

PICARESQUE NOVELS IN *CANNERY ROW*, *CANDIDE OR OPTIMISM*, AND *DON QUIJOTE*

Muhamad Ghifari Muharam¹, Tenny Sudjatnika², Pepen Priyawan³

¹UIN Sunan Gunung Djati Bandung, Bandung, Indonesia

²UIN Sunan Gunung Djati Bandung, Bandung, Indonesia

³UIN Sunan Gunung Djati Bandung, Bandung, Indonesia

*Corresponding author: ghif.haykaff@gmail.com

ABSTRACT

The research compared rascals in three Picaresque novels: *Cannery Row*, *Candide or Optimism*, and *Don Quijote*. It used Picaresque theories from Clarence Hugh Holman (1972), as well as Gustavo Pellon and Julio Rodriguez-Luis (1986), that specified rascal or rogue. This understanding explains how some Picaresque novels feature rascal characters who are silly, stupid, reckless, rude and have other negative traits, but they also have qualities of kindness, a good heart, and attentiveness hidden behind them. Mack and the boys, *Candide*, and *Don Quijote* are all depicted as rogues. The Picaresque element is used as a formula in the story to determine and exemplify rascal values. The researcher stated two problems related to Picaresque rascal: what are the similarities between Picaresque rascals in *Cannery Row*, *Candide or Optimism*, and *Don Quijote*? In addition, the purpose of this research is to identify Picaresque rascals in three objects. Furthermore, this research utilizes Ian Dey's (1993) literary criticism method, namely qualitative analysis. It is used to decipher the data of each object one by one and to obtain information about the Picaresque. The researcher then used Susan Bassnett's (1999) comparative method to compare topics. The similarities between the three objects are the results of this research. The similarities are rascals, education, instability of personality, criminality, and themes.

Keywords: *Comparative Literature 1; Elements 2; Novel 3; Picaresque 4; Rascal 5*

INTRODUCTION

Rascal or bastard trait has a conscience and an intellectual nature. He thinks, cleverly, able to survive in a chaotic ecosystem. He is like a virus, and at the same time he can be an antidote. Why is that? Because in addition to having an adverse effect, this rascal proves that a man of understanding will continue to survive. He is better than those who die by suicide. He uses what he's got, makes the most of what other people have, enjoys what he gets.



Picaresque's emergence stems from Spanish literature in the 16th and early 17th centuries. It then spread throughout Europe, bringing great influence towards the end of the 17th century and especially during the 18th century in Germany, France, and England. Poverty, homelessness, crime, prostitution, individual struggles for survival, and social legitimacy encompassed in a society with high ethical standards and also the reckless nature of humans in how to get what they want: these are Picaresque's main concerns.

The Picaresque novel illustrates the life path of a rogue who is often underestimated or even avoided by society. The Picaresque story usually told as a low or naughty person who travels from place to place, adventure to another adventure. Unlike idealistic heroes, however, *picaro* is a cynical and immoral person, he would rather live with reasons and opportunities than with respectable work. According to the opinion of M. H. Abrams:

“*Picaro*’ is Spanish for ‘rogue,’ and a typical story concerns the escapades of an **insouciant rascal who lives by his wits and shows little if any alteration of character through the long succession of his adventures**. Picaresque fiction is realistic in manner, episodic in structure (that is, composed of a sequence of events held together largely because they happened to one person), and often satiric in aim.” (Abrams, 1999: 190-191)

Regarding *Pícaro*, it can be said that the literary paradigm of an outcast, a marginal character who tries to survive in a hostile environment. *Pícaro* responds to devising a pragmatic strategy for survival whose cynicism clashes with the moralizing rhetoric often pervaded in the narrative. *Pícaro* not an outright rebel, but a selfish pragmatist ready to do whatever it takes to survive each day, *pícaro* appears devoid of idealistic, tension, or another modern anti-hero tragic grandeur.

After reading several sources and theories, the researcher finally found some conclusions about Picaresque or can be called rogue literature. The researcher concluded that this Picaresque literature can be a representation of human life which is actually at the middle point between wrong and right, hero or villain. We often feel like we want to stay away from ignorant, bad, or rascal people. Though we don't necessarily know that there is a good message and is about to be conveyed. Picaresque is a kind-hearted rascal giving sermons while stealing and insulting. Living wandering while whistling calls for justice humorously.

This research covers several different sources. These differences lead to theories that will be used, namely Picaresque from Clarence Hugh Holman (1972), Gustavo Pellon and Julio Rodriguez-Luis (1986), that specified to rascal or rogue, and the criminality of rogue by Frank Wadleigh Chandler (1907). The researcher also adds the theory: novel by M. H. Abrams (2005), which is related to genre in literary works. These theories will tie the discussion so that it will not become too far from the research topic.



The researcher will discuss several sources in this comparative literature research. These are *Cannery Row* (1945) by John Ernst Steinbeck, *Candide or Optimism* (2005) by Voltaire, an English translation version by Burton Raffel, and *Don Quijote dari la Mancha* (2019) by Miguel de Cervantes, translated into Indonesian by Apsanti Djokosujatno. Three of them are novel. The research will more focus on these three resources. The researcher chooses those novels because of the very subtle ways of delivering and forming conflicts for the type of story that contains a lot of rudeness. It is unique to discuss because one of the characteristics of the Picaresque itself is that each can attract sympathy even though it is from things that are unnatural and rude.

The researcher chooses rascal or rogue as a topic. It can be identified through the structural elements from the genre itself. As a theoretical basis used studies on structural aspects. Pradopo (2002: 118-119) argues that among the elements of one another there is a reciprocal relationship and determining the integrity of elements in literary works not just a collection of objects or aspects that stand alone, but things that are interrelated, directly related and dependent.

Furthermore, this research uses a qualitative approach as a research methodology. The researcher gets the theory from a book with the title *Qualitative Data Analysis* (1993) by Ian Dey. The next method is comparative literature in the book with title *Comparative Literature, A Critical Introduction* (1993) by Susan Bassnett.

All theories related to research objects entitled *Cannery Row* (1945) by John Ernst Steinbeck, *Candide or Optimism* (2005) by Voltaire version of the English translation by Burton Raffel, and *Don Quijote dari La Mancha* (2019) by Miguel de Cervantes translated into the Indonesian language by Apsanti Djokosujatno.

Comparative Literature

Cross-cultural, interdisciplinary, and focusing on patterned connections in literary works with other literary works and not limited to place and time is a simple explanation of comparative literature. Seamus Heaney argues: wherever and whenever a connection occurs, there are interrelated illustrations and patterns. No single event, no single literature is adequately comprehended except with other events, to other kinds of literature (Bassnet, 1993: 1)

The importance of this comparative literature is to achieve a result or value that clarifies the relationship between the works studied. In line with the quotation in the opening page of Suwardi Endraswara's book, comparing literary works is like pairing two stones of the same weight. But there must be a difference. For example, the stone is white and black. Despite the name of the stone, the issue of color becomes an important factor. Also, mention the origin of the stone, its benefits, and so on.



The similarity is identified from the results of an influence in a literary work, but a work that is not influenced at all can produce a work similar to the work that others have produced at other places and times. Such similarities arise due to geographical situations, community developments, and major events, and are caused by the similarity of thinking.

Picaresque Literature

Picaresque is a genre of narrative fiction, in about the character from a low social class and lives with his ingenuity to confront a corrupt society. Besides, this genre usually tells the life of rascal which the episodes are arranged as a journey.

Besides, according to Holman (1972: 392), there are seven distinguishing elements regarding the Picaresque genre with other genres: **(1)** chronicles or sequences in the story can be one part of the whole rogue's life journey. Almost exactly with writing from the first point of view as an autobiography, but that is not necessary. **(2)** The main character comes from a low social level, with loose character— uncontrolled and not too much development—even if it is based on conventional standards. **(3)** Showing a little plot, but not a series of different episodes, although there is little connection. **(4)** There was little attention to the development of the character, though it did not last long. The progress is not shown through the character, because this character who started as a picaro will still end up being a picaro, all of it still manifest the same aptitudes and qualities. When changes occur, as they sometimes do, they are only external changes that result from luck. The development of internal characters is not so important in Picaresque novels. **(5)** Realistic, while the story may be romantic in itself. But also the free use of vocabulary, it is presented with a plainness of language—a little bit in figurative, and also clear details as is usually used by realist writers. **(6)** Satire became a prominent element, every class of social class tossed jokes at each other, even between parts of the world. A picaro will also serve all ridicule carefully but in a low capacity while learning their weaknesses. Picaresque novels might be made to criticize both social and state castes or the strangeness of a race. **(7)** The hero usually stops just short of being an actual criminal. The line between crime and petty rascality is a hazy one, but somehow the picaro always manages to draw it. Carefree, amoral, he avoids actual crime and turns from one peccadillo to disappear down the dust of the road in search of one another.

For some of the theories above, the researcher classify them into main concern in the topic of Picaresque:

(1) A Rogue of Picaro: rogue is a person who does not obey the rules or is a troublemaker or robber. In a broad sense, a rogue is a man who troubles society with his ridiculous actions, ranging from extortion and murder. A rogue has a brave character, because if he does not have then he will not survive from his hard life. Must be stubborn or clever because that's what can save him from the dirty world around him. Be rude, or

violent. So it can be said that a character in this Picaresque novel must have rogue, rascal, and knave properties.

(2) Low-Social Level: the lower classes are those who work in low-income jobs with a very little economic guarantee. The working class is sometimes separated into those who work but lack financial security and the lower classes are those who are long-term unemployed, or homeless, low-wage workers, thieves, low-level gamblers, pickpockets, and others.

(3) Education: Picaresque's story shows the journey experienced by a rogue one of them through aspects of educational value. A rogue rarely gets a high formal education. So a systematic and calculating way of thinking is not the great ability of a rogue. He was more interested in practical thinking, spontaneous, and unconditional. It is based on rogue learning for himself what is received from the experience and problems that arise, prefer to find a short solution to an event that befalls him.

(4) Instability of Personality: The characteristics of rogue according to Thrall and Hibbard (1960:100) A rogue will remain rogue until the end, the character featuring a stagnant change. He will remain himself. However, behind it, there is an instability of personality that is illustrated through the way it behaves or speaks, in addition to this aspect of the environment, roles, and habits greatly affect the shock of personality experienced by a rogue. Factors that cause the appearance of instability of personality according to Rakhmat (2007: 40-53) are divided into biological factors and sociopsychological factors: (1) Biological factors are basic needs that are bound in all activities of living beings such as hunger and thirst, instinct, sexual desire, health, care, and other basic needs. (2) Sociopsychological factors are something that affects all human behavior as social beings. Social processes can greatly influence a person's behavior.

(5) A State of Chaos: in a way to define a state of chaos, we have to take a look at what chaos means. Chaos is an unpropped condition in a particular situation and emotion or mind. It means something that is interpreted as chaos is something that is shown in a state of irregularity, depraved, randomness, or coincidence, i.e. a random movement without a specific purpose, usefulness, or principle. The word "State" can be interpreted as circumstance, condition, phase, territory, country, territory, reality, potential. It indicates that the graft of its meaning will be able to expand or even narrow. In the end, the explanation of the state of chaos can enter into the space of economy, politics, geology and ecology, culture and art, as well as others, and can also be narrowed concerning personal actions of people, society, criminality, bad habits, violence, anxiety, thought, feelings and others. The world of chaos culture is a world that is always filled with anxiety and turbulence.

(6) Criminality: the researcher highlights the distinctive characteristic contained in the Picaresque novel on criminality or moral delinquency.

So this can be used as an additional aspect to explore this genre. Criminal relations will determine the formality of human itself. Chandler (1907: 2) explained that criminologists had marked five types of moral depravity, such as criminal acts as satisfaction (Insane), the criminal acts based on instincts between defense and defeat (Instinctive), commits the criminality with enthusiastic and very passionate for some reasons, for example, revenge, or requires recognition from his circles (Impassioned), some do it occasionally, whether intentional or not (Occasional), and the last is criminality as a habit (Habitual).

(7) Antihero: according to Quinn (2006: 28) antiheroes are the basis of characters in plays or novels that display different qualities than the usual heroines. Based on the explanation above, it can be concluded that the antihero is the main character in the story with a much different character compared to conventional protagonists. The circumstances and attitudes of cowards, liars, losers, fraudsters, and other negativity appear more pronounced than the idealistic values of heroism. This can be seen from two things, if it refers to conventional antiheroism, the antihero is shown from his actions. But judging by romantic and Byronic antiheroes, non-heroic values are displayed from his thoughts and feelings.

(8) Anti-Plot/Episodic/Chronicle: Episodic plot is a story plot consisting of a part of it independently, in which each episode has its story plot. According to Fludernik (2009: 48) Episodic structure is typical of the story level. Each episode ideally has three stages: the opening; the climax, including the incident schema; and the resolution. In its prototypical form, a narrative episode correlates with a cognitive schema that involves changing location, encountering an unexpected event, and reacting to this.

(9) Themes: In addition, to add several aspects of the amplifier in identifying the Picaresque genre, there are basic themes that can be used. Based on the opinion of Ulrich Wicks (in Stoica, 2017: 137-139), namely several themes that can be considered as the basis of the Picaresque story; The theme of disillusionment, telling about suffering and vanity of vanities. The theme of freedom, which the Picaresque explores partly as the paradoxical entrapment in freedom. Although freedom is imposed on him, the picaro learns to relish it. The theme of travel, one of the most basic themes in literature, being identified with the beginnings of novel writing. Its importance rests in the fact that it offers more than background and a setting; travel also offers the Picaresque protagonist, a wide range of possibilities and opportunities, contributing to the episodic structure: escape from the past, freedom of action, but also with all source of difficulties. The theme of hunger, food is a primary thing for anyone, but hunger when not having food is the biggest test for a rogue, usually, he takes the easiest way, stealing. Guzman de Alfarache said on one occasion, when he was desperately hungry, that "It is good to have a father, it is good to have a mother, but to have meat to put in a man's mouth is better than them both". The

theme of solitude, The basic situation of the Picaresque novel is, as Ulrich Wicks stated, the main characters' solitude in the world. The picaro is totally isolated from society: he does not have a social position, money, friends or family (in most cases). Moreover, life is for him a long wandering with no end in which existential problems (such as food, shelter and warm) are the most important. The theme of gullibility, it results from what picaro learned concerning his environment when he was cheated and lied to. The theme of money, everyone already knows, that money is also one of the primary parts of human life.

This research is a type of qualitative research. This method is carried out by gathering relevant source facts and then analyzing them according to the topic being discussed. According to Kutha Ratna (2004: 53), the descriptive method is the way to describing the facts which are then followed by analysis. Descriptive methods can also be combined with formal methods. At first, the data is described, to find the elements, then analyzed, and even compared. This method is used to describe each element to be studied or analyzed. Thus, It has a foundation of opinions and references.

“Without classifying the data, we have no way of knowing what it is that we are analyzing. Nor can we make meaningful comparisons between different bits of data. It would be wrong to say that before we can analyze data, we must classify it, for classifying the data is an integral part of the analysis: it lays the conceptual foundations upon which interpretation and explanation are based.” (Dey, 1993: 41)

In the process, qualitative analysis lies in these related to describing phenomena, classifying it, and seeing how our concepts interconnect. The most important process is to classify data taken by the researcher because in the analysis phase we must know in advance about the data to be analyzed. This qualitative method has the potential of being able to give advice, feelings, and thoughts to the most detail. See how the connections between the researcher and the object being examined. Also, the researcher can describe the evaluation through the findings as well as suggestions for the future.

Comparative literature is also one of the methods of literary study. The position is the same as other methods such as literary point of view discussing the history of emergence and development of literature from time to time, literary criticism discussing literary works, literary history discussing the background, development of various aspects of literature such as works, forms, traditions, and literary theories. The essence of comparative literature is to compare literary works. Also, the perspective of comparative literary research is certainly related to any point of view used in the comparative aspect. Perspective can also be referred to as the nature or direction of comparative literary studies. According to Endraswara (2014: 159-160), four perspectives can be considered by researcher, namely: comparative research (research that focuses on the text of literary works studied and compared), historical (focusing more on historical values that are based on the relationship of work with others), theoretical (describing concepts, criteria,

limitations, or rules in various fields of literature), and interdisciplinary (discussing the relationship of the content of literary works with various disciplines, or any other field of art).

FINDINGS AND DISCUSSIONS

Table 1 The Conclusion of Revealing Rascal in Picaresque Novels

| No. | Element of Picaresque | Cannery Row | Candide or Optimism | Don Quijote |
|-----|----------------------------|--|--|--|
| 1. | Rascal | Reckless, stupid, manipulative, rude, yet ingenious, helpful and hardworking | Innocent, naïve, fanatical, lazy, careless, yet shrewd, gentle, helpful and not to use harsh words | Fanatical, crazy, stupid, arrogant, selfish, rude, temperamental, naïve, yet helpful, shrewd, loyal, and brave |
| 2. | Low-Social Level | Low-social level | Upper-social level | Middle-social level |
| 3. | Education | Informal | Informal | Informal |
| 4. | Instability of Personality | Have an unstable personality | Have an unstable personality | Have an unstable personality |
| 5. | State of Chaos | Amplified by the historical background of the American Great Depression | Amplified by a state of war, corrupt leadership, and natural disasters | There is no emergence of chaos, only a pedestrian and pastoral nuance |
| 6. | Criminality | Impassioned, occasional, habitual | Instinctive dan impassioned | Insane dan impassioned |
| 7. | Antihero | Mack and the boys are antiheroes | Candide does not have dominant antihero qualities, but rather Pangloss and Martin | Don Quijote lacks dominant antihero qualities, but rather Sancho Panza |

| | | | | |
|----|---------------|--|--|--|
| 8. | Episodic Plot | The story has an episodic structure plot | There is no episodic structure plot | The story has an episodic structure plot |
| 9. | Themes | Freedom | Disillusionment, gullibility, dan travel | disillusionment, freedom, dan travel |

The similarity is identified as an influence effect in a literary work. However, not all literary works that produce genuine similarity with one another. Such similarities are caused by cognitive similarities and arise as a result of geographical situations, the development of societies, and major events.

The narration of three novels have similarities that are seen in Picaresque rascal's stories. Picaresque literary elements such as rascal, low-social level, education, instability of personality, state of chaos, criminality, antihero, episodic plot, and theme are associated with the rascal character formula. Each literary work has a unique form.

The first element of Picaresque is the rogue or rascal, a character who is described as having a bastard nature, being reckless, stupid, enjoying challenges, deceiving, and other negative traits. However, it is accompanied by positive qualities such as bravery, innocence, honesty, willingness to help others, hard work, and astuteness. Mack and the boys, Candide, and Don Quijote all have rogue characteristics in common. However, the similarities are not entirely the same because the narrative and context in each story differ in some ways. However, it is possible to conclude that the majority of the main characters in the three novels exhibit rascal characteristics.

Mack and the boys are shown as accomplices who live their own way to get what they want. Especially in Mack's role as the alley's leader. Mack was a cunning rogue and a deft negotiator who seized the opportunity. Furthermore, he is skilled at manipulating circumstances in order to achieve his own desires. He led his group to become more developed and capable of surviving in the midst of a crisis. To meet survival needs, the gang frequently causes problems for the surrounding community by stealing, partying, incurring debt, and threatening anyone. Nonetheless, they assisted others on occasion. *Cannery Row's* rascal figures are depicted as free-spirited creatures. Rascals in this Picaresque always take the simplest and fastest way, such as blackmail, deception, seduction, manipulation, and trapping. Another rascal aspect of their communication is the use of harsh words in the context of joking with each other or being angry and depressed. Furthermore, they can be lazy to work at times, but also very active in their work.

Candide is portrayed as an innocent, naïve, fanatical, and lazy rascal figure. In addition, when he gets lucky in the form of abundant wealth, he tends to waste it. The way to overcome the problems he faces is simply to bribe with

the desired fee so that the problem is resolved. His habit of frequently questioning everything attracted him to become an overly sensitive and easily faltering person. Candide is not a person who frequently uses harsh words in his speech; instead, he is gentle and innocent. He is also very susceptible to deception. On the other hand, he is delighted to help others who are struggling. His ingenuity to see the opportunity sometimes led him to good fortune.

Don Quijote has madness due to reading too many fiction books about royal knights. His stupidity in perceiving the quality of fiction and the actuality of reality plunges him into actions that endanger himself as well as those around him. He is described as a madman who is arrogant, selfish, and always judgmental. Although his actions were based on good intentions, his madness did not allow him to be able to see what was wrong and right. For him, the right person is himself, while the wrong person is someone else. He is, however, easily duped and manipulated. He often berates with harsh words anyone who offends and honors. He had a volatile personality and frequently struggled to find justifications for his bad behavior in accordance with the royal knight's code of ethics. According to another point of view, Don Quijote represents good values such as loyalty, hard work, bravery, not lying or deceiving, and kindness.

The second element is education. The connection with Picaresque is that rascal figures in the narrative are usually shown to be ridiculous, ignorant, and reckless due to their lack of education. Of course, as a homeless man born to a poor family in the midst of a crisis, Mack and the boys never received a formal education such as school. However, this doesn't indicate that they never learn. They learn lessons through circumstances, experiences, and problems. Education obtained primarily through informal education has drawbacks because learning through experience is insufficient. Mack and the other boys who did not receive a formal or non-formal education became reckless and overconfident as a result of their circumstances. This is because both formal and non-formal education can teach about rules and attitudes in greater depth.

Candide's educational aspect can be said to be incompletely derived from reality and experience. Before being expelled, he learned from his philosophy teacher while still living in the kingdom. Pangloss, his teacher, taught him the philosophical concept of optimism. Although Candide only learned from him for a short time, the results of his learning were absorbed and rooted in him, and he continued to practice it throughout his life. Because of the challenges and problems he faced, the provision of optimistic thinking eventually fluctuated. He shifts from narrow and rigid thinking to more broad and adaptive thinking. Finally, the majority of Candide received informal education. As in the story's conclusion, Candide completely unconsciously abandons his optimistic thoughts after constantly learning from his mistakes and experiences.

Don Quijote, as a farmer in the 16th century who could read, is likely to have had formal or non-formal education. Because it was impossible for

people to read if they did not attend formal school at the time. Except in educational centers such as churches and universities, educational facilities are rare. Despite having received an education until he could read, Don Quijote may have chosen to become a farmer rather than continue his education. Most of what taught him were the experience, environment, friends, and colleagues in his village. Even on his adventures, Don Quijote tends to learn a lot from the books he reads, the problems he encounters on the way, and the people he faces.

The third element is the instability of personality. This is related to the internal state of the characters that result in actions and thoughts that often actually endanger themselves. Mack and the boys represent their social inequality. They are referred to as midfielders and destroyers. As a result, external conflicts emerge that encircle them and have an impact on internal conflicts, making them more chaotic, insecure, and often to blame their own selves. Furthermore, biological factors are not fulfilled, resulting in limitations in caring for their physical, comfortable, and financial needs. As a result, they tend to use any means, evil or good, to satisfy their biological needs. Furthermore, their sociopsychological factors are quite concerning. Their affections are depicted as follows: having great curiosity but being less capable of cultivating and sorting out the knowledge received, the desire to prove that they are useful even though in reality they only cause chaos, and the thirst for affection and love becomes a symbol that their lives are very hard and sad, and they move on their love for the party on the grounds that it deserves to be a surprise gift for their best friend named Doc. Vandals and extortionists are their self-identities. Furthermore, the congenital and conative aspects of personality strongly favor the unstable quality of personality.

Meanwhile, Candide shows the unstable side of his personality. This is noticeable in the external conflicts he confronts in the form of community conditions that frequently harm him. His internal conflicts manifest as situations in which he frequently feels indecisive, unsteady, and sad. His biological factors also lead to the same thing because he has been expelled from the kingdom with the condition of having nothing but his own body. He was tortured, almost put to death. He frequently expressed his desire for a better life. His sociopsychological factor has also been described as unstable. It is clearly illustrated that he is too much curious about some things that exhaust his brain, as well as his worry of having felt that he has chosen the wrong life principle. He tried his hardest to demonstrate his competence as a human being, but he was repeatedly let down by circumstances, and he tended to always use the easiest solution, which was to bribe or pay for the problem to be resolved quickly.

Because of his insanity, Don Quijote is accused of having an unstable personality. External conflicts arise from other characters who believe Don Quijote deserves to be used as an object of laughter because of his insanity, which can be used to satisfy them; however, he is frequently beaten because his delusions disturb the surroundings. Internal conflicts in him are described



as self-exile and great guilt because he feels a failure and cannot achieve the value of chivalry as portrayed in the books.

Unfulfilled biological factors affect sociopsychological factors. Affective aspects such as curiosity and being directly involved with something and precisely resulting in more complicated problems, the confidence to prove that he is a mighty knight when in reality he only bothers people with delusional thoughts recklessly, and the desire for faithful love for Dulcinea is never filled until any time because his madness has deceived himself and he suffers from it, and self-actualization which despite the eventual adventures of Don Quijote was well known everywhere was still just a clown of entertainers and never had an honor. The code of ethics of chivalry affects his cognitive and conative aspects so that no matter how long the knight lives, no one has ever legitimately acknowledged it. Everyone took everything as a serious joke.

The fourth element is criminality. This has to do with the Picaresque narrative where rascal characters will survive in even the rudest and most absurd ways. The criminal acts of Mack and the boys they commit are impassioned and occasional which develop into habitual: due to circumstances that put pressure on them financially or psychically sometimes, they start fights, thefts, frauds, and extortion. Meanwhile, Candide committed a criminal act that falls into the category of instinctive (the criminal acts based on instincts between defense and defeat): murder. Then, in Don Quijote, his criminal acts fall into the category of insane, which is usually associated with criminal acts committed in order to satisfy his desires and satisfactions. It is usually determined by biological as well as psychological needs: the impulse of such desire drives him to attack the innocent and deprive him of his possessions. Other criminal acts motivated by circumstances or thoughts also fall into the category of impassioned criminality: because he believes he is a knight, he believes he has the right to lunge, attack, and beat anyone who he believes is the villain.

The fifth element is the theme. *Cannery Row* features a lively rascal story with a freedom theme. Meanwhile, *Candide or Optimism* brings up more diverse aspects of themes such as disillusionment, gullibility, and travel. Then *Don Quijote* presented the themes of disillusionment, freedom, and travel. These three novels show a dullness in the elements of the Picaresque story in terms of the themes that usually arise to move the whole narrative.

CONCLUSION

Here, the researcher has tried to make a conclusion on the analysis of Picaresque rascal taken from three different objects, Mack and the boys in *Cannery Row* by John Steinbeck. Candide in *Candide or Optimism* by Voltaire, and Don Quijote in *Don Quijote dari La Mancha* by Miguel de Cervantes.

The three objects in this research share similarities in how the rascal is represented by the Picaresque element formula. Researcher use

comparative literature to identify similarities in these three research objects to provide authentic and distinct values for each rascal.

There are five similarities found based on the Picaresque literature formula; rascal, education, instability of personality, criminality, and themes. The equation provides evidence that there is a Picaresque genre in the object under study. For future research, there is also other aspects that never been settled for the same object. The researchers hope this research is assist another researcher that want to take the same study.

REFERENCES

- Abrams, M. H. (1999). *A Glossary of Literary Terms, 7th Edition*. Massachusetts: Heinle & Heinle.
- Bassnett, Susan. (1993). *Comparative Literature, A Critical Introduction*. UK: Blackwell Publishers Ltd.
- Chandler, Frank Wadleigh. (1907). *The Literature of Roguery Vol. 1*. Cambridge: The University Press.
- Dey, Ian. (1993). *Qualitative Data Analysis*. London: Routledge.
- Endraswara, Suwardi. (2014). *Metodologi Penelitian Sastra Bandingan*. Jakarta: bukupop.
- Fludernik, Monica. (2009). *An Introduction to Narratology*. Abingdon: Routledge.
- Holman, C. Hugh. (1972). *A Handbook to Literature*. New York: The Bobbs-Merrill Company, Inc., Publisher.
- Pradopo, Rahmat Djoko. (2002). *Beberapa Teori Sastra, Metode, Kritik, dan Penerapannya*. Yogyakarta: Pustaka Pelajar.
- Quinn, E. (2006). *A Dictionary of Literary and Thematic Terms*. New York: Infobase Publishing.
- Rakhmat, Jalaludin. (2007). *Psikologi Komunikasi*. Bandung: Remaja Rosdakarya.
- Ratna, Nyoman Kutha. (2004). *Teori, Metode, dan Teknik Penelitian Sastra*. Yogyakarta: Pustaka Pelajar.
- Stoica, R. (2017). *Basic Themes in the Picaresque Novel*. Anuarul Universitatii "Petre Andrei" din Iasi, Fascicula: Asistentia Sociala, Sociologie, Psihologie, 19, 136-140.
- Thrall, William and Addison Hibbard. (1960). *A Handbook to Literature*. Web. New York: The Odyssey Press.