطريق في روايات انكليزية وعراقية مختارة. فالبحث يدرس هذه العناصر في رواية هنري فيلدينغ (جوزيف اندروز) ورواية عادل عبد الجبار عززال حمد السالم. يقسم البحث الى اربعة مباحث. المبحث الاول يعد المقدمة التي يقدم فيه الباحث تعريف هذا النوع من الرواية والخلفية التاريخية وعناصر هذا النوع. أما المبحث الثاني فيدرس رواية هنري فيلدينغ مركزاً على عناصر هذا النوع من الرواية وكيف اثرت على القصة نفسها. ويتتبع البحث هذه الرواية من البداية الى النهاية لتقدم هذه العناصر. اما المبحث الثالث سيكون مخصص لرواية عبد الجبار وكيف ظهرت عناصر رواية التشرد والرحلة على الطريق في هذه الرواية وكيف لعبت دوراً مهماً في تطور الحدث والمواضيع الرئيسية وكذلك في بناء ورسم الشخصيات. وخصص المبحث الرابع للخاتمة التي تلخص ما توصل اليه البحث وتقدم دراسة مقارنة عن هاتين الروايتين.