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Reworking the Picaro:
The Growth of the Marginalized Character in the Picaresque Tradition

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Reworking the Picaro: The Growth of the Marginalized Character in the Picaresque Tradition

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This study investigates the reworking of the picaresque genre in the works Moll Flanders, Hasta no verte Jesus mio (Here's to you, Jesusa!), and Fear of Flying. The initial sixteenth-century Spanish picaresque text, Lazarillo de Tormes, proposes five common picaresque conventions: the picaro is marginalized by his community, he is an orphaned child, he faces a moral dilemma that clashes with the law or society’s definition of morality, the narrative is written in prose as an autobiography, and the story of the protagonist’s life is written episodically and cyclically. While Lazarillo de Tormes focuses on a poor man, these later adaptations focus on the female.

Daniel Defoe creates a female picaro, Moll Flanders. His reworking stems from Cervantes’s distortions of the picaresque tropes that broaden the picaro’s characteristics and uncover a cyclical pattern that each picaro follows; the protagonist begins the story in a victimized, subservient position, but in order to break out of this role he adopts deviant behaviors that break social codes and judicial laws. The picaro becomes independent but remains a social outcast. In the end the character reassumes a subservient, but acceptable, social position.

The female picaro is a social outcast who acts subservient. Upon marriage in patriarchal societies the male becomes the master and the woman becomes the servant. His role permeates the public social sphere and hers revolves around the home. Because she is placed inside the home, she struggles to exist without his guidance. Elena Poniatowska and Erica Jong, in their twentieth century works, show two female picaros, Jesusa Palancares and Isadora Wing, wrestling with this expected marital position. The confrontation does not lead to a triumph but the presentation of female subordination does expose social alienation. By looking at how the picaresque genre has been used to expose female marginalization, this study suggests that the picaresque genre still exists because it reserves a space in literature for any social outcast.
Introduction

My interest in the picaresque genre began in a graduate seminar I took under the leadership of Professor Janine Montauban. In this class we studied the first three Spanish picaresque narratives, Lazarillo de Tormes (1554), Guzman de Alfarache (1599), and The Swindler (1626), and then read the various picaresque adaptations written by authors such as Cervantes, Defoe, and Twain; we ended with The Adventures of Huckleberry Finn (1884). The genre spread throughout Europe and then moved westward when Spain and England colonized the Americas. As I studied the movement of the genre from one country to another and from one continent to the next, I observed the changes that the genre underwent. Over time and distance from its origin in sixteenth-century Spain, the picaresque became associated with different cultural and social issues. While the contents of these later picaresque fictions changed, the genre's structure for the most part stayed the same.

The investigation exposed the common traits of the picaresque narrative. Of course not all critics believe that such distinguishable conventions exist for this genre at all. Many have questioned, theorized, and argued about a wide range of topics regarding this genre; the validity in seeing Lazarillo de Tormes as the original picaresque narrative, the genre's conventions, the picaro's traits, the genre's continuing existence, its contents, the writer's authorial commentary, and the strong absence of a maternal female in the traditional picaresque text. From studying each topic and reading various arguments, I have formulated my own
question which I will investigate: Has the picaresque genre over the lapsed time, become a testimonial narrative for the marginalized, unheard voice?

As Peter Dunn points out (citing W.M. Frohock’s 1969 article “The Failing Center”), “For every new novel there is a critic wanting to find something picaresque in it” (Dunn, 6). Frohock suggests that elements of the genre still exist in the twentieth century. He also comments on the broad spectrum with which the picaresque framework continues to expand. Using my inquiry about marginalized voices and the genre’s basic structure, I began my search for female picaros in twentieth-century American literature. I narrowed my search to the voice of the marginalized woman after Daniel Defoe’s Moll Flanders. I hope to not only prove that such a leap from male to female picaro does exist in a twentieth-century American text, but also show the intent behind using this specific framework and the reason why the genre has endured.

Frohock’s declaration regarding the genre’s allusiveness in contemporary literature stems from its ill-defined characteristics. Since its birth, theorists and picaresque experts have continued to argue about the canopy of tropes that make up the picaresque genre. The genre’s broad spectrum allows critics to refer to later works as picaresque. Claudio Guillen’s essay “Toward a Definition of the Picaresque” in his book Literature as System (1971), Anne Cruz’s Discourse of Poverty: Social Reform and the Picaresque Novel in Early Modern Spain (1999), and Robert Alter’s Rogue’s Progress (1964)—all critical texts on the picaresque—assume that Lazarillo de Tormes is the first picaresque fiction. While these critics
do not openly state that this work is the original, they use examples from

Lazarillo de Tormes to argue and prove their points regarding the picaro and his
social climate. Written anonymously, Lazarillo de Tormes exhibits the realistic
image of the picaro and creates the structure of the genre that is still seen in
twentieth century American literature. Alexander Parker, in Literature and the
Delinquent (1967), argues that Mateo Aleman's Guzman de Alfarache is the first
true picaresque and that Lazarillo de Tormes is a precursor to the genre. He
explains that the Spanish picaresque novel "explores reality by building up an
existential picture of an individual who, under social and psychological
influences to which he has been subject from childhood, chooses a certain pattern
of experience in which to realize himself in action, and is molded by it" (Parker,
27). The individual chooses a life of delinquency. According to Parker, the
picaro, Guzman, has the necessary realism and picaro traits needed for the genre
because he chooses a delinquent pattern of experience; Lazaro does not choose
his experiences and lacks the necessary awareness of his social position. Guillen
speaks on the difference between these two texts in his essay:

Lazarillo is characteristic of the kind of picaresque narrative in
which the protagonist gradually vanishes as an individual and
dissolves into a role, a social status, a mask. There is still another
tradition, going back to Aleman's Guzman de Alfarache, where the
hero is connected and triumphs finally as an exemplary Christian (88).

Guillen suggests that Lazarillo de Tormes becomes the medium through which
society is revealed. This picaro casts a realistic image of life. Guzman del
Alfarache presents an individual, rather than a representative, who chooses
deviancy and then grounds himself in religion and succeeds because of his 
religious ties. Aleman’s picaresque text does not present a realistic image of a 
specific place and era, rather it exposes the mechanics of a world that shuns a 
man born into a life of misfortune, Aleman shows an individual overcoming his 
own delinquent pursuits.

Parker’s argument that Guzman de Alfarache is the first picaresque fiction 
comes in direct response to Alter’s analysis of Lazaro’s picaresque life and the 
general life of the anti-hero. Alter says, “[The anti-hero]—from Lazaro’s 
nativity one dark night by the river Tormes to the illegitimate birth of an Augie 
March in the ghetto of Chicago—finds himself dropped into a world stolidly 
different to his own existence as any absurd universe faced by the protagonist of 
an existential novel” (Alter, 5). Both Parker and Alter agree on the existential 
qualities of the work itself but whereas Parker views the picaro as an active agent 
choosing delinquent patterns until he comes to his senses, Alter sees the 
protagonist as a passive victim that is thrown into a society that pushes the lower 
class to the way side. Alter actually excuses the picaro’s delinquency—“had he 
not learned to do some vigorous thrashing with his own arms and legs, the tide 
would have swept him under” (Alter, 7). Is the picaro an active protagonist 
choosing a life of crime and deviant behavior like Guzman? Or is he forced into 
delinquency because of his social status since birth?

Michael Zappala gives a third definition of the picaro as “the literary 
rogue as a character without dignity, without a stable job, and dedicated to
humble activities that barely allowed him the satisfaction of his basic needs... he is a vagabond, related to the underworld and to begging, and his destiny is generally dismal. Above all, the rogue is a socially marginalized and uprooted character” (Zappala, 11). Until his final sentence Zappala suggests that the picaro adheres to Parker’s definition and chooses a life of marginality and crime; he is a dunce and should be read as an individual who opts for this life rather than as an individual born into a negatively viewed social position. But then Zappala concludes his definition with an excuse for the picaro; he is a victim of society, being marginalized and deemed an outsider. In addition to promoting the picaresque’s attachment to realism, Zappala, in his and Carmen Benito-Vessels’s introduction to their book of essays, The Picaresque: A Symposium on the Rogue’s Tale, does not argue for one picaresque fiction or the other, but rather presents an argument about society’s abuse towards the picaro.

The social critique that inhabits the notion of the marginalized picaro makes this literary genre tangible and useful for the modern authors. Specifically in sixteenth-century Spain, Lazaro represents the life of the poor man in Toledo during a time when the monarchy initiated the Poor Laws which encouraged the commoner to disassociate himself from the poor. As Anne Cruz explains, “This new kind of [picaresque] fiction, while accounting for diverse matters of historical, social, and literary import, also discloses the author’s preoccupations with the increasing disenfranchisement of the poor” (Cruz, xi). Cruz continues to explain Spain’s position, depicted by Lazaro, one which
exemplifies Guillen's broader statement that the picaresque novel concerns an individual and his environment and not just a beggar and a city (78). She states that by being marginalized and disregarded in Toledo, Lazaro holds an outside lens that peers into the social order. Clearly his perspective will be skewed as it comes from an oppressed lens. Cruz explains that the Poor Laws, "governing the behavior of the disenfranchised, were motivated by the conviction that, if left by themselves, the poor would purposefully misbehave." She blames these laws for "instilling a fear of all marginalized groups intimated by the later picaresque narratives" (Cruz, 45). In her explanation of Lazarillo de Tormes’s commentary on the real social climate in Toledo, Cruz suggests that a general theme that stems from this first picaresque fiction is a realistic portrayal of a marginalized, social outcast. In pointing out that the narrative is described by the outsider, Cruz affirms Guillen’s picaresque theme— the picaresque narrative, written by a fictional protagonist, is a "pseudoautobiography" (Guillen, 82).

Critics universally agree that the picaro is estranged. But it is this character’s agency that they popularly debate. Does the picaro’s alienation from society comment on the social degradation inherent in hierarchical social structures that mandate a level of classes and encourage a master and servant economy? The picaro fights and tricks in order to establish his own independence because society imprisons him in a subservient role to a master. Alter says, "A man, particularly a man who is the subject of the novel, ought to be his own master" (Alter, 15). Parker expands on the notion of being one’s own
master and incorporates morality into his vision of the picaresque: “The picaresque novel thus arises as an exposition of the theme of freedom, including the concept of moral freedom” (Parker, 19).

Out of the suggestion that morality is involved in the picaro’s quest for freedom implies a conflict between morality, as it is defined by the law, and social obligation. The picaro breaks the law in order to survive and decrease his level of servitude. He either steals and breaks the judicial law or he lies and breaks a moral code. Alter states: “Morality is more often preached than practiced in society and the picaro sees he must ignore morality altogether in order to survive” (Alter, 37). While Alter does seemingly agree with Parker that the picaro must be aware of his position by using the phrase “the picaro sees he must”, I argue that Lazaro never sees his future beyond the moment but rather acts on instincts to survive the present predicament. Alter proposes the conflict that my study embraces. The crux of my analysis of the picaresque stems from this hypocrisy found in the socially accepted definitions of right and wrong. The picaro’s moral character conflicts with society’s ironically inhumane and immoral, yet legal, actions that allow a member of society to starve and receive physical abuse because of his impoverished social status. Parker, even though he argues that the picaro opts for a life of crime, does see the corruption that surrounds the picaro: “The picaresque novel mirrors a country in decline, poverty stricken, morally corrupt, and therefore the breeding-ground of beggars and delinquents” (Parker, 10). Parker highlights the corrupt environment that
the individual confronts and sees the picaresque genre as condemning the picaro's society. This corruption seems to stem from laws that are blindly obeyed by citizens. Essentially the majority's actions affirm the constructed social framework. A modern author's decision to use the picaresque structure implies that his work will also focus on some type of societal corruption seen through the lens of a marginalized victim.

In order to distinguish twentieth-century picaresque texts from other works of fiction, I must first present the traditional picaresque conventions. Peter Dunn states that three basic picaresque tropes exist: first person narrative, a non-heroic protagonist, and a loose definition that accepts a wide spectrum of literary works that discuss an individual's development from birth to manhood (Dunn, 5). Because Dunn wants to deconstruct the picaresque genre, he shows that it has very loose traits which fail to keep it bound under a specific canopy. While I agree that many writers refer to works as having picaresque elements rather than being a completely picaresque work, I disagree with his notion that this lack of definition is one of its conventions. I adhere to five common conventions that have been stated and reaffirmed by Guillen, Cruz, Alter, and other picaresque theorists who attach the genre to realism: the picaro is usually marginalized by his community, a bastard child, confronted with a moral dilemma that clashes with the law or society's definition of morality, presenting her or his life autobiographically, and the story of the protagonist's life is written episodically and cyclically. The contents and subject matter of this fiction,
written in a satirical rather than sharply critical voice, emerges from the genre’s literary structure. In abiding by the picaresque structure, the author chooses to write about social and cultural issues through the lens of a social outcast. The picaresque genre has survived because the author criticizes political, social, cultural, religious, and judicial discourses in a tongue-in-cheek narrative so as to expose social injustice without obvious condemnation. My thesis reviews the picaresque structure in relation to twentieth-century American literatures that focus on marginalized females.

Chapter One presents the structural conventions of the genre, and focuses on how that structure enables this anonymous author to present his social criticism. *Lazarillo de Tormes* exposes the social problems that stem from connecting the Catholic Church with judicial laws and the social framework; the Poor Laws and the Spanish Inquisition backbone Lazaro’s alienation. This fiction portrays a cynical and satirical perspective of sixteenth century Spain and uses the narrative of a marginalized, alienated, poor man to expose social hypocrisy. Lazaro lives and survives inside this hypocrisy but never flourishes nor changes his social position. Even in the end, after Lazaro establishes himself as the town crier and marries, his fate seems to be doomed with his testimony to a judge. He ends up testifying because of his wife’s infidelity. The reference to his wife suggests a social order that expects him to control his wife. In developing his independence, Lazaro should be his own master and control his wife. But
because his wife continues to sleep with the arch priest, Lazaro falters and does not end up as his own master. Lazaro’s inability to control his wife and order her as her master/ husband becomes the focal point of later picaresque fictions about the female picaro. In this scene Lazaro fails to fulfill his role in a patriarchal society and ends up writing to avoid further imprisonment. The cycle that keeps the picaro from flourishing continues.

This ending also conveys the circular movement that Lazaro and the proceeding picaros follow. He starts as a servant obeying a master and then flees from this master only to discover that his subservience has ill prepared him for independent living. The traditional social conventions victimize the picaro by placing him in a subordinate role; he lacks the necessities to be his own master. The picaro adopts deviant behaviors in order to survive and manages to live independently, but continues to live on society’s outskirts. His story ends with his return to a subordinate and victimized role. This plot line from victim to deviant to independent to victim permeates each picaresque work and highlights the oppressive marginalization that society impresses on the picaro.

The second part of this chapter looks at how Cervantes manipulates the picaresque narrative structure to create a perverse picaro that intentionally does not obey the traditional conventions that are established in Lazarillo de Tormes. Three works in particular, Don Quixote, “Rinconete and Cortadillo”, and “The Dialogue of the Dogs”, show altered picaros for the sake of critiquing particular aspects of picaresque fiction. With Gines de Pasamonte and Rincon and Cortado,
Cervantes reinterprets the genre, presenting the central figure as a victim of circumstance rather than as a delinquent criminal. His story with Berganza as the picaro portrays a fantastical protagonist in order to expand the definition of the picaro as any character who assumes a subservient role in society. Cervantes presents a criminal, two educated boys, and a canine as picaros to suggest that subservience is a picaro trait and that his level of poverty is not necessarily associated with this character's makeup.

I make my leap into eighteenth-century England on this status of subservience that the female inhabits. By ending in marriage, Lazaro instates the patriarchal culture that demands that he be the provider and his wife the domestic "maid". As literature develops and begins to take on different forms of social awareness, women become more prevalent as readers and writers. A new picaro develops out of this movement toward gender roles. As time and space between the original Spanish text and its adapted narrative widens, the picaro loses his direct kinship to Lazaro.

Daniel Defoe's Moll Flanders is a marginalized character who, in her status as a wife, is supposed to be a servant to her master, her husband. Moll's character adopts picaro traits—stealing, lying, deceiving—rather than becoming a prostitute and selling her sex for money. She tries to permeate the patriarchal sphere as a male picaro. Rather than being an agent of the poor and so exposing a social class struggle, Moll represents the role of the female in a patriarchal world. In Chapter Two I examine how Moll Flanders (1722) fits into the
picaresque structure, as set by Lazarillo de Tormes, and then discuss how the concerns of the picaresque genre enter the domestic sphere.

Moll Flanders is not the first female protagonist at the center of a picaresque work. Lopez de Ubeda’s La Picara Justina (1605) is a fragmented narration of Justina’s life. Justina writes her life in retrospect and speaks in long winded chapters about her past and her family heritage. Her story parallels Guzman’s narration because the work is long with many chapters. At the same time, as Dunn points out in his work The Spanish Picaresque Novel:

She alludes at length to the loss of hair which contemporary readers would immediately recognize as a symptom of syphilis... The ravages of sex and of age, in falling hair and lines on the face, are but two of the many personal traits that Justina reveals by means of this nearly chaotic stream of associations which the word pelo (hair) starts up (114).

Dunn discusses Justina’s falling hair that blemishes her story and associates her with syphilis, a sexually contracted disease. Justina’s venereal disease implies that she does not wed and assume a subservient role. She lives outside of social expectations and her hair, affiliated with her disease, impresses lines on the page that she does not write. Her falling hair scars her words because, as a promiscuous woman, she is recognized as a “bad” outcast rather than as a victim.

Celestina, another Spanish character identified as a picara, stays outside of the social sphere by being a whore. She breaks up marriages and keeps her attachment to the criminal underworld rather than try to wed and join society in
Fernando de Rojas's play "Celestina's Brood". In his critical text Celestina's Brood, Roberto Gonzalez Echevarria talks about Celestina's agency:

A mistress of love, Celestina is hardly the agent of social restoration and continuity. She is the enabler in a commerce of bodies, desires, and reputations that is the opposite and sometimes the parody of the rituals through which society renews itself (10).

Celestina breaks and destroys rather than restoring and conceiving; she is a picara who contradicts the picaro and works against him. Justina, in having syphilis as Dunn suggests, shows herself to also be unfaithful to one man.

Rather than existing within a social order as a wife, these picaras move outside of their environment; they are delinquents. Moll Flanders assumes her female role within the social guidelines; she seems to be closer to the male picaro than to her "Spanish sisters." In this sense, Defoe arguably creates the first female to adopt the male picaro traits.

Whereas Moll functions within her engendered space at the start and finish of her story, neither Justina nor Celestina fit into the domestic sphere. Theses picaras maintain a single marital status and fail to reproduce and incorporate a female figure into a man's life. As texts responding to Lazarillo de Tormes, these stories with picaras expose the lack of the maternal figure in Lazarillo de Tormes and in the traditional picaresque stories; marriage never works out for the picaro and, as a child, he always has a deceased or absent mother.
Even though Justina writes her own story and finds a voice through her written words, the story itself lacks significant picaresque motifs. As Dunn states:

It would be easy to conclude that Lopez de Ubeda was merely a garrulous writer taking advantage of the recent fashion for fictional autobiography and who relied on verbal clowning to get him through. Of course, his readers would have been able to see how much he was fooling with earlier fictional motifs and situations... All of her [Justina’s] own acts are insignificant in themselves, and instead of being organized within the experience of a life, they are carried forward by a relentless and inspired frivolity, and carried in other directions by random associations, allusions, and puns (116).

Justina is the voice that Ubeda uses to “fool” with the picaresque motifs found in Lazarillo de Tormes and Guzman de Alfarache. According to Dunn, Ubeda does not intend to rework the structure to include a female picaro; he uses Justina to ridicule the genre.

Mary Gossy, in her work The Untold Story (1989), says that this lack of a female voice keeps the picaresque voice male (58). Of the picaras' roles regarding marriage in general, she says:

Marriage, one might remember, is part of the meaning of hymen; and themes of virginity, consummation, and marriage attend the untold story in the text. These three (there may be more) functions of hymen tend to occur together, in the same way that Celestina’s role as hymen mender, healer, and go between, are mutually cooperative rather than divergent (59).

Gossy suggests that a picara is used to present a female voice so as to reject the notion that the picaro’s text lacks the “commonly necessary agency of motherhood” (Gossy, 60). While these females expose patriarchy’s association
with writing as well as social structure, they move outside of the normal feminine position to emphasize the necessary maternal figure that gets unconsciously blamed by Lazaro at the end of his narrative, and rejected as a whole by this type of fiction. According to Gossy, marriage is condemned and blamed for creating the picaro: "The fruit of their union is disease and text" (60).

Echevarria extends Gossy's argument further by incorporating Celestina's occupation as a hymen mender to falsely create virgins for men. He says:

The mending of the hymen to revirginize the 'whore' uses dead pigskin. The mended hymen is, then, a text woven by Celestina as a counter fiction (25-26).

The picaras, both Justina and Celestina, directly oppose the picaro rather than assume a similar female position that struggles with misfortune and social oppression. In writing their stories as destructive outcasts who refuse to assume the feminine gender role as a wife, these picaras do not elevate the female voice. Rather, they further push her into the domestic domain. Unwed women like Justina and Celestina are rogues and speak as such rather than as picaros, victims of certain environmental positions.

Rather than using his Moll Flanders to respond to the absence of the female figure in traditional picaresque texts, Defoe replaces Lazaro with Moll to narrate subservience originating in gender rather than financial status. While Moll is not the first female protagonist in picaresque fiction, she is probably the first English female to adopt the picaro's character traits. Defoe pushes the genre
into the domestic sphere because the female works inside of the home rather than inside a social environment. Just as Lazaro tries to assume his masculine identity as husband and provider but fails to because of his homelessness and impoverished state, Moll struggles to follow her gender's guidelines. Moll Flanders is not in the same category with Celestina and Justina because Defoe does not write in response to the lack of positive female presence in *Lazarillo de Tormes*. He creates Moll to modernize the picaresque text. Her story, told in her voice, parallels Lazaro's story by adopting similar picaresque motifs. In establishing a connection between Lazaro and Moll, Defoe makes Moll a picaro, a marginalized outsider who is victimized by a social definition.

Following Defoe's *Moll Flanders*, the twentieth-century works I examine represent the voice of the marginalized woman who is placed in her home under the oppression of patriarchy. In Chapter Three I use two varying presentations of the picaro to explore the movement of the picaresque genre into contemporary women's literature. Elena Poniatowska's Mexican narrative *Hasta no Verte Jesus Mio* (Here's to You, Jesusa!) (1969) and Erica Jong's American fiction *Fear of Flying* (1973) present two varying female picaros that successfully criticize the guidelines that push the woman to marry and raise children. These texts follow *Moll Flanders*, but because of the increase in social consciousness due to the advancement of civil rights, human rights, and women's rights, the authors convey a much less satirical message. Poniatowska creates a traditional picaro but makes her voice cruel and direct. Jesusa Palancares states the truth and does
not hide the social inequality that she battles throughout her life. Jong's picaro, Isadora Wing, brings to literature a vivid description of a woman's sexual desires that commonly reject the monogamous position that she is supposed to assume in marriage.

In each of these works I will briefly show the picaresque structure and then move into conveying the authors' messages that the same eighteenth-century subservient female role still exists. These twentieth century works reject the socially mandated marriage principle that the woman is encouraged to embrace. Jesusa escapes her marriage to an abusive husband and is immediately deemed a whore for living unwed. Isadora Wing is married but struggles with fidelity and her obligation as a wife to bear children and raise a family. The female's rebellion against her gender role, as Jesusa and Isadora show, place her in a vulnerable role where she will be shunned and ostracized. Both twentieth-century picaros may face that such degradation in return for independence may not be worth the effort. Patriarchy is too well established. Just as Lazaro fails to penetrate his sphere because of his sustained poverty that affects his ability to fulfill his masculine role, the woman also finds that this society which revolves around the middle class male refuses to embrace an "other." The hypocrisy of her misfortunes comes in knowing that this male would not survive nor even exist without her support.

Beginning with Defoe in the eighteenth century and concluding with Jong, each author uses the picaresque structure to comment on the subservient role
impressed upon the domesticated woman in the patriarchal society that encourages men to work and women to stay within the home. In writing within the picaresque framework that *Lazarillo de Tormes* presents and Cervantes distorts, Poniatowska and Jong prove that while the genre has maintained its traditional form, the content within this structure has changed over its 500 years of literary existence. A picaresque text may continue to concern an impoverished male who is victimized by a society that adheres to laws, religion, and a capitalistic economy. But now the genre also encompasses a new group of characters who are alienated because they do not adhere to the socially accepted mode. Whether such ostracized characters are poor men, women, homosexuals, or of a certain race or heritage, all marginalized people that are culturally and socially forced into subservient roles have a heard voice and a told story with the continuing existence of the picaresque genre.

The cyclical ending in each story returns the female to her subservient position or suggests that being single is no better than marriage (in the case of Jesusa). After presenting this condemned society that places the woman in such a low position, the texts fail to conclude with a triumphant protagonist. Her return to her master, like Lazaro’s return to service under the judge, keeps each work attached to reality. Picaresque works do not conclude with false hopes and fantastical endings. Nonetheless, the picaros address social problems and opt not to suggest unrealistic alternatives or triumphs.
Chapter One

As the first work to expose the picaro’s cyclical life from victim to deviant to independent to victim, *Lazarillo de Tormes* (1554) is narrated in the form of an autobiographical confession to a person in authority. The first sentence of the work addresses “Your Grace” to suggest that Lazaro presents a testimony of his life to a judge or figure of authority who will determine the fate of his next episode. Immediately the anonymous author of this text presents a distance between the protagonist and the law. This opposition between the picaro and the law is presented through Lazaro’s point of view in order to make the reader sympathize with the outsider who is placed as a possible criminal or legal “other”.

The first sentence in *Lazarillo de Tormes* -- “Well, first of all Your Grace should know that my name is Lazaro de Tormes, son of Tome Gonzales and Antona Perez, who lived in Tejares, a village near Salamanca.” -- implies the numerous juxtapositions that the text will embrace. The address to “Your Grace” establishes his predicament, testifying to the law for a wrongdoing. In the final paragraph of the prologue, Lazaro explains that he writes because “Your Honour has written me to ask me to tell him my story in some detail” (24). “Your Honour”, whom Lazaro proceeds to address as “Your Grace”, is clearly someone in authority who seeks out Lazaro and his story for a certain reason.

Lazaro’s description of his birth on a river proposes a transient life that lacks permanence. The reference to his father, the thief, and his mother, the
whore, suggests that he is born into a criminal future. Even though his surname identifies him with the river rather than with his parents, Lazaro inherits his parent's impoverished and criminal lifestyle. Lazaro presents his deviant makeup in order to excuse his actions. As Roberto Gonzales Echevarria explains in his book *Myth and Archive*:

> In the sixteenth-century writing was subservient to the law. One of the most significant changes in Spain, as the [Iberian] peninsula was unified and became the center of an Empire, was the legal system, which redefined the relationship between the individual and the body politic and held a tight rein on writing. Narrative, both fictional and historical, thus issued from the forms of constraints of legal writing... [legal writing] permeated the writing of history, sustained the Empire, and was instrumental in the creation of the picaresque (45).

The association of the legal system with writing places the author in a limited creative space that is circumvented by the judicial system. The author of *Lazarillo de Tormes* may choose to remain anonymous because of the rebellious nature of his fiction; he writes against the government by creating a criminal protagonist who receives the reader's sympathy. As Echevarria suggests in the above quotation, by writing as an individual testifying to a judge, Lazaro defends his individuality that strays from the social expectations and guidelines of the Spanish Empire.

Lazaro says to "Your Honour" at the end of his confessional, "After I left the priest I went to work for a constable as it seemed a good deal to get *in* with the law" (77). I italicize the word *in* because in using it Lazaro implies that before he was on the outside of the law. Even though he has a priest for a master
on two occasions, Lazaro’s episodes with the first priest in Chapter Two expose the contradictory sinfulness prevalent within the religion. The priest hires Lazaro as a servant to serve Mass. He allots Lazaro one onion every four days and gives him gnawed bones and explains that he does not want Lazaro to indulge in his greed; Lazaro starves (42-43). The picaro recognizes that he needs to seek out a job within the law which differs from a job within the church. Although the law upholds religious convictions, Lazaro’s experience with the inhumane priest shows that religion does not uphold the law. Lazaro’s choice to “get in with the law” suggests that he previously lived a life in direct opposition to the law and all that it encompassed socially, religiously, and culturally.

*Lazarillo de Tormes* satirizes sixteenth-century Spain by criticizing the cohesive relationship between the religious and legal systems. In the fifteenth century, Spain’s social and judicial structure underwent significant changes. By 1492 the Spanish Monarchs, Isabella and Ferdinand, had completed their Catholic unification with the conquest of the Muslim-based state, Granada. During the conquest, in 1478, Isabella implemented the Spanish Inquisition which united the law of the Empire with the Catholic Church. According to the Spanish Inquisition, Isabella and Ferdinand ruled Spain as trustees of God. The monarchs were sent to earth by God to ensure that the Spanish people were faithful to the Catholic Church. Inherently, the people that refused to convert to Christianity were directly rebelling against the empire and so were disobeying the Empire. The rebels, often the Muslims and Jews, were expelled. The
introduction of the Spanish Inquisition tied religious beliefs to the judicial system and made criminals out of non believers. This initial picaresque narrative comments on the Catholic Church and the ironic blunders in those that blindly rely on judicial law to formulate universal definitions of right and wrong.

In Chapter One, Lazaro starts his story, beginning at his youth and moving to his present day confessional. This first chapter contains seven stories; the work contains seven chapters. For a society of Christian readers in sixteenth-century Spain, the number seven will immediately be associated with the seven days in which God created the world, the seven deadly sins, and the seven sacraments. *Lazarillo de Tormes* uses the number seven to convey the text’s association with and satire of Christianity. While such an association triggers a religious connection, this correlation does not directly criticize the church. It is not until later on in this chapter that the irony begins to seep out. Upon receiving abuse from his first master, a blind man, Lazaro is healed with wine, a symbol of the blood of Christ. With his next master, a priest who wants to control Lazaro’s greed, the picaro lies and tricks to steal bread, the body of Christ, in order to survive. Being hired to serve Mass, Lazaro holds the key to the food storage. He is ordered to ration himself to one onion every four days and then receives a bone to gnaw on. Lazaro, on the brink of starvation, decides to deceive the priest and eat food from the storage. Using his trickster methods, Lazaro pretends to be a mouse in order to steal the bread without getting caught. He digs holes each night to get into the bread box and the priest, each day, fills in
the holes. In order to hide the stolen key from his master, Lazaro sleeps with it in his mouth. And as Lazaro explains: “My bad luck, or rather my sins, arranged that one night, while I was asleep, my mouth fell open and the key worked itself into such a position that my breath passed over the hollow part of the key, which was like a small tube. I began to whistle very loudly and of course, my master, who was a bundle of nerves by now, heard me and was quite convinced that it was the snake hissing” (46-47). The priest jabs at Lazaro, as if he were a snake in the brush, and knocks the picaro unconscious. Lazaro alludes to numerous religious episodes in this particular incident. He parallels himself to Lucifer, the fallen angel that turns into a snake to tempt mankind. The priest discovers that Lazaro is the culprit and has been stealing; presumably the good guy on God’s side catches the thief, Lazaro, who is associated with the fallen angel that disobedys God. Even though Lazaro equates himself with Lucifer, he also shows an ironic necessity of his act because of his poverty; the devil is forced to become a snake. He steals the bread to avoid starvation.

In addition to this ironic statement that surviving is a type of temptation, this episode also suggests that the priest, a direct figure of authority because of his vow to uphold and preach a religious code that is not only related to God but also to the monarchy, abuses Lazaro and nearly kills him. The priest starves his servant and refuses to help him rise out of his low social position. The priest, and the affiliated church, further marginalizes and oppresses Lazaro by starving
him rather than feeding him with food and knowledge. After recovering from
his wounds, Lazaro tells of his eviction:

The day after I’d got up, my reverend master took me by the hand
and put me outside the door and, once I was in the street, he said
to me: ‘Lazaro, from today on you’re your own master. Look for a
job and God be with you, for I don’t want such a diligent servant
anywhere near me...’ Then crossing myself as though I was bewitched
by the Devil, he went into his house and shut the door (48).

Lazaro suggests that the priest fears him because of his connection with the
devil. He is a hopeless rogue that should be shunned rather than looked after.
Ironically it is the priest’s frugalness with food that leads Lazaro to his snake-
like behavior.

The final chapter of Lazaro’s confessional to “Your Honour” again places
Lazaro’s destiny in the hands of an archpriest. The Archpriest of St. Salvadore
uses Lazaro, now the acting town-crier, to sell his wines; he also arranges for
Lazaro to marry one of his maids who also serves as his mistress. Upon their
marriage Lazaro speaks of the archpriest’s generosity:

The priest is always very kind to me. Every year I get a whole load of
corn; I get my meat at Christmas and Easter and now and again a
couple of votive loaves or a pair of old stockings. He arranged for us
to rent a house next to his (78).

Having read Lazaro’s previous experiences with priests, the reader questions this
kindness; Lazaro fails to see that this kindness is not unconditional. The picaro
explains that he hears people say that she sleeps with the archpriest—“she makes
his bed and cooks his dinner” (78). Presumably the archpriest encourages this
wedlock so as to continue his affair with more obscurity. By having his mistress
be a wife, the archpriest is no longer responsible for her actions; Lazaro is her husband and controller.

Lazaro says of this engagement to the archpriest's maid: "I saw that only advantages and good could come from being associated with the reverend gentleman, my lord, and Your Honour's servant and friend, so I decided to marry the girl" (78). Like the female picaros to be examined later, Lazaro sees marriage as an encouraged social norm for the employed man, and as an opportunity to rise in social class. He adheres to his duty with hopes of social acceptance. Although the text only mentions this accepted growth of the male from boy to man to husband in the final chapter, Lazarillo de Tormes pushes the satire on the religious influence in the social sphere from the beginning to the end of the text. While in the previous chapter an honest priest gives the picaro an honest job as a water carrier for four years and enables him to save money and improve his social status, it is the archpriest who, by encouraging the picaro's marriage to an unfaithful woman, leads him into this testimony in court.

In a footnote of his book Language and Society in La Vida de Lazarillo de Tormes, Harry Sieber states:

Lazaro's blindness is made to appear to be a result of the archpriest's guidance. It is profitable for Lazaro to be blind, not only to please his master, but also to protect his Christian marriage. The irony is obvious (91).

Again, Lazaro assumes that by being under the guidance of a divine agent he will be awarded with social advantages. Just as before with the priest that
starves him in chapter two, Lazaro finds more trouble in relying on social figures of authority. This presentation of a Catholic Church guided by immoral priests suggests an ironic perspective of real sixteenth-century Spanish life according to an ostracized, subservient, poor protagonist.

Lazaro is born into a marginalized social position. His father is a thief and his mother is a whore. He is born illegitimately and as a boy gets sent out on to the streets, forced to survive on his own wits and cunning. Echevarria says of the protagonist's maturity on the streets:

The picaro is orphaned or ill-legitimate. A creature of the city center of the new patrimonial bureaucracy, he seeks legitimacy through the codes in which the new authority is hypothesized: the rhetoric of the new state (56).

In assuming that Lazaro is the son of a "patrimonial bureaucracy", as Echevarria points out, he is both a rebellious son, assuming his role as an adolescent, and an abused child seeking stability and a role model. In describing the world as "patrimonial", Echevarria dismisses the maternal figure. There is no female in Lazaro's life. He loses his mother as a boy and only unites with a woman in marriage at the end of the text. Lazaro's marriage ruins him. By marrying a girl, Lazaro assumes his position in society as a husband. But because Lazaro does not control her and order her to stop sleeping with the arch priest, he does not complete his development into a master; Lazaro falters as a husband.

With regards to the rest of Lazarillo de Tornes, Echevarria's description of a "patrimonial bureaucracy" suggests that this text is primarily concerned
with the masculine, social environment rather than the domestic, feminine house. *Lazarillo de Tormes* documents a poor male’s struggle to find a father figure in a male dominant social structure. Initially Lazaro takes up with a blind man. In his first episode with his first master, the protagonist writes of his victimization by his abusive master. The blind man is Lazaro’s first paternal replacement. The picaro asks him, “What’s that you’re saying dad?” (33). This master, who takes Lazaro at the earliest stage of his picaro life, is not a man of high society but rather a poor man of great cunning who will presumably teach Lazaro how to live outside rather than inside the social framework. He tells Lazaro, “I won’t make you a rich man, but I can show you how to make a living” (28). The blind master teaches deception and shows greediness. Lazaro, willing to embrace this man by calling him dad, shows his own cunning, wit, and greed by outsmarting his blind master in order to get more food, money, and wine than is offered to him. Lazaro excuses his actions as admirable and necessary:

> It’s a fact that if I hadn’t used all my cunning and the tricks I knew, I would have died of hunger more than once: for all his experience and craftiness, I caught him out so often that I always, or nearly always, got the most and best of what was going on (29).

Lazaro’s master would carry his belongings, including the food, in a canvas bag with a padlock and ring over the top of the bag’s neck. He would pick the lock, open the bag, and sew it up again before the blind man realized what was happening. He also steals money from his master. Lazaro possesses more cunning than his master and seems to have the necessary components to survive
on his own. His birth as a picaro, a roguish character with a criminal heritage, makes him born with survival tactics. This same birth into a criminal and orphaned position blinds Lazaro to his skills that could free him from servitude. In this first chapter with his first master, Lazaro shows his survival instincts by stealing the wine between his master’s legs, eating the grapes, guiding the master to leap over water and into a stone pillar, and stealing his sausage. Although he outsmarts his master in numerous episodes, Lazaro stays subservient, constantly receiving abuse and forced to deceive in order to survive; he does not know himself as anyone but a marginalized character who exists only as a servant. On his own he might be invisible.

Immediately following the episode where Lazaro guides his master into a post, the picaro says: “I left him in the care of a crowd of people who came out to help him and set off running to the town gates; before nightfall I was in Torrijos” (37). Lazaro flees the scene and leaves the town as a self described fugitive; no one actually chases him. He begins chapter two with: “I didn’t think I was very safe in that town [Torrijos], so the next day I went to a place called Maqueda, where for my sins I fell in with a priest. When I went up to beg for a few coppers, he asked me if I knew how to serve Mass” (38). Lazaro either lacks the ability to fend for himself, not feeling safe in Torrijos, or he receives such shunning and rejection that he feels he may not survive. In Torrijos and Maqueda Lazaro fails to use his trickery; he begs for food rather than conning people. But in Torrijos, such pleading is unsuccessful and dangerous; the picaro
is not only dismissed, but he is threatened for being a vagrant. The protagonist's position as a homeless, unemployed man seeking assistance and receiving none or neglect and abuse, shows society's refusal to help this type of Spanish citizen. Rather than really helping Lazaro, people either push him away or feel at liberty to abuse him. Society refuses to let him enter their environment; he remains an outsider.

In the proceeding chapters, Lazaro takes on his cruel, greedy masters and tells of the episodes in which he must be crafty in order to survive. These descriptions expose the picaro's characteristics; his desperate search and mandatory cunning in order to survive, and the master/servant relationship of an ill-legitimate boy seeking guidance and tips for survival. Lazarillo de Tormes presents the testimony of a poor, orphaned boy who survives the streets and grows up to be a mischievous man who continues to blame others for his fate. Because the reader gets the picaro's perspective, such testimony receives sympathy. Lazaro writes himself as victim of his environment. Anne Cruz takes up such an interpretation that suggests sympathy to the picaro:

Lazarillo is a tale of poverty, not merely of Lazaro's, but of poverty itself, of the relationship between society and its poor, and of the changing ideologies that leave the two groups no longer beneficiently interrelated, but in conflict with each other (4).

In addition to criticizing the role of religion, this text also illustrates social corruption. The community surrounding Lazaro helps him when he is ill but as soon as he has recovered and re-enters his impoverished status, these same
citizens shun him. A good example of such reciprocity is produced when Lazaro wakes from three days of laying unconscious after receiving a vicious blow by the priest who mistakes his whistle for that of a hissing snake. Lazaro explains:

Just then, an old woman who knew something about treating wounds came in and the neighbors began to remove the bandages and she dressed my wound. When they saw I had come to my senses they were very happy (48).

He continues to discuss the generous manner of people willing to nurse the sick at the start of chapter three:

As a result, I had to bring forth strength from my weakness and, little by little, helped by generous people, I ended up in this noble city of Toledo. Here, thank God, after a fortnight, my wound healed. While I was ill I could always rely on a hand-out, but when I got better everybody said: ‘You, you’re nothing but a scoundrel and a loafer. Go on, go and find somebody and get a job.’(49).

From these words Lazaro exposes the limits of morality within the social structure; people are generous enough to nurse the sick but when it comes to helping the poor they point to someone else. Citizens tell him “go and find somebody.” They force him to seek out a master because the society itself refuses to adopt Lazaro; they see the sick as their problem and the poor as someone else’s responsibility. Society’s decision to pick and chose whom it will help is corrupt because it does not help a struggling citizen get on his feet; it only heals his wounds and sends him back to the streets where he attaches himself to a poor, deviant, master.

Historically Lazarillo de Tormes takes place in Toledo during the implementation of the Poor Laws, which relinquished people from the
responsibility of helping the poor. Whereas communities were encouraged to help the sick according to religiously and socially defined moral codes, they were discouraged from assisting the poor because these types of people were presumed to be inherently mischievous (Cruz, 45). Echevarria states that writing the law influenced the picaresque genre because the picaro writes a simple narrative of his own story that denounces the law. Cruz shows that societal differences, along with the implementation of the Poor Laws that encourage commoners to distance themselves from these social outcasts, are another reason why the genre comes into existence. Picaresque fiction allows the marginalized voice to be heard.

Lazaro serves the masters of cunning and trickery; he serves the underworld of thieves and pranksters who live outside of social law. In serving such people, he exists at times like a voyeur, able to admire from afar and narrate an objective account of his visions. Other times he is an active deviant, a victim of starvation and enslavement, unable to become independent and create his own destiny. He writes cynically of the religious influence on the social system with the use of sentences such as “while I was in this awful plight, from which God delivers all good Christians” and “God was gracious enough to lighten my way and guide my steps along a fruitful path” that clearly do not adhere to his stories of sin, abuse, and misfortune (41, 47). Lazaro will never merge into the social sphere. He lacks the makeup that constructs the commoner. His birth into poverty, his corrupt father figures, and the corruption of society that ironically
deters good people from reaching out and acting as good Samaritans block Lazaro, and the poor in general, from achievement.

Lazaro's circumstances establish that he is an orphan adopted by society; his perspective depicts a certain amount of reality; he narrates an autobiographical confession, and he moves transiently and episodically from one place and master to the next in a linear and flat line. The picaro presents the opposition between the law and the disenfranchised poor and exposes a corrupt society that has an ironic and inhumane code of ethics framed around religious beliefs. This corrupt moral code that is upheld by the social and judicial system forces the picaro into a moral dilemma- starve or steal.

These are the picaresque codes that Lazarillo de Tormes, the first picaresque text, presents to the reader. The picaro's motifs and the narrative structure are intended to present a realistic account of life during a specific era. As Peter Dunn explains:

The picaresque novel was thus grossly real and usual; more than that, it emphasized and made prominent in all ways, the lower elements of reality (126).

Lazaro's depiction shows the abuse inflicted on those imprisoned in poverty and the subservient, intuitive nature of the ill-legitimate son seeking patronage from the city center.

Cervantes' Perverse Picaros

Miguel de Cervantes alters the realism in Lazarillo de Tormes's account of life in sixteenth-century Spain. This early seventeenth-century Spanish author
grabs the picaresque genre and strangles its connection to reality. He creates meta-picaresque texts that sever the genre's relationship to reality but sustain the same social commentary on Spain's religious and social status. In the process of distancing the picaro from real life, Cervantes, through his mockery, presents a broader definition of this protagonist that later authors adopt to create contemporary picaresque texts. In an episode with Gines de Pasamonte in Don Quixote, and with Cortado's description of his picaresque birth in the story "Rinconete and Cortadillo", Cervantes shows his awareness of the genre's expectations to present the victimization of a poor man. But Cervantes's picaresque texts pervert the genre's tropes to suggest a more revolutionary text that, in addition to depicting a deviant criminal as his picaro, illustrates the effects of social corruption on an expanded list of marginalized picaros. For example, his story "Dialogue of the Dogs" proposes another argument against the idea that he makes through Gines de Pasamonte that the picaro is a criminal who deserves to be punished. In this story, Cervantes presents another distorted picaresque text that highlights the traditional master/servant relationship rather than focusing on the picaro's delinquency. Instead of limiting this master/servant relationship to the poor male, Cervantes broadens the characteristics of the picaro to include all people that are rejected by society and forced into dependency; the poor man is only one example of such a victim.

In Don Quixote (1605), Cervantes inserts an episode with a picaro, Gines de Pasamonte. Don Quixote and Sancho Panza see Pasamonte among the chain
of galley slaves and the guard tells them that "he alone had committed more villainies than all the rest put together" (168). Pasamonte turns out to be a picaro who, unlike Lazaro, does not excuse his criminal acts as necessary survival tactics. This picaro seems to be inherently violent without inflicted abuse being the cause of his actions. Cervantes suggests that the picaro can be viewed as a criminal who should be punished for his actions. With regards to his marginalized position and his unheard voice that stem from his birth into poverty, Pasamonte writes his own story and, upon Quixote’s inquiry, describes his incomplete book as being "so good that woe be to Lazarillo de Tormes and to all that have written or shall write in that way. What I can affirm is, that it relates truths, and truths so ingenious and entertaining, that no fictions can come up to them" (169). Quixote proceeds to ask whether the book is finished. Pasamonte responds, “How can it be finished since my life is not yet finished? What is written is from my cradle to the moment of my being sent this last time to the galleys” (169).

Clearly Pasamonte’s choice to compare his work to Lazarillo de Tormes alerts the reader to Cervantes’ connection to the picaresque tradition. Pasamonte, like Lazaro, is a slave to the king and to the law. By breaking the law he is condemned and sentenced to a “civil death” that will keep him out of the social sphere (168). But whereas the author of Lazarillo de Tormes presents an innocent picaro who is victimized by his own ignorance, Cervantes creates a literate, premeditated criminal who deserves his punishment. Pasamonte says
that he has been to the galleys before and implies the cyclical nature of the
picaresque genre as well as the episodic motif, moving from one place to another
but never learning from previous experiences and so ending up with the same
consequences; rather than moving to another master, Pasamonte becomes
enslaved to his prison sentence. In his text Spanish Picaresque Fiction, Peter
Dunn suggests:

Cervantes has us contemplate the possibility that freedom may
be limited by an inherited tendency to deviant behavior, the impulse
to break out, pulling against the acquired values of his class, the
decorum of a noble upbringing (209).

The picaro may simply be a criminal with deviant behavior. This suggestion
presents the possibility that he is not a victim but rather an active participant in
his doomed fate; he illegally challenges the system. Pasamonte is a criminal that
Cervantes presents as a picaro to question the victimization of the traditional
protagonist. Cervantes relinquishes the reader's sympathy for the picaro and
shows that the social outcast may deserve his imprisonment and existence
outside of social boundaries. He does not act appropriately and is a threat.

Cervantes criticizes another aspect of the picaro's definition in "Rinconete
and Cortadillo". Upon meeting Rincon on the road from Castile to Andalusia,
Cortado introduces himself:

I do not know, sir, from where I am from, nor where I am going either... For the place I have come from is not my home and I have only a father there who does not acknowledge me as his son and a stepmother who treats me like a step son... I only know how to run like a hare, leap like a buck, and use a pair of scissors with great skill (71-72).
Cortadillo presents himself to Rincon as a picaro. He speaks of a parallel birth to Lazaro and even addresses Rincon, the older looking boy, as “sir” to hint at his lower class, subservient status. But Cortado turns out to be a fraud. He comes from a decent, supportive family and chooses to run away from home in order to live an adventurous life on the road. Cervantes writes a story about two false picaros who, as the story unfolds, show themselves to have more knowledge, wit, and intelligence, but less money, than their master Monipodio; he maintains the traditional assumption that the picaro must come from a low social class by stripping these boys of all family ties including financial stability. These two characters try to abide by the picaresque tradition but, because of their education and “high birth”, they never need to be submissive. Upon entering into the underworld, Monipodio relies on Rinconete to tell him “The list of slashing to be carried out that week” (101). Monipodio is the enforcer of rules that he cannot even read. Rincon’s literacy will forever make Monipodio reliant upon him. Even though neither boy has any money besides what he steals, each one possesses a power, derived from his education, that Monipodio lacks. Upon arriving in Seville, the boys take up jobs carrying panniers for shoppers. Cortado takes up with a student and ends up stealing his purse. The student returns to Cortado inquiring about his purse. After much discussion about the stolen item, the narrator says:

[Cortado] began to talk such utter drivel and spin such a yarn about the theft and recovery of his purse, raising his hopes and failing to
finish a single sentence he began, that the poor sexton was quite mesmerized listening to him. Since he could not make head nor tail of what he was being told, he made Cortado repeat himself two or three times.

Cortado looked him steadily in the face and did not take his eyes off him. The sexton stared back at him, hanging on his every word. By holding his attention transfixed, Cortado was able to conclude his business and very delicately remove the handkerchief from his pocket (79).

Cortado uses his language to outwit a sexton. Although his cunning hands steal the purse, it is his words that free him from blame. In convincing a sexton that he was careless with the purse and so should only blame himself, Cortado illustrates a never before seen talent upheld by a picaro; Cortado tricks his victim with language and demonstrates an arrogance in this scene with the sexton that Lazaro never portrayed.

Rincon and Cortado choose to stay on and follow Monipodio without being forced into slavery like Lazaro. By attaching these picaros’ independence to their education rather than to their financial status, Cervantes implies that a real picaro is the opposite of what these boys represent; he can be well off but illiterate and reliant upon others to fulfill a gender role, mental capacity, or another psychological desire. A twentieth-century picaro who fits this description is Augie March. As I explain in the introduction, Alter uses March to suggest that the picaro is dropped into a world that differs from his own existential life. Cervantes proposes that the picaro’s life encompasses multiple dimensions of the social order rather than just financial balance.
Cervantes' most significant display of the picaresque genre comes in his story that recreates the master/servant relationship. "Dialogue of the Dogs" adopts the traditional picaresque text with a first person picaro narrating his story to a specific person. The narrative begins with the picaro's illegitimate birth in a slaughterhouse and proceeds to describe each episode and master up to the present day. However, Berganza, the narrator, is a dog. In abiding by the picaresque structure but altering the picaro's form and making him a canine, Cervantes inserts humor and fantasy into a commonly realistic genre. This insertion shows Cervantes' skepticism about the genre's realistic nature. While the ridiculousness of a speaking animal who orates his life story in a linear and rational format opens the doors for various analyses regarding Cervantes' intentions to reject the first person narrative, the autobiographical framework, the picaro as a victim, and the genre's realistic nature, I regard the canine picaro as a satire on the under dog and as an example of the genre's flexibility. The picaresque genre, with its wide parameters, tells the story of a poor man and embraces the story of a dog. Both picaros are subservient, marginalized, and reliant on others for survival. In presenting a different picaro, Cervantes opens the door for more, different, ostracized, picaros.

Berganza, as a dog, moves from master to master. He gets stabbed at by his first master for unknowingly being an accomplice to a trick against his master, and then meets up with deceptive shepherds who pretend to be wolves in order to kill some of the livestock. In each case Berganza recognizes the
danger and sin and flees the scene (254, 259). Just as Lazaro sees sin in his
masters, Berganza also attaches himself with immoral masters. And just like
Lazaro, Berganza also faces starvation and is forced to act. In the house of his
third master, Berganza explains that he becomes struck with hunger pains that
lead him to sin. The picaro describes an episode where the “negress” feeds him
meat and cheese to keep him from barking while she sneaks into the negro’s
room in the middle of the night; he says: “Some days my conscious would be
plagued by the negress’s bribes, although I believed that without them my ribs
would be showing and I’d shrink from a mastiff to a greyhound” (268).
Berganza faces struggles against starvation. He, like Lazaro, also searches for
food and relies on masters to feed him. When his masters starve him, Berganza,
like Lazaro, must find other means to stay alive. But this dog is not a poor man
struggling to fulfill a social role and gender position as husband and provider to
a wife. Berganza is a dog, a domestic pet that is known for giving love and
devotion in exchange for food. He is a picaro that moves from one place to
another because his master fails to provide him with food. This picaro’s
demands, while appearing extremely satirical and ridiculous, do present a new
picaro who, even with his differences to Lazaro, receives similar banishment and
abandonment from his masters. Berganza lives the cyclical, episodic, picaresque
existence.

With humor and mockery, Cervantes writes a new social outcast that is
the center of misfortune and social alienation from birth. Lipson explains:
The picaro, or anti-hero of the genre, is one of life's underprivileged, who has been obliged to leave the paternal home and live off his wits. He becomes the peripatetic servant of many masters, learning worldliness and vice from the social stereotypes he encounters... (xx).

She describes the picaro as one of life's underprivileged and then proceeds to explain that the picaro's missed opportunities are based on social stereotypes rather than on social class. These stereotypes include class and also encapsulate gender and race. Such a wider spectrum allows for more marginalized individuals; and more picaros. According to Lipson, Cervantes attaches his picaros to stereotypical deviants. The picaro may not be a victim as much as an underprivileged scoundrel that deviates from the norm beginning with his flee from home. This escape from home becomes associated with the domestic, private sphere that frames the female. She is underprivileged in being pushed out of the public center and into the home. Like Berganza, her story discusses her move away from this home. Without Cervantes's distortions, such a leap from the poor man to the domesticated female would not be possible. He allows the genre to expand by exposing its weakly defined parameters. Such growth enables the genre to survive literary movements that become critical of gender stereotypes.
Chapter Two

Daniel Defoe’s British picaresque novel, *Moll Flanders* (1722), adopts the structure of the genre according to *Lazarillo de Tormes* and at the same time relies on Cervantes’s permutations. Defoe’s picaro, Moll Flanders, is a marginalized woman forced into a life of servitude due to her sex rather than her poverty. His depiction engages the genre within the social image of life for the eighteenth century British woman. Defoe’s narrative highlights the eighteenth-century British patriarchy that places the female in a subordinate and subservient role. Moll becomes the marginalized picaro by being pushed out of the center of life that she is forced to move into after becoming a widow. In associating a female with Lazaro’s lifestyle, Defoe encourages Cervantes’ expansion and suggests that the female, in being casted as “other”, assumes a very similar role to the poor, marginalized man.

Nancy Armstrong investigates the role of the eighteenth-century British female by analyzing various conduct books. In *The Rise of Domestic Fiction* she refers to Timothy Rogers’ conduct book, *The Character of a Good Woman, both in a Single and Married State*. She says:

[Rogers’ book] holds true to its subtitle and represents the ideal female as a bipartite character. Among the qualities of the unmarried woman that the author extols are modesty, humility, and honesty. The passive virtue of the unmarried constitutes only half of the paradigm that rapidly gained currency during the eighteenth-century. To the qualities of the innocent maiden, conduct books appended those of the efficient housewife... Except for unqualified obedience to her husband, the virtues of the ideal wife appear to be active. A list of her duties could have included household management, regulation of servants,
supervision of children, planning of entertainment, and concern for the sick (66-67).

Armstrong prefaces her description of Rogers' book by saying that most conduct books concern the middle class—"a readership comprising various levels and sources of income and included all people who distinguished themselves from the aristocracy, on the one hand, and the laboring poor on the other" (63). The reference to Rogers' book and this description of the middle class illustrate the role of the woman who, as a wife, has a husband with a middle class job, and, as a single female, has an account to provide her with the necessary means to remain passive and private rather than actively seek out assistance for financial stability. The conduct books that prescribe such a woman fail to acknowledge the aristocratic and poor women. By limiting the readership to this middle class, Rogers establishes the female role for the common woman that does not have severe poverty or extreme wealth.

Rogers states that the eighteenth-century British married woman must give "unqualified obedience to her husband"; she must not question his authority. In order to prevent the wife from arguing with her husband, the British woman was commonly refused an education in the eighteenth-century. But as later eighteenth-century literature shows, women were literate and could read and write novels. However, the state refused to provide her with an education. Daniel Defoe makes a social critique with regards to this specific gender inequality. In his essay "The Education of Women", Defoe expresses his
concern and awareness of the corrupt nature of his society that represses the female:

I have often thought of it as one of the most barbarous customs in the world, considering us as a civilized and a Christian Country, that we deny the advantages of learning to women. We reproach the sex everyday with folly and impertinence; which I am confident, had they the advantage of education equal to us, they would be guilty of less than ourselves (Defoe in Byrd, 20).

Society wants women to lack the knowledge available to men, oppressing them in order to insure their position as the weaker sex. Defoe’s statement shows his awareness of the gender inequality that places women in a subordinate role to her opposite sex. He implies that the sexes are equal but that the conduct books and socially constructed engendering prohibits the woman from being educated and able to stand next to, rather than under, her male counterpart. Virginia Woolf refers to Defoe’s essay in her essay “Defoe”. She adds:

From the evidence supplied by his essay on “The Education of Women” we know that he had thought deeply and much in advance of his age upon the capacities of women, which he rated very high, and the injustice done to them, which he rated very harsh (20).

Woolf validates and praises Defoe’s fierce criticism against female oppression.

Moll Flanders absorbs the harshness that society inflicts upon the single woman, the expectations of marriage impressed upon her, and the struggle of the poor single woman to alleviate herself from her economic hardship. In addition to his essay “The Education of Women”, Defoe also writes essays on the lower class. His “Essay on the Projects” (1697) focuses on the subordinate groups in Britain that are marginalized because of their poverty, race, and sex. In a poem
called “The True Born Englishman”, he attacks racial and national superiority. Defoe criticizes the British aristocracy and middle class and these cultures that ignore and patronize those that are below the poverty line. He condemns people that turn a blind eye to Lazaro after he recovers from the priest’s blows and returns to his status as a poor man and uses his voice to increase awareness about the outsiders. His desire to speak for the unheard individual naturally attracts him to the picaresque genre.

Through his use of common language and his choice to write in a female voice, Defoe casts his fiction as extremely different from the normal high-cultured literature permeating Britain in the early eighteenth-century. It lacks the structure of an eighteenth-century novel and the narrative voice of an educated third party. Yet, the protagonist finds a voice and an audience of high-society readers who pick up Moll Flanders because her story is connected with an established author. Defoe’s The Life and Strange Surprising Adventures of Robinson Crusoe (1719) “was an immediate and permanent best seller, and has probably attracted more readers than any book in English except the Bible” (Davie, vi). Upon establishing himself as a British novelist and literary figure head, Defoe uses his name to “father” Moll’s story. His charity allows Moll’s voice to be heard by the many, avid, Defoe readers. Defoe uses the picaresque genre to frame his critical novel that “deals with the economic insecurity of an unprotected woman” (Moore, 249). He grabs his reader with a fictional depiction of this underprivileged, unlucky, “other”, by adopting a genre that
historically has been used to highlight the lost citizen. *Lazarillo de Tormes* presents the story of an unheard man who lives his life following abusive people who press him lower in the social order rather than help him improve his condition. *Moll Flanders* gives Moll a voice in a world that refuses to educate its women; like Lazaro, she speaks the language of the commoner.

Moll Flanders is the illegitimate daughter of a woman who is imprisoned for thievery. Right from the start she adheres to the picaro’s birth as an orphaned child with thievery and poverty in her family heritage. The magistrates take Moll at birth, because her mother is in jail, and select a nurse to foster Moll and other children presumably because of her maternal instincts and socially accredited womanhood. Moll finds shelter under the wings of a woman who teaches her to read, write, and sew. Moll describes her as “a very sober, pious woman, very housewifely and clean, and very mannerly, and with good behavior” (4). This nurse is Moll’s role model and presents the ideal woman in eighteenth-century Britain who aspires to join the middle class. The magistrates, representatives of the law, place Moll in an acceptable home with an exceptional role model. Defoe presents the conflict between this nurse and Moll in the title page that tells of Moll’s “Fortunes and Misfortunes”:

> Twelve Year a Whore, five times a wife (whereof once to her own Brother), Twelve Year a Thief, Eight Year a Transported Felon in Virginia, at last grew Rich, liv’d Honest, and died a Penitent.
He presents the story of this nontraditional woman and then within the first few pages describes and praises the nurse's life that follows the traditional female role in eighteenth-century Britain.

Moll is not the traditional woman. According to her narrative, she is driven to a life of crime by her circumstances. Like Lazaro, Moll excuses her deviant ways as effects of her preceding victimization. Defoe intentionally uses this picaresque convention like Lazarillo de Tormes, and makes the reader aware of this objective authorship with the title page that sums up Moll's episodic life.

Perhaps Defoe wants to validate Moll's voice. Cervantes uses the autobiographical form in his "The Dialogue of the Dogs" and has Berganza the dog be the speaker. He makes the reader question the single point of view because of its autobiographical nature- the same could be said for Lazarillo de Tormes. But by making a dog speak, Cervantes demands that the reader have a greater skepticism because dogs do not speak at all. Defoe knows the skepticism that Cervantes reveals and so decides to validate Moll's story by stating an objective summary at the very beginning and then having Moll's narrative adhere to his title page. Defoe, as a famed novelist, presents the female, marginalized voice to make her story heard and decides to filter her story through his already socially validated name. Keeping in mind that this is a work of fiction that comments on real social issues, the argument could be made that Moll is indebted to Defoe for giving her a voice and that it is only through him that she is heard. Such an argument would then see Defoe as Moll's master, her
creator; indeed he is. Defoe wants his "daughter" to find a free voice that is not imprisoned by her gender. He acts as a master but also takes on the role of servant, servicing Moll's words.

The picaro's victimization continues to stem from this master/servant relationship that Moll pursues from early childhood. Moll's search for a master begins at the age of 8 when the same magistrates that imprison her mother and give her to a nursemaid demand that she be removed from this nurse's home and put to the street to work. After entering the street in search of a job, Moll finds work as a maid in the Robert household. Immediately the two sons take a liking to her and Moll becomes a mistress to the older brother, known as Mr. Robert, and the wife to the younger brother, Robin. In this scenario Defoe has Moll assume the role of the passive, unmarried woman. She assumes Rogers' description in his conduct book. Her role as a housemaid is adopted to differentiate between the unwed maid servant and the wife servant. Before marrying, Moll performs her housework and receives praise and money from Mrs. Robert. She adds to her wealth as Mr. Robert's mistress. Upon marriage Moll replaces her job as a maid with motherhood. She performs her role as Robin's wife and bears his children and acquires the responsibilities associated with being a wife and mother. Her role as an employee provides her with an income and space for independence. Moll as a wife and mother yields her independence and embraces her reliance.
Each brother pays Moll for her beauty, her youth, and her femininity. The older brother, Mr. Robert, pays Moll for her sexual services while her husband, Robin, provides her with a house and domesticity in exchange for children. Both men, in varying ways, help Moll abide by her gender definition. At the same time, Mr. Robert, in maintaining relations with his brother’s wife in exchange for money, enables Moll to flee her domestic life upon Robin’s death. Moll episodically occupies all of the feminine roles. She says of her new position as a widow:

I was now, as above, left loose to the world, and being still young and handsome, as everybody said of me, and I assure you I thought myself so, and with a tolerable fortune in my pocket, I put no small value upon myself (55).

Moll possesses financial stability but instinctively looks to seek out another husband and entice him with her fortune rather than live as a single woman. She strives, like Lazaro, to fit in, but her misfortunes and consequential decisions thereafter make such a goal unattainable.

After Robin dies, Moll becomes a widow early in her life and leaves her children to be cared for by her in-laws. She seeks a new husband, knowing no other option. She says earlier in this scene, “I began to see a danger that I was in, which I had not considered of before, and that was of being dropped by both of them [Robin and Mr. Robert] and left alone in the world to shift for myself” (53). Moll goes from having both men, to marrying Robin and watching Mr. Robert sever his ties to her in order to pursue his own marriage. Then Robin dies and

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she has neither provider. Her fear stems from her position as a woman that
creates an expectation for herself to serve the husband and be indebted to him for
her security. The female picaro’s new husband/master is responsible for
economic and public responsibilities and is the head of the private sphere.

Lazarillo de Tormes and “The Dialogue of the Dogs” show the picaro as a
servant to a slightly wealthier master. Moll Flanders exposes this relationship as
it exists between the genders. Her subservience is based on her feminine gender.
Moll adheres to the typical female role-- being cooped up in the house-- after
reading the letter from her new unproviding husband, Jemmy. Moll and Jemmy
marry under false pretenses. Jemmy is recommended by Moll’s banker to
manage her money after Mr. Robert’s death. Jemmy assumes that she has a
fortune. He dresses in high fashion and confirms his own upper class worth. He
courts Moll and they marry. Upon Jemmy’s suggestion that they move to
Ireland, Moll discovers that Jemmy believes that she has a huge estate; she does
not. Jemmy then confesses that he has insufficient funds. They recognize their
dire financial situation and admit that love alone cannot conquer life. Moll says:

I told him it was very unhappy that so much love and so much good
nature as I discovered in him should be thus precipitated into misery;
that I saw nothing before us but ruin;...“(149-50).

Moll and Jemmy marry for financial reasons and then, on seeing those debunked,
admit their love for each other. She explains that they try to alleviate their
financial burden— “we proposed a great many things but nothing could offer
where there was nothing to begin with”—but fail (153-54). The picara and her
husband are an impoverished couple. Jemmy has no money to provide and in turn his wife is dispossessed of her domestic responsibilities. Jemmy realizes his lack and decides to leave Moll. He takes his horses, three servants, linens, and baggage, and leaves Moll with a note explaining his departure. Although he leaves her with some money and a maid, Jemmy takes the possessions, which seem to be more than expected for a poor man, and leaves Moll with very little. Jemmy shows the man's ownership and the female's reliance upon him to provide for her. In fleeing from her, Jemmy relieves himself of his duty. His departure leaves Moll with nothing.

Jemmy's letter to Moll depicts the man's obligatory role to not only provide but also to possess a female. Phrases such as "I have been so happy to possess you", and "I am not able to see you ruined by me, and myself unable to support you", show Moll's position as the victim of her husband's poverty and her role as the subordinate wife to this failed owner, provider, and supporter (154). Jemmy writes in his letter to Moll "I am a dog. I have abused you"(154). This familiar canine uncommonly becomes attached to the master rather than the picaro in this episode. But Cervantes' character, Berganza, although he is a picaro, is also male. Defoe associates Jemmy with a dog not to parallel him with Berganza and Lazaro's subservience to masters but rather to tie him with these picaros because of their level of poverty. Jemmy cannot fulfill his role as Moll's master because he is too poor. He, like Lazaro, struggles to be his own master in the social sphere and therefore cannot assume the role of master to his wife in the
private domain. Consequently, Jemmy's brush with picaresque economic status leaves the picaro abandoned and dispossessed.

Moll's response to Jemmy's letter typifies the stereotypical feminine reaction to male rejection. Moll reads his letter and then says, "Nothing that ever befell me in my life sunk so deep into my heart as this farewell" (155). Moll expresses loss and rejection. She feels an unparalleled sadness that she does not even feel when she discovers her incestuous marriage. Moll finds the ten guineas, gold watch, two rings, a diamond ring, and a gold ring, that Jemmy leaves her and says:

I sat down and looked upon these things two hours together, and scarce spoke a word, till my maid interrupted me by telling me my dinner was ready. I ate but little and after dinner I fell into a vehement fit of crying every now and then calling him by his name, which was James. 'O Jemmy!' said I, 'come back, come back. I'll give you all I have; I'll beg, I'll starve with you.' And thus I run raving about the room several times, and then sat down between whiles, and then walked about again, called upon him to come back, and then cried again (155).

Moll's description of her sadness, her gaze at the jewelry, and her tantrum in her room, illustrate the traditional image of the domesticated, powerless, woman. Being alone in a room with few materials to sell makes her wild with emotion and shows her fear of independence; even though she has some money and possessions, Moll fails to recognize their worth because she is financially dependent on Jemmy. This episode documents the role of each gender, both the master male and the subservient female, and reaffirms the poor man's social displacement that prohibits Moll and Jemmy from staying married and abiding
by the social code. Moll tries to assume her role as servant with Jemmy and with her other husbands. But because of his poverty, in this case, and other excuses such as Robin’s death, that ruin her other marriages, Moll is driven out of her role as a dependent wife.

John Robert Moore explains in his work Daniel Defoe: Citizen of the Modern World:

In all of her misfortunes, Moll never learns economy. Even the caution which leads her to hold back part of her possessions provides for further luxuries rather than for future subsistence (245).

According to Moore, Moll does not think about her future. She sees the possessions that Jemmy leaves her with as her only belongings rather than as investments. Her inability to see her possessions as financial security exemplifies her economic ignorance. Moll is not the economic know-all. She is the nurturer kept safe in the home. Moll is marginalized and pinned down by society. Success for women at this time is equated to marriage. Her return to the image of a single female does not make her a rebel who refuses to follow her gender position; her husbands constantly die and leave her as a widow. But, the misfortunes of the traditional picaro, which Moll must obey in order to be associated with that genre, lead her into an independent position. Once in this independent space, she must, like Lazaro, liberate herself from her role as victim and attempt to live appropriately on her own. Rather than finding an appropriate life as a widow, Moll adopts a deviant nature.
Some of the picaro's misfortunes and associated deviant behaviors are simply unlucky occurrences that cannot be altered. For Lazaro, his final misfortune comes in his belief that the arch priest is an honest man. Moll meets misfortune when she unknowingly marries her brother. Moll learns of her incestuous marriage and is confronted with a moral dilemma that changes the rest of her life; should she stay with her husband in America and continue to lie with him or should she leave him, her children, and mother and return to England? Moll's mother tells her to stay in the incestuous marriage. The picara recognizes her error with this marriage and leaves. She says: "I lived, as I have said, in the worst sort of whoredom, and as I could expect no good of it, so really no good issue came of it, and all my seeming prosperity wore off, and ended in misery and destruction" (87). Moll's mother tries to convince her to keep quiet about the affair. Such an image directly alludes to Lazaro's final words with regards to the arch priest and his wife telling him not to speak of their relations.4 But whereas Lazaro obeys their demands, Moll refuses to oblige her mother. Lazaro follows his religious father's demands and ends up getting into trouble because of his blind obedience. Moll defies her mother's suggestions because she can not be a part of an incestuous relationship; her intuition overpowers her mother's guidance. Such instincts suggest that Moll possesses the necessary vision to penetrate the public sphere as an independent woman. But Moll's refusal to keep quiet does not keep her from a criminal and immoral life that Lazaro may face because of his silence.
Moll's refusal shows that she possesses a moral judgment that tells her this marriage is not normal and cannot continue. She does not condemn the act for being criminal as much as she feels a sense of moral wrong doing. Her reference to whoredom expresses the filth in which she feels for her position as a poor, single female, and shows her awareness that such an action is wrong and shameful. Upon making her decision to leave, Moll makes a very mature observation about her gender and the masculine order in her world. She says:

It is said by the ill-natured world of our sex, that if we are set on a thing, it is impossible to turn us from our resolutions; in short, I never ceased poring upon the means to bring to pass my voyage, and came that length with my husband at last, as to propose going without him (89).

Moll speaks of the way the world conceives of women. She suggests an unfortunate position for women in the eighteenth-century. She gives an example of a socially created stereotype for women—stubbornness—and then shows, through her decision to abort, that such typecasting fails to categorize the feminine embodiment. Moll has an awareness of her inferior social position and understands that her choice to leave her family is regarded as social suicide. In her move away from her family, Moll deviates from her feminine position.

Moll's last failed marriage shows both the burden placed on the husband to support his family with financial stability, and the subservient, impotent role of the wife that describes Moll's position. After meddling in the life of whores and crime under the "protection" of Mrs. B, the midwife and brothel owner who
houses the impregnated picara, Moll meets another husband. With regards to her life with him, Moll explains:

"I lived with this husband in the utmost tranquility. He was a quiet sensible, sober man; virtuous, modest, sincere, and his business diligent and just" (192).

Her description concerns his character as an individual rather than as a husband. Although she does initially praise him for spoiling her on the coach ride to Dunstable—"I never lived four pleasanter days together in my life. I was a new bride all this while, and my new spouse strove to make me easy in everything"—her final description of him before he dies shows a maturity about their marriage that comes with time (191). Moll sees him as a person rather than a husband who spoils her. The picara combines a description of his character with a summation of his economic status. She does not praise his talents as a father nor does she regard his methods as master and husband. Presumably, Moll does not see herself as the servant in this relationship if she does not recognize his dominance over her. Because she speaks of his manners and diligent business efforts rather than concern herself with his talents as a husband, Moll conversely does not see her relation to him as typified by her role as his wife. After he loses a huge fortune, Moll tells him:

Yet it was not so great but that if he had had courage to look his misfortunes in the face, his credit was so good that, as I told him, he would easily recover it; for to sink under trouble is to double the weight, and he that shall die in it, shall die in it (193).
While the vagueness in her final phrase fails to make her statement end with an emphatic point, her words demonstrate the picaro's resilience, triumphing over the merchant who cannot recover from his loss.

Moll also shows her awareness of the exterior world in her supportive dialogue to her husband. She speaks of courage and the faith of others to trust his social position, because he has established good credit, and, at the same time she could be viewed as exposing her naiveté regarding economic hardship. Moll, in her words of encouragement, publicizes her ability to heal from any episodic wound. Moll's words to her husband, regarded as either wise or as exposing her frivolity and inexperience in the economic world, nonetheless shows her stretching out of her domestic realm and into the masculine, public world. By questioning her husband's manhood, Moll's words ruin her domestic world that is her husband. She admits her fault for speaking such words that place her even with her husband rather than subordinate to her master:

> It was in vain to speak comfortably to him; the wound had sunk too deep, it was a stab that touched the vitals. He grew melancholy and disconsolate, and from thence lethargic and died. I foresaw the blow and was extremely oppressed in my mind, for I saw evidently that if he dies, I was undone (193).

Does he die because he feels stripped of his masculinity, losing his manliness with the loss of his fortune? Or do Moll's words stab him because, in speaking as an equal, she strips him of his hierarchical powers? One reading of this passage suggests that her words violently kill her husband; she stabs him and in a sense castrates him by bringing him down to her lower, feminine, level. Moll never
shows remorse for her dialogue. She recognizes her mistake but rather than condemn herself, she focuses on how his death will affect her life. She will, once again, be a widow with two children.

This marriage that leaves Moll a single mother parallels the master/servant relationship that exists in the picaresque tradition between the employer and the employee. It now concerns the domesticated union of the husband and his wife. Defoe presents the struggle between two individuals, the controller and the one being controlled. In producing an anguished businessman inflicted with the burden of sustaining wealth for a family, Defoe shows partial sympathy for the husband in this society. Moll, as the controlled, makes the burden even greater for her master because, although she weds and bears children, she fails to relinquish herself to the role of domestic housewife that moves her under the roof and out of the center of life that entertains politics, economics, and cultural issues. In this situation where she speaks her mind and kills her husband, Moll’s overthrow of her master, her picaresque subversion, forces her into a life of crime.

Defoe condemns this society that isolates the husband and wife and keeps them in separate spheres. Just as Lazarillo de Tormes blames society, and specifically the judicial system that implements the Poor Laws, Moll Flanders ridicules this social system that forces the man to independently carry the economic and social burden by refusing to educate women. John Robert Moore sees Defoe’s criticism on society in Moll Flanders as very realistic. He says:
All too often it was society itself which caused the original crime, even in the attempt to correct other wrongs (242).

Moll returns to her life as a single woman upon her husband’s death. She is released from her subservient role into the public sphere and is expected to fend for herself. Upon entering into this world, Moll’s deviant, criminal behavior becomes mandatory for her survival because she lacks the masculine traits that are needed to adopt an acceptable lifestyle to survive these public streets.

Moll lives for three years before she makes her desperate act of thievery. After her husband’s suicide she explains that she lives sparingly and then sells her house and all of her belongings. She sells her possessions in order to survive; she never mentions searching for an employer like Lazaro. She sells off her possessions and then adopts the art of thievery as an alternative to whoring herself for money. She is, as Moore says, forced into crime because of the social conventions that encourage a domesticated, uneducated woman who relies on her husband.

After three years Moll falls into a state of despair. She proves Moore’s argument that blames society for an individual who resorts to crime by stating:

A time of distress is a time of dreadful temptation, and all the strength to resist is taken away; poverty presses, the soul is made desperate by distress, and what can be done?... Wandering thus about, I knew not whither, I passed by an apothecary’s shop in Leadenhall Street, where I saw lie on a stool just before the counter a little bundle wrapped in a white cloth; beyond it stood a maid-servant with her back to it,... This was the bait, and the devil who laid the snare, prompted me... Take the bundle; be quick; do it this moment (195-6).
Moll is in a state of despair because her money is running out and she lacks the knowledge and ability to survive without a husband. She is helpless. Moll knows about theft and crime. Although she recognizes its evil, she knows that she will not survive without stealing. Moll does not have food nor does she have money. She steals the bundle because it is her only option besides whoring herself. As sexually promiscuous as Moll seems with her numerous marriages and span of time as a mistress, she refuses to become a whore.

The picaro distinguishes right from wrong by associating her crime with the devil. She also parallels her crime to Lazaro’s thieving of the priest’s bread where the picaro describes himself as a snake in order to make a similar connection with the devil. She knows that she sins but lacks the power to obstruct her temptation. Moll, like Lazaro, must do what is necessary to survive, even if it means deceiving, lying, and stealing. She steals the bundle and immediately condemns her act. She proceeds to speak of her wrong doing and even imagines that she has stolen the bundle from a poor widow, like herself, who is on her way to trade the bundle for food. Her torment from this thought pains Moll for a few days and then she realizes her own impoverished position: “My own distress silenced all these reflections and the prospect of my own starving, which grew everyday more frightful to me, hardened my heart” (197).

Upon reflecting on her physical state, Moll disregards her theft and rationalizes her crime as necessary for her own survival. Moll describes herself as becoming
hard with self-preservation taking priority over moral judgment, gender constructs, and social acceptance.

Once Moll enters the criminal world, she manipulates the gender constructs to successfully rob. Moll uses the masculine and feminine traits to free herself from pursuit and to further expose the accepted position for each sex. Moll’s innkeeper and crime leader, the governess, has Moll dress as a man to steal. In her complaint about the costume’s comfort, Moll implies a greater notion about living independently in the social sphere. She says:

But it was long before I could behave in my new clothes. It was impossible to be so nimble, so ready, so dexterous at these things in a dress contrary to nature (220).

As a single woman searching for the means to survive, Moll permeates the masculine social sphere and adopts a similar independent position; she becomes a Lazaro-like picaro when she enters the eye of society. Like Lazaro who guides, nurtures, and supports his masters, Moll steals and gives some of her winnings to the governess in exchange for room, board, and guidance. Even though Moll is able to steal in this masculine clothing, she complains that she is acting contrary to nature. Just as she feels less nimble and dexterous in a man’s outfit, Moll feels less comfortable in a man’s social position.

Moll dresses in a man’s clothes and joins with another thief to steal watches from shopkeepers’ counters. Of her relationship with this other man, Moll says:

And so we kept always together, so we grew very intimate, yet he
never knew that I was not a man, nay, though I several times went home with him all night. But our design lay another way, and it was absolutely necessary to me to conceal my sex from him, as appeared afterwards (221).

Moll describes a platonic relationship with her partner. She suggests that such a relationship works between men but not between men and women. Men and women have sexual relations and build a connection from this need for the other to, as Echevarria states when he talks about Celestina, reproduce the social order. Moll does not uncover her identity to this man because she knows that her unmasking would be the end of her life in crime. Her "intimate" partner would be deceived and, because she is the only female crook, Moll's would become easily recognizable.

Moll continues to differentiate between men and women when she narrates her partner's capture. He sees five pieces of silk through a warehouse window and becomes blind with greed. He steals the silk and is immediately pursued by the law:

They took him soon after with the other two pieces, and then the rest followed me. I ran for it and got into my governess' house whither some quick eyed people followed me so warmly as to fix me there. They did not immediately knock at the door, by which time I got to throw off my disguise and dress me in my own clothes (222).

Moll changes her sexuality in order to free herself from pursuit and from her association with the crime. In addition to changing her clothes, Moll proceeds to her room where she assumes the traditional female role. The pursuers knock on the door and demand that the governess let them in to inspect the house. Upon
searching, they enter Moll’s room and see her at work with child sitting nearby.

Moll enacts the perfect image of the eighteenth-century middle class British woman:

There I sat at work with a great litter of things about me, as if I had been at work all day, being undressed, with only night-clothes on my head and a loose morning gown about me... Everything looked so innocent and so honest about me that they treated me civilier than I expected (223).

Moll escapes the law by becoming the subservient housewife. She describes an image of a woman who has not yet left the room; she has been in the house all day and is still in her morning gown. The addition of the child, the governess’ grandchild, sitting nearby strengthens this maternal image. The law enforcement believes in the image she gives them and deems her innocent. Her transformation from male to female protects Moll from the law.

Moll’s deviant behavior allows her to move freely from one sex to the other in order to commit crimes without capture. She shows herself to be aware of the expectations of each gender role and uses both the masculine and feminine traits to help her escape; as a man she escapes her expectations as a woman to marry. As a woman she escapes the law. In addition to showing her development as a deviant criminal, Moll’s role as a thief also exposes the differences in each construct that she must assume as she crosses gender boundaries.

After Moll gets caught, imprisoned, and sentenced to death, the governess hires a priest to preach to Moll and teach her repentance. In the end Moll lives
because of her governess’s efforts. Does Moll truly repent or does she again
perform the necessary deed in order to stay alive? Moll’s immediate return to
theft—stealing the Frenchman’s locker before sailing to America—suggests that
she deceives the priest and repents in order to avoid death; her deviance includes
tricking a religious figure. Her professed return to moral goodness in the name
of God—“I could freely have gone out that minute to execution without any
uneasiness at all, casting my soul entirely into the arms of infinite mercy as a
penitent”—ends quickly once she leaves prison (300). Moll’s hardened heart and
ability to role play as a man and a repentant enables her to succeed as a criminal
and stay alive. Upon getting out of jail, reuniting with her Lancashire husband,
and finding success in the American plantations, Moll resumes her life as a
woman and gives up her masculine dress. In the new country, America, Moll
finds strength and power in owning her own land and making her own money.
She reaches a legal financial stability and chooses to share her wealth with her
husband.

In 1718 England proposed a Transportation Act that sent 30,000 convicts
to the North American colonies, Maryland and Virginia respectively
(Backscheider, 50). Britain attempts to cleanse its country of criminals and Defoe
alludes to this act to give his protagonist a second chance in America. This
colonized land, now filled with social outcasts, lacks the traditional social order
established under English rule. Criminals who failed to comply with British law,
now own the American land; the new land is run by deviants. Defoe makes
America a picaresque-friendly place that does not victimize, engender, and enslave the same individual. Moll embraces this opportunity to return to America and makes a deal with the law to release her Lancashire husband, also a thief, so that they can start a new life together. Yet even though she is about to embark on a new episode, Moll returns to her role as a wife. But, because Moll saves her husband and then uses her savings to get them to America and purchase their land, Defoe seems to alter the traditional marital order.

Moll decides to return to a domesticated, socially acceptable life in America. Whether she would make such a return to domesticity in England remains unknown. Moll provides the necessary means for her family’s new life in America. Her “dirty money” pays for their trip to America and, once there, pays for their land that they immediately turn into a successful plantation; her decision to move to America, her money, and her prosperous land show Moll’s new identity. Moll also has roots in the colonies with her son from her previous marriage to her brother and possesses the necessary financial means to succeed in this new world. For the first time Moll also seems to have the knowledge to wisely invest her money. Although she is a wife, the definition of her position seems to differ from her identity as an English wife. Moll roams her land rather than staying inside of her house.

Backsiedier, in his book Moll Flanders: The Making of a Criminal Mind, divides the text into three sections; the first section establishes her deviant heritage and presents her initial love affair with the brothers; the second phase
"traces her attempts to find domestic and economic security through marriage"; the concluding section of *Moll Flanders* focuses on the picaro’s career as a thief which makes her independent (22). Her story shows her birth into a deviant role, her victimization as a picaro, and her transition into a life of crime that initiates her independence. But because of the picaresque structure, the protagonist must resume a life of dependence. Just as Lazaro ends up dependent on the law to determine his fate, Moll places herself under her husband’s care with a return to England and its social order. In returning Moll to her roots, Defoe maintains the genre’s cyclical pattern and grounds the story in reality by refusing to write a “happy ending”.

The end of Defoe’s text moves the subject matter from the public sphere that alienates the poor man to the domestic sphere that marginalizes and limits the feminine gender. As literature encompasses more social criticism and theory, and novels become available to a vast readership and greater authorship, the picaresque genre must openly embrace all individuals that are pushed to the edge. Following Cervantes, Defoe expands the genre by making a claim for the female as a picaro. *Moll Flanders* exposes the victimized female but refuses to use the picaro’s life to begin a feminist movement away from social engendering. In maintaining the genre’s tradition, Defoe does not provide Moll with life-altering actions. This picaro, like Lazaro, returns to her picaresque life as a wife in England. Defoe’s harsh critique does not end with a positive alternative life for the female; in order to fit in this genre the picaro story must end with a return
to misfortune. Moll is stuck in her position because of the tradition associated with British society. Nonetheless, in presenting her story to a readership of "insiders", Moll narrows the margin between herself and the socially accepted individual. This individual reads the picaro’s story of her troubled life and perhaps will recognize the subservient position that oppresses Moll and women in patriarchal cultures.
Chapter Three

The female voice more fully entered the public sphere through British literature in the eighteenth century. In *Moll Flanders* Defoe subjects his female to the public social sphere and marginalizes her because of her feminine gender. He introduces her into the public domain and shows how her status as autonomous female makes her struggle without a husband to rely on. In her book *Revising Women*, Paula Backscheider explains that Defoe and Richardson initiated this reformed literary world that exposes class and gender struggle because they “self consciously present the rise of gender as political categories and the poignancy of the invasion of public opinion into private spaces. They began to question how one can be a male authority without being a tyrant, how enough space can be created by male and female discourse” (31). Backscheider sees these novelists as associating misogyny with patriarchy. The connection problematizes the woman’s movement out of the home. Moll finds liberation in her move to America; she finds her discourse in the new country that combines managing her land and finances and satisfying her husband and giving him a purpose. As a new, uncultivated country, America possesses the necessary space for Moll to gain power and equality within her marriage; it also lacks the social constraints that traditionally pushed her away from the city center. Moll, as the discontent female who tries to perform as a wife before moving into a life of crime, exemplifies a new heroine who moves to America to escape the oppression of her gender role.
Moll Flanders' move to America enables her to find a space outside the home. Moll finds freedom in this colonized country run by convicts. Defoe's depiction of America as a place of opportunity for the deviant criminal soon after becomes the land of opportunity for European immigrants. Like Moll, many different people regard America as a prosperous country. But even with its open land and freedom for the once enslaved individual, the new continent could not rid itself of its European heritage. Britain colonized the United States, Spain ruled Mexico, and France controlled Canada; the settlers brought European tradition with them. One particular bloodline that came from European heritage is the connection to the picaresque genre. As America began establishing its laws and social order that embraced its association with opportunity, the female writer returned to the structure of the picaresque to explore the marginalized poor woman.

In the twentieth century, Elena Poniatowska and Erica Jong create very different picaresque texts that, in their differences, expose the genre's reemergence within the wide parameters that Cervantes establishes. Poniatowska, as a French writer living in Mexico City, responds to the country's heritage and writes a picaresque novel, *Here's to You, Jesusa!* (*Hasta No Verte Jesus Mio*) (1969), that follows Lazaro's concern for money and exposes the deep level of poverty that exists in Mexico. Her concern with Jesusa's gender struggle stems from the picaro's survival tactics. In the United States, Erica Jong writes a story, *Fear of Flying* (1973), that has its roots in Moll Flanders' struggle to fulfill
her gender expectations. Jong focuses on the female's pursuit of liberation and responds to the patriarchal structure that strives to satisfy the woman in her confined domestic space. These two female authors keep the genre alive by linking the feminist social concerns to the traditional picaresque structure undertaken by Lazarillo de Tormes and Moll Flanders. In addition, they adopt new, more contemporary issues such as sexual freedom.

I. The Emergence of the Mexican Picara

Poniatowska, in her Mexican fiction Here's to You, Jesusa! (1969), illustrates the picaro's victimization through poverty and gender. Jesús Palancarés is a poor woman who meets domestic abuse when she tries her hand at marriage. When her life becomes endangered, Jesusa tries independent living but meets poverty and despair. Poniatowska depicts the ostracized single female in a patriarchal community, focusing on Jesusa's life in poverty and the social indifference inflicted on all impoverished people in Mexican culture. As Poniatowska says in her essay "Literature and Women in Latin America":

Poverty here is not that of the European indigent, or of the clochard who wraps himself philosophically in his coat for all seasons. Latin America's malaise is indifference. There is no one to whom to appeal, no one to whom one can say ‘I’ve gone for days without food,’ because no one cares (81).

Just as Lazaro finds social negligence when he returns to health and his low social position, Jesusa also receives no pity or aid from her community. In fact, she approves of their disregard and moves through life knowing that she must fend for herself because her society is not constructed to help less fortunate
citizens. Jesusa must cope with a gender position that encourages female dependency, and an economic status that leaves her poor and alone. She combines Moll and Lazaro’s victimization.

The second and third stages of Jesusa’s life show her position as a wife and then as a poor widow trying to survive. Each stage proves her parallel to the life depicted by Moll Flanders; both picaras discover, after failed marriages, that they must rely on themselves and so must develop the necessary qualities to survive. Jesusa marries Pedro Aguilar, a seventeen year old soldier who selects the picara as his wife without her approval during the Mexican Revolution (1910-1917)⁴. The manner in which he marries her, picking her without her consent, foreshadows her imprisonment to his hand and voice. In her description of his pursuit of her, Jesusa says: “What he did was shameless, an abuse because I hadn’t agreed to marry him or anybody” (82). Pedro marries Jesusa because he wants to; her destiny is not in her hands. Jesusa’s father refuses to give Jesusa to Pedro in marriage; Jesusa does not want to marry Pedro either. Pedro uses his military ranking as an officer and asks General Blanco to marry him and Jesusa; Blanco walks Jesusa down an aisle and puts her hand in Pedro’s hand. Jesusa marries reluctantly and Pedro grows resentful for her stubbornness. Not even her father, who does not give his consent, can stop Pedro from marrying Jesusa; the army general overrides the father’s refusal. Poniatowska inserts this commentary on the army’s ability to override a father’s decision regarding his daughter’s husband in order to spotlight the level of corruption during the
Mexican Revolution; the army makes and recreates laws and traditions.

Regardless of this implication about the military’s power, Jesusa remains a silent bystander as the army determines her life. The general asks for the father’s approval but ignores his response; no one asks Jesusa for her consent.

Poniatowska comments on the absence of laws to protect the female from male power and abuse. Jesusa says: “He had no reason to make my life miserable as he did” (83). During this civil war that Pedro fights in, he locks Jesusa in a room and orders his assistants to bring her food while he fights on the battlefield; he does not want her to feel freedom and develop independent ways. She is not allowed to speak to others in the military camp nor does anyone address her. With regards to her invisibility Jesusa confesses: “Since my husband didn’t talk to me, no one else did either. All the officers were his friends but none spoke to me” (95). She is Pedro’s property and only exists to serve him.

Jesusa is Pedro’s wife throughout the war, and he takes her with him or leaves her behind just as if she were property. General Blanco, after ordering Pedro to enter into combat, tells the soldier not to worry about Jesusa because she can stay with his daughters. Upon hearing this man’s concern for his wife’s well being, Pedro retorts to his commanding officer: “I’m sorry, mi general, you give me orders because I am under your command, but you don’t give my wife orders; I give my wife orders and she goes where I tell her” (83). The hierarchy that is evident in this address shows the woman to be the lowest class citizen not
only in a normal society, but also in times of war; her position does not change. Even during a time when the traditional laws are not strictly enforced, as is illustrated with Pedro’s marriage to Jesusa without her father’s consent, Jesusa continues to lack a voice and an independent identity. She is under her husband’s command at all times.

Once married, Jesusa is the victim of domestic abuse. She cannot report his abuse because socially she is regarded as his property. She chooses to hide her scars and bruises rather than tell the authorities about Pedro’s abuse because, as Poniatowska makes evident, Jesusa is not regarded as a human, she is a wife. The picaro assumes her role because society does not provide her with a respectful alternative. She, like Lazaro, would rather be battered and scared than left to her own devices for survival. Perhaps, as she insinuates, even if she were to squeal, the repercussions against him would be minimal. Poniatowska strengthens her depiction of domestic abuse by showing another man beating his wife upon hearing that she accused Jesusa of sleeping with the paymaster. In this episode the husband yells at his wife and hits her at the same time—“he grabbed her and started to beat her right there” (100). Then the story unfolds:

They sent for General Espinosa y Cordoba. He took my husband’s sword from him and struck him with it fifty times.
- So now you know how it feels.
And he gave the other husband fifty whacks for allowing his wife to Behave that way. He gave her twenty-five to stop her from gossiping (100).
The general whacks Pedro fifty times in order to make him feel the pain that the other husband is about to receive. Pedro receives the general’s abuse to warn him not to lose control of his wife as is portrayed by the other man who loses control of his gossipy wife. Each person gets reprimanded for either gossipping or for losing control of his woman who initiates the trouble with her false words. This scene confirms the universal social acceptance of physical abuse against the female in order to keep control of her.

This episode with the general, the husband, and the gossipping wife parallels the final scene in Lazarillo de Tormes where Lazaro testifies to a judge for having an unfaithful wife. In each scene the husband gets punished for not controlling his wife. Although this masculine gender role is not the central theme in Lazarillo de Tormes, the parallel image suggests that Lazaro fails to make it as a commoner because he does not possess the necessary masterful power that the husband must have. His failure to assume the role of master leads him to his ultimate ruin; he gets caught by the law. Lazaro must become his own master in order to move out of the social margins. Poniatowska aligns her picaro’s episode with this scene in Lazarillo de Tormes to suggest that in order for the picaro to move out of the social margins created by poverty, he must flee from his own master and become independent. Lazaro listens to the archpriest and his wife rather than taking control of his own life. Jesusa, in leaving her husband, pulls herself from her master and yet, ironically enough, still lands in the margins. For her, life without a master is not a success. Even
though her position as wife/servant initially places her in the margins, her life as a single woman does not prove to be a positive alternative. Because the story has no positive outlook, the female picaro remains stuck in the margins. Lazaro ends up enslaved because he fails to be his own master and make his own decisions. Jesusa, on the other hand, is imprisoned in the margins to show the severity of female alienation in a patriarchal society.

The war life presents Jesusa with many opportunities to learn trades and skills. Upon hearing Blanco's suggestion that Jesusa can stay with his daughters while he and Pedro fight, Pedro, enraged, puts Jesusa on a wild mare. Jesusa holds on, gripping the saddle, until the mare stops; it turns out that she has just broken the mare and has learned how to ride a horse. Her refusal to let go, her determination, gives her power over the horse. Presumably women were not expected to know how to ride a horse. In another incident, Pedro decides to dress Jesusa up as a soldier so that she can move with the company to a different camp. In her male identity Jesusa learns how to shoot a gun. Metaphorically her skill with a pistol suggests that she no longer stays within the feminine boundary. Her control of the gun, a phallic symbol associated with the masculine gender, puts her in a less feminine role. Her male attire further strengthens her move into a masculine, and more dominant social position.

Like Moll who dresses as a man in order to blend in with other thieves, Jesusa dresses as a man and assumes the role of a soldier under her husband's orders. Each picaro, in adopting a masculine identity, loses her feminine
subservience. Moll uses her different identity to thieve without getting caught. Jesusa’s cross dressing protects her from her husband’s physical abuse. By making his wife dress as a man, Pedro unintentionally minimizes his power over her. While he maintains his military superiority over her- a captain, he loses domestic power. Their masquerade to deceive others affects their private relationships as well. The roles taken on for the public domain continue to exist between the husband and wife. In a sense, her false image presented in the public sphere does not change in the private space of home. Jesusa is a soldier rather than a wife and it is Pedro’s idea to make her be this way.

Nonetheless, Jesusa does not feel liberated in her male role. Whereas Moll finds intimacy with a man and success as a criminal in her “unnatural” costume, Jesusa describes another type of imprisonment as a cavalry soldier. She states:

I rode everywhere behind him on his horse. That’s when he said that if it looked like we were going to lose the war, he’d kill me first, and from then on he never left me alone and I never felt free. I taught myself how to walk between the bullets because of Pedro. Shooting is real hard to do (89).

Jesusa adopts a low powered role as a soldier in the army. Although she no longer receives domestic abuse and has an identity in the army, she still maintains a position below others. Moll adopts a similar low class position as a criminal who moves against the social grain. Both picaros become marginalized men who, although no longer subservient because of their feminine gender, exist in a Lazaro type position. Nonetheless, Jesusa gains experience riding a horse and shooting a gun, just as Moll acquires money in this role.
Upon returning to her feminine position, Pedro beats Jesusa instead of penetrating her sexually. On one occasion she says:

He beat me on the back but I didn't bend over... I was used to it, since my stepmother treated me that way when I was a kid. I don't know why I'm still here... Look, he cut me open. You can see the scar here because that cut went all the way to the bone. It bled but I didn't feel it; after so many blows I didn't feel anything (97).

Jesusa takes the abuse without yielding- “I didn’t bend over”. Before he began utilizing a mistress for sex rather than his wife, Jesusa says she allowed Pedro to penetrate her as he desired- “I never took my pants off, I just pulled them down where my husband used me... My husband wasn’t a man to show affection... none of that” (85). As his wife and source for sex, Jesusa adopts a submissive role. After being stripped of her female sexuality, becoming a male soldier, and being rejected as a source for her husband, Jesusa refuses to give in. Although she does not retaliate, her refusal to bend over shows a new strength to stand up against this male authority.

Even though Jesusa shows an unparalleled strength against her husband, her refusal to bend over makes the attacks severe and life threatening; Pedro does not stop beating her because Jesusa never yields. Just as Moll Flanders falls into a state of despair after losing her money from a deceased husband, Jesusa also falls into despair when her life is at risk. Moll steals the bundle from the woman in the shop and initially damns herself for stealing but then excuses her action because she sees it as a survival tactic. Jesusa does not steal but she does break a social code. The picaro finds courage and stands up to Pedro when he
takes her out to the woods for another beating. She places a loaded gun in her breast pocket and proceeds to explain her thought process during the confrontational moment: “I don’t know where I got so much courage. I think I was just desperate, and I took out the gun” (98). Desperate times call for desperate measures. Both Moll and Jesusa enter new realms of existence when they feel their lives being threatened. Survival instincts over ride gender positions in moments of despair. Jesusa becomes so desperate for her life that she stands up to her husband. In this climactic moment Pedro asks Jesusa who has guided her to such rebellion. She responds: “The same person who told you to make my life miserable” (99). No one specifically tells Jesusa to fight back against her husband; her survival instincts lead her to defy her husband, her feminine gender, and the social constructs that allow a husband to make his wife’s life miserable.

After discovering that Pedro has not brought his gun with him and so was not planning to kill Jesusa as he declared, Pedro says, “People tell me you do things” (99). Jesusa replies:

Why do you believe what they tell you? Here’s how it is... You’re going to prove it to me right now... Let’s go, andele. You walk in front... [Pedro tells her to go in front] No. Things have changed now. You don’t tell me what to do anymore. I order you, and this time you go first. Let’s go and if you don’t like it, I’ll shoot you here (99).

Jesusa speaks with confidence as she holds the gun in her hand. She holds the power in this scene and changes her role from servant, as a wife, to master and
outlaw, holding the gun. Jesusa leads Pedro to the paymaster and his gossipy wife.

*Here's to You Jesusa* focuses on more than gender issues in Mexican culture. The third and final section of the fiction concerns Jesusa's movement into the world of poverty. After pulling a gun on her husband Jesusa speaks of her transition from quietly assuming the role of a wife to being "a real fighter, a real bitch" (101). By not penetrating her sexually nor physically beating her, Pedro no longer holds any power over her. Jesusa says:

> Pedro and I would get into fist fights every now and then and it was an even fight. That stuff about squatting down and taking the blow was over. I knew how to defend myself from him from the day I hid my gun in my blouse (101).

Jesusa finds equal ground with Pedro. Her desperate act against her husband places Jesusa as a rebel. She pulls a gun on her husband in order to preserve her life. She, like Moll, turns deviant and rebellious in order to survive. Moll's theft and Jesusa's courage provide each woman with an opportunity to live free from this figure of authority. Jesusa chooses a life of poverty rather than enduring domestic abuse and Moll adopts a life of crime in order to escape poverty; victimization limits their alternatives.

Jesusa survives as a widow because of her talent as a fist fighter. She, like Moll and Lazaro, fends for herself on the street. Poniatowska returns to the picaresque trope of the impoverished protagonist by placing Jesusa in Mexico
City without any money or belongings. Jesusa's final section of her confessional focuses on her independent life on the streets and depicts a degraded lower class.

The surge of the British middle class that Moll marries into before becoming a widow at the time of Here's to you, Jesusa hardly existed in Mexico. As Gari Laguardia and Bell Gale Chevigny explain in the introduction to their book Reinventing the Americas, Mexico's social problems stem from its colonization: "Much of this small middle class was debilitated by two factors: the virtual institution of absentee ownership separated it from the source of production, and it was dependent, with rare exceptions, on neocolonial powers or international finance" (9). Lisa Davis, in her essay "An Invitation to Understanding Among Poor Women", goes on to explain the effects of having such a gap between the owners that lived outside of the country and the workers that lived within Mexico's borders: "In one sense the nature of this literature testifies to the enormous class differences that divide most Latin American countries governed by elite minorities" (226). To further elaborate on the social sphere that Jesusa moves in, Poniatowska states in her essay, "Literature and Women in Latin America": "The poor are always disposable, exchangeable matter; they are the masses, the people, those who serve as a backdrop, and those who live the other life, the exiles" (84). Just as Defoe writes Moll Flanders to express his social critique in a fictional narrative, Poniatowska also seems to use her "fictional" text to communicate her perspective on the gap between the owner and laborers in Mexico. All three statements expose the distance between
the upper and lower classes, the reason for this distance as it pertains to the Spanish colonization, and the end product with a class of workers who keep the country on its feet without receiving any recognition or financial reward. Upon falling into the streets of Mexico City, Jesusa faces the social, political, and economic consequences.

*Here's to You Jesusa* depicts a Mexico with a very high poverty line. Jesusa, a homeless widow in a foreign city, represents the lowest individual and equates her life to that of a dog. Such a depiction has obvious affiliation with Cervantes' story "Dialogue of the Dogs". Upon finding a Spanish couple to take her in, Jesusa says: "I slept on the floor behind the stove. After all, I was a freeloader and had to sleep in the doorway with the dog. They say that the dead and the freeloaders start to smell bad after twenty-four hours" (143). The protagonist's statement speaks thoroughly about her picaresque position in relationship to the rest of her society. As a dog, like Berganza, she lacks the ability to feed herself and relies on a master for survival in the real world. Even though she showed signs of independent capabilities as a soldier in the army, the military world differs from the real world where food and money are not doled out by the government. In order to survive, Jesusa, like Lazaro and Moll, needs money. And like Moll, Jesusa lacks the knowledge to assume any other role beside the one as a feminine servant; all she knows is subservience to her father and her husband. Although Jesusa does not seek a master like Berganza, she does lack the knowledge to make it financially on her own.
The picaro’s poverty-stricken position exposes more than the female struggle. She represents all marginalized victims. In her statement about sleeping in the doorway with the dog, Jesusa calls herself a freeloader and then compares herself to a dead person. Like a freeloader, the deceased loses his physical possessions and national identity and becomes a memory. Both the deceased and the freeloader have nothing to give. Just as a dead person loses his physical appearance, the freeloader, according to Jesusa, also assumes an invisible posture in society. Existence stems from money and ownership and Jesusa has neither. She says of her own heritage:

If I had money and property, I’d be Mexican, but since I’m worse than garbage, I’m nothing. I’m trash that the dog pees on and then walks away from (219).

Her commentary on being used by a dog reaffirms her place beneath all other social classes and shows Jesusa’s lack of self respect in such a degrading position. Her self-proclaimed alienation from her own country, due to her lack of ownership and money, emphasizes the importance that economic wealth places in plotting one’s social position and national identity; no one will claim Jesusa because she has nothing to offer in return.

In the introduction to her work, Poniatowska explains that she approaches Jesusa “because I’d heard her talking on the rooftop and the language she used was extraordinary, but above all because I was drawn to her capacity for indignation” (ix). The picaro’s anger and language offer the author the opportunity to present a silenced woman’s story. Jesusa’s rogue life provides the
author with a picaresque mode in which to frame her social criticism regarding, on one level, the similar feminine subservience that Defoe tackles with his picara, and on the other, greater level, the demoralization of the poor in Mexico City. Poniatowska uses the picaresque narrative to project through a socially silenced voice the social bankruptcy and violence that stems from class structure and leads to the marginalization of individuals for their gender status and financial hardship. The topics of concern in sixteenth-century Spain continue to persist in twentieth-century Mexico. In utilizing this well-known genre to voice her concerns about the marginalized poor, Poniatowska shows that centuries of lapsed time has not improved the social structure that silences and ostracizes the impoverished female.

Poniatowska transcribes her interviews with Jesusa. The author keeps the picara distant from society and from the reader and validates her outcast's story by basing the text on interviews. Just as Defoe tells Moll’s story as a father, Poniatowska tells Jesusa’s story by transcribing her words verbatim. Poniatowska writes her fictional work in a non fiction style to directly connect the story with reality. As interviews, Jesusa gives realistic accounts of her real life in Mexico. Poniatowska grounds the genre that Cervantes fantasizes with his talking canine picaro. In writing as Jesusa Palancares, the author presents a closer image of the picara than Defoe presents in the eighteenth-century. As a female, Poniatowska can create a truer representation of a heroine even though she does not come from the same lower class as her protagonist. The twentieth-
century picaresque text strives to accurately present the marginalized picara that the eighteenth-century male authors misconstrue by using a masculine voice to narrate a feminine story. Although Poniatowska does not live impoverished like her picara, she does experience the gender struggle that victimizes Jesusa.

II. The Picara Pursues Sexual Pleasure

Both Poniatowska and Jong use the picaresque structure to present contemporary marginalization. They place the female in this role and adopt a concern that Defoe initiates with Moll Flanders. These twentieth-century authors expand and strengthen the picaro’s voice by being twentieth-century female authors writing about their marginalized position; they have foremothers who have enabled them to be heard and to have a space to write in. While Poniatowska focuses on the female’s economic survival, Jong confronts social survival. In an article by Robert F. Scott called “Sweets and Bitters: Fanny and the feminization of the eighteenth-century novel”, Scott talks about Jong’s third work, Fanny: Being the True History of the Adventures of Fanny Hackabout Jones. He quotes Jong as saying, “I dreamed about writing a mock eighteenth-century novel someday” (81). Scott states that in Fanny, “Jong rewrites several male authored eighteenth-century novels, most specifically Tom Jones, from the perspective of a twentieth century feminist” (82). Jong creates an eighteenth-century female who adopts an uncategorized identity - she is not Richardson’s Pamela nor is she Defoe’s Moll Flanders. The author criticizes the single identity these women uphold and reveals “how the ‘fathers’ of the early English novel
have inaccurately depicted or absented women” (88). Although Scott’s article refers to Jong’s third work, his declaration about her commitment to creating a true female image can be attached to her first novel Fear of Flying. Jong clearly recreates this previously misread female. Isadora Wing pushes the bounds of social normalcy with her sexual promiscuity and at the same time encapsulates the strong, working woman who pursues the mainstream patriarchal working world.\(^5\) She, like Fanny, exists in multiple dimensions and depicts a more complicated female than the ‘fathers’ present with their eighteenth-century female images.

Jong narrows her fiction to present the female struggle for an equal, but different, position in a patriarchal social sphere. With regards to Fear of Flying’s connection to the picaresque genre, Jong openly attaches her work to the Spanish form.\(^6\) She explains to Jean Ross in a 1987 interview: “It [The picaresque form] is a form to organize a hero or heroine’s quest. Fear of Flying is clearly a novel about the quest for self” (152). Jong categorizes the picaresque genre as the story of an individual’s search for identity. In an age that has seen women acquire more power since the days of Moll Flanders, Jong’s choice to create a picaro suggests that feminine identity continues to stem from exterior, patriarchal social constructs. This engendered role remains a problem for the woman who works, desires sexual pleasure, and stays childless. Even in the twentieth-century, women are often ostracized if they refuse to fulfill their role as nurturers.
Fear of Flying details the life of a picaro, Isadora Wing, among a male world. This contemporary picaro struggles with the same domestic expectations that Moll confronts—marriage, subservience, and the marginalization and victimization produced by such a feminine identity—and also shows the progress that women have made over time. Isadora is a well-known poet and magazine writer. Unlike other picaros who are heard and acknowledged only through their picaresque narrative, Isadora already possesses an established voice and a medium for her expression. The problem she faces concerns her feeling of obligation to assume her feminine position in her private life. Because she has economic stability, unlike Jesusa, Isadora has a liberty that other picaros fail to obtain. Jesusa, in living her life out in poverty, continues to struggle with her economic position. Isadora permeates the public sphere with her writing, but her personal life continues to suffer from the constraints of her feminine gender. This North American woman maintains a picaresque association by coming from a rocky family, clashing with social order, and maintaining a psychological subservience to gender structures.

At the beginning of the text, Isadora is married to a man named Bennett and on a plane with him to a conference in Vienna. She has a husband and a career and fits into the middle class; her travels to Europe seem to parallel Moll’s return to Europe from America. Just as Moll has a greater position as a landowner and wife in America, Isadora also seems to have a well-balanced lifestyle in America. Moll’s narrative ends with her return to England without
explaining whether she continues to live with these same marital liberties that she acquires in America. However, her picaresque ancestry suggests that she will, like Lazaro, fall into her old criminal ways because England’s social structure does not embrace a deviant. By attaching her work to the picaresque genre, and by making Isadora begin her trials in Europe, the birthplace of the picaresque genre, Jong suggests that her picara will, upon arrival, pick up a deviant behavior.

The title of Chapter One, “En Route to the Congress of Dreams of the Zipless Fuck”, implies that a pursuit of pleasure will follow. The first paragraph presents Isadora’s character that will ground her transformation: “There were 117 psychoanalysts on the Pan Am flight to Vienna and I’d been treated by at least six of them. And married the seventh” (3). Isadora acknowledges her psychological problems and seeks help. Yet, she never seems capable of confronting and solving these issues. She moves from one psychoanalyst to the next in hopes that one of them can cure her. She relies on them to fix her. Because none of these professionals are able to fix Isadora in the allotted time, she marries a therapist to assist her at all times. In addition to showing her reliance on others, Isadora also confesses her inability to stay committed to one individual. She adopts the picaresque traits, reliance and episodic movement from one male to the next, but in this case the picaro seems be the one to generate her movement.
Like Lazaro and Moll who suggest that their deviance stems from their upbringing, Isadora also attacks her relationship with her mother. While she is not born an illegitimate child, she does battle with her mother to signify a rocky child development. The battle comes from Isadora’s mother’s move from artist to wife and mother. The picaro explains that, in an act of jealousy, her grandfather would paint over her mother’s canvases. She stopped painting and took up poetry. Isadora’s father proceeded to take her mother’s words and turn them into song lyrics. Isadora’s mother gets stripped of her produced artwork by her husband and father. Of the consequential anger that her mother possesses, Isadora explains:

There is nothing fiercer than a failed artist. The energy remains, but, having no outlet, it implodes in a great black fart of rage which smokes up all the inner windows of the soul (149-50).

Fierce rage describes the domestic atmosphere around Isadora’s childhood. In using the phrase “inner windows of the soul” to describe the place of rage for the failed artist, Isadora implies the image of a home with windows that house the soul. For the family unit, the house and the mother are the soul of the framework. This binary between family and artist, presented in the picaro’s examination of her mother, proposes a conflict for the female; should she pursue her own talent or yield to her domestic responsibilities? Isadora’s disjointed childhood also shows the conflict that is presented to all twentieth-century women who are finally recognized for their talents outside of the home. She recalls a time when her mother tells her: “I would have been a famous artist
except for you kids,' my mother said. And for a long time I believed it" (39).

Isadora and her mother have an estranged relationship which not only makes
her, like Jesusa, Moll, and Lazaro, “motherless”, but also presents the
contemporary conflict for the female; she must either assume the position as
mother and nurturer, or try to succeed as an independent woman and pursue her
endeavors.

The picaro’s illegitimacy traditionally stems from the mother’s failure to
fulfill her maternal role; Lazaro’s mother is a whore and Moll’s mother is a thief.

Isadora’s mother begrudgingly fulfills her role. Even so, her mother’s rage
hinders Isadora from having a positive relationship with her. Instead, she sees
her mother as an artist unable to create. She says:

When I think of all the energy, all the misplaced artistic aggression
which my mother channeled into her passion for odd clothes and her
decorating schemes, I wish she had been a successful artist instead (149).

Isadora’s mother lives in limbo rather than embracing her artistic image or her
maternal, nurturing role. This limbo confuses Isadora. Moll follows her mother
as a criminal and Lazaro marries an image of his mother, a whore. Isadora
follows her mother’s inability to assume an identity by marrying but refusing to
be monogamous, and by relying on men but maintaining a professional career.

Her quest for self stems from her family ties just as the preceding picaro and
picaro’s drive for independence stems from their deviant conceptions.

Isadora Wing possesses a consciousness unforeseen by the other picaros.

This picaro, with a master’s degree, knows the history of gender issues and the
feminine movement. She speaks of the influence of the eighteenth and
nineteenth-century models of femininity that sustain the desired married role
for the woman:

All my fantasies included marriage. No sooner did I imagine myself running from one man than I envisioned myself tying up with another... I couldn’t imagine myself without a man. Without one, I felt lost as a dog without a master; rootless, faceless, undefined (79-80).

Isadora presents the traditional female problem; she has no existence without marriage. In addition to showing her awareness to her engendered position, Isadora makes the same comparison to a dog that Cervantes and Poniatowska also employ. The insinuation of her sex’s kinship with a canine shows the perpetuation of the feminine subordination and the continuing desire for masculine protection. Just as Lazaro moves from male master to male master and Moll moves from husband to husband, Isadora journeys from one male lover to the next. She adheres to the traditional picaresque movement from one master to the next. Although she knows that her movement is framed by her gender, she fails to relinquish her feminine responsibilities and find a life without a husband. Isadora reaffirms Jesusa’s declaration that a single woman does not exist in patriarchy.

In an interview with Elaine Woo, Jong states:

If only we could have feminized our culture- if we could have had a nurturing, feeding, childbearing, culture instead of the male culture, which is aggressive and dominant. We may have saved civilization. It may well be too late (137).
Jong associates the female with nurturing and the male with power and relies on these [essentialist] traits that differentiate the masculine and feminine genders. In keeping such an essentialist and narrow perspective, Jong expresses her concern for female social advancement and presents a negative view on the female’s desire for permutation into the present, patriarchal social sphere. She embraces the maternal instincts imbedded in women and condemns the patriarchal world that subordinates these traits rather than presenting them as complementary to masculine aggression. Jong’s authorial voice in this interview, along with her exemplary picaro who chooses not to be a single woman in *Fear of Flying*, embraces the defined feminine gender and at the same time condemns the patriarchy that rejects its necessity. While she agrees with gender difference, this author fails to see men and women as complimenting one another.

Just as Moll moves from marriage to marriage, Isadora also moves from man to man. Once in Vienna at the conference with her husband Bennett, Isadora becomes attracted to Adrian Goodlove. Her new fantasy becomes a reality as she leaves Bennett and travels with Adrian around Europe. She begins her confession of her life while on the road. She tells Adrian about her previous life as a wife to an artist named Brian. He becomes psychotic, tries to kill Isadora in their apartment, and ends up in a treatment center. Isadora leaves him and immediately feels guilty for abandoning her husband. She says:

I was abandoning him just when he needed me most... It had come down to a choice between him and me and I chose me. My guilt about this haunts me still (210).
Isadora expresses a guilt for leaving Brian even though he tries to kill her while in a psychotic rage. Isadora is almost Brian's victim. He tries to kill her because he possesses a rage and has no other outlet. As his nurturer, Isadora nearly dies. Immediately following his placement in a treatment center, she blames herself for not being able to help him. Isadora condemns herself for her selfish actions and makes a comparison to the ideal woman to show her failure to comply:

[The ideal woman] is a vehicle, a vessel with no needs or desires of her own... She is capable of absolutely everything except self preservation. And secretly I am always ashamed of myself for not being her (210).

This statement that compares her to the traditional nineteenth-century female who manages everything within her domestic framework, shows the twentieth-century female's distance from this "ideal woman". Isadora deviates from this image because this "ideal woman", as she, Moll, and Jesusa show, turns the female into a victim and threatens her life. After this marriage Isadora moves to another man and another marriage.

The victimized woman, who takes up a life of crime or deviant behavior as a consequence of her victimization, no longer exists. Although Isadora's guilt for leaving Brian parallels Moll's reaction to her murderous words to her husband, this picaro's guilt subsides and Isadora continues to seek a new master. She does not unfold and become hopeless like Moll because Jong's female has a job, economic independence, and can live "appropriately" without a husband. She proceeds to marry Bennett and describes him as "my reality. If I lost him I
wouldn’t be able to remember my own name” (130). Instincts lead Isadora to a new husband. Rather than becoming deviant as a consequence of her victimization, Isadora chases infidelity out of pure desire. She becomes bored with her “reality” and seeks to act out her fantasies, finding a “zipless fuck” and living out her sexual desires. She meets Adrian Goodlove at the conference in Vienna and abandons her husband to stimulate her complacent life as Bennett’s wife. Like her mother who lives in limbo, Isadora also refuses to hold on to her role as a wife because of her sexual promiscuity that stems from her desire for liberation rather than domesticity. Isadora follows Adrian even though he is impotent. She describes her sex life with Bennett as pleasurable making her flee from him even more mysterious. Her behavior could be regarded as deviant without just cause. Isadora breaks the social code and potentially ruins her marriage because she refuses to completely fall into her feminine identity. Yet, even with this fulfillment of sexual desire, Isadora inserts an image of wedlock into her “joy ride” with Adrian showing that her image of her social role is deeply grounded in her feminine gender that is constructed by the masculine leader.

After a few days traveling together, Adrian leaves Isadora to meet up with his wife and children. Just as she uses him to escape her “reality”, Adrian uses her for sex. Isadora fantasizes about their lives ending united in marriage; Adrian uses Isadora to kill time before he returns to his family. Upon finding out
that Adrian is waiting for his wife, Esther, and children to arrive in Paris, Isadora asks:

> How could you let me think we were both just wandering where the whim took us- when all along you had an appointment with Esther?

Adrian replies:

> It was your reshuffle, ducks, not mine. I never said I was going to reshuffle my life to keep you company.

She then explains her disappointment:

> I felt like I’d been socked in the jaw. It was like being six and having your bicycle smashed by your supposed best friend. It was the worst betrayal I could think of (269).

Isadora speaks of freedom and aimless wandering and assumes that Adrian is on her path. She partakes in this fantasy with Adrian because she anticipates a new reality to come from it. Adrian, with his appointment and description of their trip as her reshuffling, deflates her dream. Her devastation and feeling of betrayal illustrates the magnitude with which she relies on Adrian to fulfill her fantasy. Just as she moves from one therapist to the next in hopes that they can fix her, Isadora drops Bennett for Adrian because she believes that Adrian can offer her more.

Isadora and Adrian’s differing perspectives regarding their momentary unity stem from their varying fantastical impressions; hers ends with their marriage and his ends abruptly without any sort of obligation to see her again; Isadora is Adrian’s whore. Their affair exposes more social hypocrisy. While
still looked down upon, it is more acceptable for men to “fool around” than for
women to have affairs. Her promiscuity destroys the family because in cheating
on her husband she chooses to leave her home. The man, free to move around in
the public sphere, does not jeopardize his role as father and husband with his
sexual promiscuity. His wife and children depend on him. Just as Adrian does,
the man can always return home. The consequences of Isadora’s behavior with
Adrian threaten her with an independence that she does not want. After Adrian
leaves her, she immediately seeks out Bennett: “All I had to do was endure the
insane pounding of my heart until I could find Bennett again or someone.
Perhaps myself” (271). This statement shows Isadora’s fear of flying alone and
her awareness that she does not know herself without a husband. She
acknowledges that now is her chance to discover herself but then she actively
pursues Bennett. During this pursuit Isadora becomes aware of her
surroundings and embraces her immediate, independent position—“Suddenly I
was acutely aware of all the small pleasures of being alive” (298). Her fear
subsides, her senses are heightened, and Isadora is able to enjoy her
environment. In her journey back to Bennett, Isadora unconsciously goes on a
quest for self discovery that Jong categorizes as necessary for the picaro.

This acute moment vanishes as reality sets in for the picara. Isadora
begins to menstruate and makes a diaper out of toilet paper. Her fantasy of free
love becomes further blemished by blood; it also symbolizes the picaro’s cyclical
lifestyle. Isadora finds Bennett’s hotel room and uses her marriage to get his
room key. Upon entrance she takes a bath and purifies herself with this cleansing. This loss of blood along with the baptismal bath proposes that Isadora is a new woman and that her solitary journey back to Bennett provides the protagonist with a more lucid perception of herself and her marriage. Of this renewal perceived through her bath, Isadora explains:

I floated lightly in the deep tub, feeling that something was different, something was strange, but I couldn't figure out just what it was... It was my fear that was missing (310-11).

Isadora describes a foreign weightlessness and suggests that from here on her life will be different. But then Bennett enters the room and the fiction ends. Does Bennett’s return suggest that Isadora will return to her previous life with him or have they each changed during this time apart? Has her quest birthed a strong woman who desires to maintain her freedom or will she again take hold of Bennett’s hand? If she reattaches herself to Bennett then her fate continues to depend on his regard for her. Just like Moll Flanders who returns to England with a husband and so suggests a picaresque cyclical return to her life under her husband’s command, Isadora returns to her husband.

Perhaps Jong leaves her protagonist in the bath at the end to suggest that while Isadora no longer fears a life without a husband, she seeks out his companionship because her “nurturing, feeding, and childbearing” qualities are needed to counter his “aggressive and dominant” responsibilities. The author uses the picaresque structure because its parameters implicitly establish the picaro’s domestic place that she strives to move out of but falls back into. Jong
suggests that the feminine gender is necessary to counter balance and stabilize patriarchy. In a 1977 interview, Rozsika Parker and Eleanor Stephens ask the author: “Do you think that male power is what we struggle with?” She answers:

No, it’s patriarchy, and it’s carried on by women as well as men. Our mothers are often the greatest teachers of patriarchy, and you see women in power who are just as patriarchal as men. It’s much more subtle than that. In the early days of the movement we assumed that if you put women in positions that men have held, you would eliminate sexism. But in a misogynous society even women are misogynists (80).

Jong responds to the placement of the marginalized picaro in the public sphere to solve this problem. Lazaro and Moll both try to enter the patriarchal world without fully encapsulating the necessary traits. Similarly, Isadora also fights her inner desires to be a central patriarchal figure that encourages female subordination. Like the preceding picaros, Isadora returns to her initial place in Bennett’s home, his hotel room. In returning Isadora to a private sphere, Jong implies that patriarchy’s values are in the public and the private places for both men and women. Women, due to their placement in the private environment, cannot expect to assimilate easily into the public domain. Patriarchy places men and women in different environments and its values are so strongly instilled that Isadora returns to her traditional space.

Moll and Jesusa, in their deviance, strive to penetrate this patriarchal culture. Moll returns to her female role by marrying and returning to England. Jesusa stays outside of the patriarchal, middle class, center and lives in poverty. Moll lives submissive and Jesusa struggles to survive; neither life seems
desirable. Jesusa’s marginalization parallels Lazaro’s inability to enter the city center. Jesusa cannot enter the social sphere as a poor, single female. Lazaro, with his unfulfilled gender role and roots in poverty, also fails to move into the patriarchal middle. Isadora Wing, with her deviance without victimization and her professional employment, exists in the social sphere without adopting the misogynistic, patriarchal tendencies. She embraces her sexual desire and uses her femininity to lure Adrian Goodlove. Even though she does not plan to bear children and start a family, this picaro does not lust after masculine power. Jong presents a new female who moves in between the parameters of the ideal woman and the submissive, homebound woman. Isadora moves outside of the traditional gender roles. Jong, like Cervantes, broadens the female image that she defines as “nurturing, feeding, and childbearing.” The woman no longer exists to complement the male. She threatens patriarchy by having an identity independent of her relationship to him.

In presenting a picaro whose sole purpose is self-discovery within the patriarchal framework that deters the female from pursuing independent living, Jong uses the picaresque framework to show the continuing struggle of the marginalized female. But whereas the preceding picaresque fictions conclude pessimistically and propose that the protagonist will return to his picaresque life, Jong also ends her work inconclusively but suggests a positive outcome for Isadora Wing. She may return to her husband, but such an outcome is not condemned because Isadora no longer fears being without a master. Her self
confidence replaces her fear and presents Isadora as a new woman rather than as a traditional picara continuing to move episodically in circles without ever developing.
Conclusion

Erica Jong and Elena Poniatowska use the picaresque genre in their twentieth century novels to strengthen their depictions of the ostracized, struggling female. By associating their works with this sixteenth century Spanish form, these authors show the genre's vitality and necessity; the picaro still exists and needs a space to tell his/her story. These female authors dispute with Parker who says that over time the picaro "turns into a delinquent, then a rogue, and then into nothing- he loses his moral awareness" (137). Parker suggests that the picaro loses his distinctive image over time and becomes equated with the criminal who acts without valid justification; the traits that differentiate this character from the criminal also vanish over time. Here's to You, Jesusa and Fear of Flying illustrate that moral awareness is sustained within the twentieth century picaro and that she falls out of the social framework because society replaces morality with patriarchy and represses individuals that differ from the middle class man. The new picaro, male or female, maintains his difference from social antagonists by possessing a moral consciousness that counters the laws upheld by the social and judicial systems that impose subordination on certain groups.

The one that serves the social margins can be low class, female, homosexual, an immigrant, and any person that is categorized as the "other". I present the rise of the female picaro. From Moll Flanders I swerve from traditional picaresque criticism (written by Parker, Alter, and Reed) that moves to
nineteenth century America and reads Mark Twain's *The Adventures of Huckleberry Finn* as the next picaresque work.¹ In focusing on a specific marginalized character, I intentionally omit other texts, including Twain's nineteenth century depiction, that have been connected with the picaresque framework for traits that do not hone in on the picaro's marginalization.

One of my reasons for skipping Twain's text is that the narrator is Huck and not Jim. Huck is an orphan who tells his story of his travels down the Mississippi River. He possesses picaresque characteristics: he comes from an illegitimate birth, moves episodically down stream, tells his story in first person prose, presents a moral consciousness that differs from social law, and comes full circle by ending the story where he begins the tale. Twain makes social criticism through his character and uses a naïve lens that parallel's Lazaro's naïveté. Huck presents an image of the American South- its racism, bigotry, aristocracy, and religion (Parker, 10). At the same time, Huck ends the story as a boy and he spends most of his time with Jim or Tom Sawyer; he is rarely alone. Huck is not a completely marginalized character; he is a boy on an adventure who, when his journey ends, will return to a middle class upbringing with his adopted mother, his aunt. Indeed *The Adventures of Huckleberry Finn* has been categorized as a picaresque work with good reason. Its inclusion in the genre but exclusion from this study shows the genre's vastness. Even though this nineteenth century American novel does not focus on the marginalized character, it still maintains a picaresque identity. For this study that regards the picaro as an alienated other,
Jim, a black slave escaping his social role, would need to be the narrator and picaro. Even then, because I focus on the female picaro, I would only refer to Jim to strengthen my argument that the picaresque genre voices the narrative of various marginalized characters.

Another twentieth century text that has been connected with this genre is Saul Bellow’s *The Adventures of Augie March*. Alter argues for the inclusion of Augie March because he sees Augie as an anti-hero placed in a world too closed and narrow minded to embrace his differences (5). Augie March adds a psychoanalytical dimension to the picaro’s marginalization. Alter reasons for Augie’s picaresque association because of his anti-hero ways. March’s non conforming social position along with his naiveté allows for his inclusion because many individuals who do not possess a specific “other” trait may still be unable to comply with social norms. In a sense, Alter suggests that individuals who struggle to assume a socially acceptable mental state can also be viewed as picaros.

James Mandrell approaches the genre’s movement to America and its focus on gender in his article “Questions of Genre and Gender: Contemporary American Versions of the Feminine Picaresque.” Twentieth century critics acknowledge the broadening of the genre; it includes the Augie March anti-hero who does not fit into the narrow social constructs, and embraces the female who struggles with the patriarchal structure that demands her subordination. The picaresque genre has the capacity to penetrate the entire social margin.
Although society has accepted more groups of people by expanding rights, education, and public opinion, patriarchy still undermines these “others” that refuse to adhere to religious, political, and social demands created for and by the white, middle class, male. Minorities still exist and persist due to society’s narrow boundary line. The picaresque genre addresses these social issues and gives a voice to the individual on the fence line.

*Lazarillo de Tormes* uses the Spanish picaro to criticize Spain’s social, religious, and cultural identity that demoralizes the poor. In addition to the traditional picaresque tropes that canopy this particular genre, a certain story line concerns each picaro from sixteenth century Spain to twentieth century America. The protagonist begins his story as a victim who, after leaving this position for self preservation, is forced into criminal and deviant acts because his social position and subservience keeps him from knowing how to live without a master. The picaro, upon acquiring his independent position, tries to enter the social norm but fails because he lacks the appropriate upbringing and finds himself in the social sphere due to deviant methods that keep him on the margins. The picaro’s deviant behaviors keep him in the category of social delinquent because he continues to disobey the law. Lazaro, although more financially stable at the end of the story, fails to uphold his masculine gender role. Similarly, Moll Flanders, Jesusa Palancares, and Isadora Wing also fail to assume their feminine destinies. Echevarria states in *Myth and Archive* that “Birth and marriage are the acts through which the picaro relates to the law”
For these picaros, gender and heritage frame their fate. None of them fulfill both their social position and gender role; Lazaro does not become his wife’s master; Moll may not relinquish her power over her American property to her husband (although the vague ending leaves her fate up in the air); Jesusa refuses to reassume her position as a subservient female; and Isadora can not repress her inner desires.

_Lazarillo de Tormes_ establishes a picaresque definition and creates the necessary traits that distinguish the genre. Cervantes, in his _Exemplary Stories_, criticizes these traits and pushes the genre’s boundaries by writing mock picaresque tales such as “The Dialogues of the Dogs”. In this tale Cervantes “abandons human subject and a credible narrator by dismantling the narrative convention and the world it concerns” (Dunn, 212). His fantastical depiction of a canine picaro develops into a motif that Defoe, Poniatowska, and Jong adopt to show the social degradation that society inflicts on the picaro. His perversions establish an awareness about the genre’s image of a marginalized, subordinate, individual; he demands that later authors think about the intentions behind the picaro’s tale. Rather than taking up Cervantes’ skepticism about the narrator’s trustworthiness and the picaro’s life as a victim rather than a social antagonist, Defoe, Poniatowska, and Jong adopt his distortions and use them to further elaborate on their protagonist’s marginalized demeanor; the dog becomes a constant metaphor for the picaro’s place in the world.
In order to validate the picaro's narrative that Cervantes suggests is untrustworthy, Defoe writes a title page that summates Moll's life. This writer uses his authorial success with *The Life and Strange Surprising Adventures of Robin Crusoe* to strengthen his picaro's image and voice. As Ian Watt explains, the eighteenth century British female lacked a voice and a medium for expression before 1740:

> Until 1740 a substantial marginal section of the reading public was held back from a full participation in the literary scene by the high prices of books; and further, that this marginal section was largely composed of potential novel readers, many of them women (43).

Watt reaffirms the female struggle in eighteenth century Britain. The woman comprises the marginal section that can not afford books even though she has the leisure time to read. Watt also explains how Defoe is able to use his fame to speak for the disregarded female. The eighteenth century readers were aristocrats. Defoe writes the story of a marginalized, poor woman, to a readership of high class men. His picaresque tale exposes a female life to the empowered socialites.

Defoe initiates the concern for another picaro besides the low class male. As Parker states:

> *Moll Flanders* is the first literary work based on an intellectual and sympathetic understanding of the misfortunes of an unprotected woman in the contemporary society (106-7).

*Moll Flanders* is the first English female picaro. Her conception widens the genre's parameters. She is unprotected because she lives without a husband and
moves in the world of crime and sin. Parker does not condemn her for straying from her expected position. He calls her episodes “misfortunes” in order to extinguish her from any blame.

Poniatowska’s depiction of a poor, Mexican woman shows that Latin America continues to put her in an extremely subservient and subordinate domain. Jesusa deviates from the norm by ending her marriage and ceasing to pursue another husband/master; she ends up living the rest of her life alone, poor, and “rebellious, obstinate, fierce” (Poniatowska, xx). Like Lazaro’s tale which ends inconclusive but negative for the picaro, Jesusa’s destiny to live out her life alone is also sadly portrayed. The consequences of female deviation remain harsh for Latin American women in the twentieth century.

Erica Jong presents a more opportunistic American picaro. Isadora is a professional writer who struggles with her gender expectations that demand monogamy, marriage, and motherhood. Although she is empowered and able to successfully permeate the “working world” as a writer, this picaro still struggles with the traditional female responsibilities that Moll faces in eighteenth century Britain. But, whereas Moll is forced to reject the nature of her feminine position after her failed marriages, Isadora willingly confronts her internal self that houses her maternal responsibilities. While still a victim of her engendered existence, Isadora wants more than what her femininity is allowed; she wants free sex and the liberty to fulfill her fantasies. Even if these fantasies fail to satisfy, as they do with Adrian Goodlove, Isadora wants to have the freedom to
experiment. She adheres to the picaresque story line of a victim driven to
deviancy and finally independence only to return to her feminine position. But
the nature of her battle concerns an inner turmoil. Patriarchy’s long lasting
influence on social conventions makes gender a sexual construct; femininity is
part of being female. Isadora does not want to adopt a feminine, subservient role
as a wife in a patriarchal sphere. But she can not adopt a masculine role either.
She tries to sever her ties with gender definition by pursuing her desires and
fantasies. However, she gets a slap in the face when Adrian returns to his wife
and Isadora realizes that she has imagined her fantasy to end in their wedlock.
She can not escape social and engendered conventions that have marginalized
and weakened the female for centuries.

The genre’s worldliness enlarges the canopy that distinguishes these
works of fiction from others. Such an expansion arguably makes the genre lose
its identity; it becomes too vast. Yet, its embrace of this greater number of
marginalized individuals also offers more voices to the literary world. The
genre, in its expansion, never strays from its literary conception through the
sixteenth century Spanish poor male. Rather, it encompasses Lazaro’s struggle
with poverty, which still exists as Poniatowska makes evident, and tackles more
silenced voices that are hushed due to gender, race, sexual preference, etc. The
picaresque is malleable and welcomes the influx of marginalized minorities that
differ from the middle class white male. As time change, patriarchy continues to
control society’s core. This Spanish genre continues to be the minority’s universal literary framework.
Notes from the Introduction


2 Much of Cruz’s argument is also stated by Guillen in his essay “Toward a Definition of the Picaresque.” In the essay he also speaks about a “pseudoautobiography” that speaks in “double perspective of self concealment and self revelation” (82). I refer to Cruz rather than to Guillen because Cruz discusses the Poor Laws of Toledo in her section on autobiography. Her theory on the connection between these laws and Lazarro’s narrative is necessary to show the picaro’s discussion of social influences.

3 I refer to the picaro as a male because I ground the conventions in Lazarro, the original picaro.

4 Peter Dunn, in The Spanish Picaresque Novel, explains that “Rojas wrote a story of passionate love which came to an unhappy end with Calisto’s fall to his death and Melibea’s suicide. But the average reader remembered most vividly the impressive figure of the old bawd who arranged their meeting, and although she, too, died in Rojas’s work, she or her spirit lived on in a number of imitations and continuations in the sixteenth century, and Celestina-like figures appear frequently” (119). The actual date of the play’s publication is unknown although it seems that the work was well known by the sixteenth century.

Notes from Chapter One

1 Sources on the picaro’s marginalization and identity:


Sources on *Lazarillo de Tormes*’ social critique:


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A brief plot summary of *Lazarillo de Tormes* will be helpful to readers who are unfamiliar with the story.

Lazaro is born into a family of deviancy; his father is a thief and his mother is a whore. Lazaro works at an inn and gets hired by a blind man to be his guide. Lazaro starves under the care of this blind master. He learns to steal food to survive and guides the man into obstacles; Lazaro leaves this man after guiding him into a metal pole. The picaro moves to Maqueda and works for a priest who also starves him. Lazaro steals food and gets caught in an event that sends him to the hospital. The priest beats Lazaro with a stick because the key to the food locker, which Lazaro hides in his mouth while he sleeps, hisses like the sound of a snake. Lazaro moves on to Toledo and serves a poor man who is not able to find food for himself. Lazaro finds food for them both and then gets abandoned by his master when the police come looking for the man because he has neglected to pay his rent. A brief fourth chapter tells of a friar as a fourth employer. Lazaro leaves him for unspoken reasons. The fifth master sells papal indulgences and teaches Lazaro how to be fraudulent and steal money from priests and churches. Lazaro is well fed with this master but grows troubled by
this man’s deception. Lazaro then mixes paint for an artist and makes enough money to be his own master. He becomes the town crier and sells an arch priest’s wine. Lazaro marries the archpriest’s maid and live in a house next door to the priest. Lazaro gets into trouble because neighbors complain that the maid goes to the priest’s house at night and leaves the next morning. Lazaro narrates his story to a judge because of his wife.

3 “Lazarillo de Tormes”. Two Spanish Picaresque Novels. Trans. Michael Alpert. London: Penguin Books, 1969. With regards to the author’s anonymity, Penguin Classics explains on its title page that “the authorship of Lazarillo is uncertain, though it has been attributed to Diego Hurtado de Mendoza, the satirist, poet, historian and humanist.” No other critique makes this claim. I utilize the work’s anonymous authorship in order to avoid making a claim without a full investigation.


5 Translated works that connect Cervantes’ Exemplary Stories with the Picaresque:

6 Sources (trans.) on Pasamonte as a picaro:

7 Here is a brief summary of “Rinconete and Cortadillo”:
Rincon and Cortado meet at a railway station and decide to travel together after playing a hand of cards against a stranger and cheating him out of his money. Each boy comes from a middle class family. They go to Seville and take jobs carrying baskets of bought goods for shoppers. A student hires Cortado and Cortado steals his wallet and then hands it over to Rincon. The student approaches the boys and asks them if they have his wallet. Cortado rationalizes his way out of being accused and convinces the student that he must have been careless with it. Then a thief approaches the picaro characters; he tells them that they need to register with Monipodio— the leader of the crime world—before they can steal. In this underworld, guided by Monipodio, the boys discover the politics, structure, and corruption that fills this criminal space. Many adventures take place with Monipodio including an incident where a police man asks Monipodio to return the wallet that Cortado steals from the student. The police man allows the other thefts to be carried out for a fee that Monipodio pays. Rincon and Cortado choose to stay with Monipodio as thieves. Much of the theory and underlying meaning of “The Dialogue of the Dogs” comes from the dialogue between the two dogs. Nonetheless, a plot summary will be useful for unfamiliar readers.

This story is the picaresque story of a dog. Berganza, the narrator, tells his canine friend Scipio about how he ends up as a watch dog at the hospital. The dogs believe that for one night, or possibly two, they have been blessed with speech. Berganza, a mastiff, tells his story. He is born an orphan at a slaughterhouse and proceeds to move from master to master. He works for a butcher and learns how to protect himself. Berganza then meets up with a shepherd and acquires the name Barcino. The shepherd feeds Berganza well but then begins to deceive the dog by telling him to stop the wolves from eating the sheep. The wolves are not eating the sheep; the shepherds slaughter the best lambs. Berganza leaves the shepherds and returns to Seville where he is adopted by a merchant. He finds himself loose in the city one day and meets a police man who recognized him from his days at the slaughterhouse. Berganza follows the police officer who works with Monipodio, the leader of the crime world. Berganza then becomes the Wise Dog with a circus troup and performs tricks. During a performance a woman approaches Berganza and introduces herself as a friend of Berganza’s mother; her name is Canizares and she calls Berganza Montiel. Here Berganza tells Scipio that Camache, a witch, put a spell on his mother’s child to make him turn into a dog. Scipio and Berganza have a long dialogue on this information. Then Berganza proceeds to talk about his masters and his final position guarding the hospital.

Notes from Chapter Two
1 A plot summary of Moll Flanders should hopefully assist readers who can not recall the full story.
Moll is an orphan that a nurse adopts and nurtures until she turns eight. Then the protagonist begins her career as a maid. She works for the Robert family before marrying the youngest son Robin and having an affair with the oldest son known as Mr. Robert; Mr. Robert pays Moll to sleep with him and to marry Robin. Moll gives Robin two children before he dies. She leaves the family, including her children, and remarries a man who steals after losing all of his money. This husband gets caught and, upon going to prison, tells Moll to leave him. Her next marriage is to a man who takes her to Virginia. She expresses happiness in this marriage until her mother-in-law tells her that she and her husband are siblings. Moll must choose between staying in the incestuous marriage and leaving her family and returning to England. Moll returns to England and meets a man named Jemmy. Moll assumes that Jemmy has money and he assumes that she has money. They marry under these false pretenses and discover the truth only afterwards. Upon seeing that love is not enough to make the marriage work, Jemmy writes Moll a letter explaining that he must leave. Moll collapses in despair, unable to comprehend his departure and the small amount of money and possessions that he has left for her. Jemmy then returns and they spend a few days together before he leaves her again.

Moll returns to London after Jemmy leaves. Pregnant, Moll gets in touch with a midwife at an inn. This governess initially nurtures Moll and then takes care of Moll’s child. In return, Moll becomes a thief and steals for the governess and under the governess’ guidance. Moll tricks and steals from children as well as mothers and men. She dresses as a man to steal in order to avoid getting caught; she also steals the wallet of a drunk man while he is in the process of courting her. From these thefts Moll develops quite a financial security. Then Moll gets caught thieving and is sentenced to death. While in prison the governess hires a minister to teach Moll repentance. The protagonist convinces the minister that she is now a good Christian and should be released; Moll is free.

While in jail, Moll sees that her husband who was imprisoned immediately following Robin’s death is being sentenced to death. She makes a deal with the judge by saying that she and her husband will flee to America. The couple moves, using Moll’s money, and buy their own plantation. Moll reunites with her son from her marriage to her brother, who is deceased, and begins collecting interest from his plantation too. The book ends with Moll and her husband returning to England.

Criticism on Moll Flanders that concerns her association with the picaresque and the marginalized female:

Parker, in his chapter "The Picaresque Tradition in England and France" from his book Literature and the Delinquent, says: "Lazarillo de Tormes was translated as early as 1561 and had five different translations up to 1678" (111). Then in the notes on this section he refers to Frank W. Chandler's "A Bibliography of Spanish Romances of Roguery, 1554-1668, and their Translations" from Romances of Roguery (New York and London, 1899). Because these French, English, and Italian translations existed in the early eighteenth century, Defoe was familiar with picaresque literature and with Lazarillo de Tormes.

It seems that both incest and affairs are taboo in these English and Spanish cultures. Moll's mother encourages the incest and the priest encourages the affair with Lazaro's wife. But each relationship is shown to be immoral. Moll's expression of shock and the public that whispers about the relations between Lazaro's wife and the priest expose a negative perception associated with each relationship.

Notes from Chapter Three

1 This Spanish novel was translated into English by Deanna Heikkinen in 2001.
2 Sources of (translated) criticism that focus on female identity in this work are: Chevigny and Laguardia, eds., Reinventing the Americas. Cambridge: Cambridge University Press, 1986.


A summary of Jesusa Palancares’ story is necessary for readers to understand my decision to associate her with other picaros.

Jesusa’s story begins with her mother’s funeral and her father’s attempt to find a maternal figure to nurture and raise Jesusa and her younger brother Emiliano. Jesusa terrorizes each female by hitting, cursing, yelling, and refusing to shower and clean up. Eventually the father takes his children to Salina Cruz in search of a job that will enable him to take care of his children on his own. In Salina Cruz Jesusa’s oldest brother, Efren, moves in with his family and brings his wife, Petra, with him. Petra assumes the mother figure role for Jesusa until her life is threatened by an ex-boyfriend; she dies out of fear of his return.

Jesusa’s new stepmother, Evarista, is the daughter of a warden at a women’s prison. Jesusa works at the prison and befriends the inmates. Then her father takes his children and leaves Evarista to find a new job in a new city. They visit Evarista now and then but they never stay. During one of these visits Evarista, who abuses Jesusa, stabs the picaro when she drops the dishes on the ground. The warden, Evarista’s mother, discovers Jesusa’s wound and expels Evarista from the house. Then she places Jesusa in a home with a god mother and sends Emiliano to Ignacia to live with his sister-in-law.

The next section of the work speaks of Jesusa’s life on her own; she works as a maid and nanny. Her father and Emiliano work for General Jesus Carranza as guards during the Mexican Revolution. During this time Emiliano gets shot and killed. Jesusa flees Salina Cruz and heads for Acapulco. Jesusa also takes on a job with Carranza’s army. She marries Pedro Aguilar, an officer, against her will and the will of her father. Pedro beats Jesusa but she stays with him during the Revolution. After his death, he gets shot during a battle, Jesusa moves to Mexico City where she experiences extreme hardship. She moves from doorway to doorway seeking shelter and gets on her feet by working as a maid. She adopts a life of drinking and dancing and makes money. Jesusa moves from city to city and continues to find work as a maid. Then she develops pains in her legs that become so wretched that she goes to a religious hospital with the hopes of getting healed. Jesusa develops a religious connection and her pains heal.

Jesusa becomes a street vendor selling items on the street. She makes enough money to rent a place to live. She then begins working as a laundress. She meets a young boy named Perico. Jesusa treats Perico like a son until he decides to leave her. After his departure Jesusa finds a lump in her leg. Jesusa ends her story still working as a laundress and taking care of her animals at her home. The introduction tells of Jesusa’s death. The text itself ends with Jesusa still alive.

The Mexican Revolution began in 1910 when Francisco I. Madero threatened the rule of General Diaz. Madero initiated a revolution against the leader and his Mexican army that represented the wealthy minority rather than the poor working class majority. Other leaders emerged during this time including Pancho Villa, Emiliano Zapata, and the eventual president Venustiano Carranza.
Diaz resigned in 1911 by signing the Treaty of Ciudad Juarez. Madero became president but was then challenged by Zapata and Pancho Villa; the entire country was in a state civil war at this time. In 1917 Carranza emerged as the president and organized a committee to write the Constitution of 1917 which focused on land reform that redistributed the country’s land amongst the Mexican peasants.

The plot to *Fear of Flying* is fairly simple. Most of the text focuses on Isadora’s thoughts, interpretations, and self analyses.

Isadora Wing is on her way to a psychology conference in Vienna with her husband Bennett, a psychoanalyst. She is a magazine writer and a poet and is attending the conference to write an article on psychoanalysts. Once she arrives at the conference, Isadora meets a man named Adrian Goodlove. She and Adrian begin a flirtatious game that leads to an affair. The couple leaves the conference and drives around Europe. During this adventure Isadora reflects on her relationship with her mother and with her past lovers. She also fantasizes about her future with Adrian and sees him as more thrilling than Bennett. Isadora’s day dream comes to a halt when Adrian tells her that he needs to be in Cherbourg to pick up his wife and children from the airport. He leaves Isadora on her own; she immediately begins to search for Bennett. During her days searching around Europe for her husband, Isadora briefly recognizes her independence. Then she continues to search for Bennett and finds the hotel that he is staying in. The story ends with Isadora in Bennett’s bath tub as he walks into his hotel room.

Sources that see *Fear of Flying* as a work that discusses the marginalized female are:


Notes from the Conclusion

Sources that discuss Huck Finn’s function as a picaro:


2 Critics on Augie March as a picaro:
Bibliography


http://www.mexonline.com/revolution.htm


