T.C.
EGE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İngiliz Dili ve Edebiyatı Anabilim Dalı

RE-READING STERNE: *THE LIFE AND OPINIONS OF TRISTRAM SHANDY, GENTLEMAN* ACROSS CENTURIES

YÜKSEK LİSANS TEZİ

Emre ÇAKAR

Danışman: Doç. Dr. Şebnem TOPLU

İZMİR-2010

Ege Üniversitesi Sosyal Bilimler Enstitüsü Müdürlüğüne sunduğum *RE-READING STERNE: THE LIFE AND OPINIONS OF TRISTRAM SHANDY, GENTLEMAN ACROSS CENTURIES* adlı yüksek lisans tezinin tarafımdan bilimsel, ahlak ve normlara uygun bir şekilde hazırlandığını, tezimde yararlandığım kaynakları bibliyografyada ve dipnotlarda gösterdiğimi onurumla doğrularım.

Emre ÇAKAR

TUTANAK

Ege Üniversitesi Sosyal Bilimler Enstitüsü Yönetim Kurulu'nun 18/06/2010 tarih ve 21/24 sayılı kararı ile oluşturulan jüri İngiliz Dili ve Edebiyatı anabilim dalı yüksek lisans öğrencisi Emre ÇAKAR'ın aşağıda (~~Türkçe~~ / İngilizce) belirtilen tezini incelemiş ve adayı 12/07/2010 günü saat 10.30'da 1,5 saat süren tez savunmasına almıştır.

Sınav sonunda adayın tez savunmasını ve jüri üyeleri tarafından tezi ile ilgili kendisine yöneltilen sorulara verdiği cevapları değerlendirerek tezin başarılı/~~başarısız~~/düzeltil~~mesi gerekli olduğuna~~ [oybirliğiyle] / ~~oyçokluğuyla~~ karar vermiştir.

BAŞKAN

Doç. Dr. Şebnem TOPLU

Başarılı [X]

Başarısız [ ]

Düzeltme (Üç ay süreli) [ ]

ÜYE

Doç. Dr. Sibel GÜZEL

Başarılı [X]

Başarısız [ ]

Düzeltme (Üç ay süreli) [ ]

ÜYE

Yrd. Doç. Dr. Aylin ATİLLA

Başarılı [X]

Başarısız [ ]

Düzeltme (Üç ay süreli) [ ]

Tezin Türkçe Başlığı: STERNE'Ü YENİDEN OKUMAK: YÜZYILLAR BOYUNCA *TRISTRAM SHANDY BEYEFENDİ'NİN HAYATI VE GÖRÜŞLERİ*

Tezin İngilizce Başlığı: RE-READING STERNE: *THE LIFE AND OPINIONS OF TRISTRAM SHANDY, GENTLEMAN* ACROSS CENTURIES

ACKNOWLEDGEMENTS

I am extremely grateful to my thesis advisor, Şebnem Toplu whose encouragement, guidance and support from the initial to the final level enabled me to develop an understanding of the subject. I would like to express my gratitude to Sibel Güzel for giving me the opportunity to study on my thesis. It is also a pleasure for me to acknowledge the help I have received from my colleagues Nuvid Alemdaroğlu, Uğur Küçükboyacı and İbrahim Katip who have both guided me with their brilliant ideas. I also wish to thank to Metin Toprak for his encouragement and inspiration and to my parents for their lovely support. Finally I would like to dedicate this study to my lovely wife Zuhal Çakar, who has listened to me with absolute patience and interest and shared my enthusiasm.

CONTENTS

ACKNOWLEDGEMENTS iv
CONTENTS v
INTRODUCTION 1
CHAPTER I PARODY: PARASITIC OR DOUBLE-CODED 8
1.1. The Starting Point 8
1.2. Similar Forms with Parody 10
1.3. Aristophanes and Ancient Parody 22
1.4. Cervantes and Modern Parody 24
CHAPTER II APPROACHES TO PARODY 30
2.1. Science for Form 30
2.2. Russian Formalism and Bakhtin 37
2.3. Postmodern Parody 48
CHAPTER III THE "LONGEST" CENTURY 63
3.1. National Malaise 64
3.2. Belles-Lettres 66
3.3. Parody in the Eighteenth-Century 71
3.4. The "Artistic Rebel" Laurence Sterne 79
CHAPTER IV *TRISTRAM SHANDY*: A POSTMODERN PARODY? 97
4.1. Only a Parody? 98
4.2. "Short Circuit" 102
4.3. Trompe l'oeil 107
4.4. A Prophet: the Author 113
4.5. The Reader or Re-writer? 117
CONCLUSION 123
WORKS CITED 129
ÖZGEÇMİŞ 136
ÖZET 137
ABSTRACT 138

INTRODUCTION

In 1969 a British literary scholar and poet, Bernard Bergonzi participates a symposium on the novel and argues that "we have no common sense of reality. We are saddled with all kinds of relativistic structures of consciousness. We do not believe in there being one reality 'out there' as undoubtedly Tolstoy did" (in Honan 200). After Bergonzi, Bradbury adds that "[w]e no longer believe in the distinction between what is 'out there' and what is 'in here.' The structuralist argument, for example, is that each man creates his own world" (200). The sense of "trompe l'oeil," "frame within frame" or "reality within reality" spreads inevitably to the literature as well. Consequently, one of the chief qualities of contemporary literature becomes apparent, that is, the author, the text, and the reader all separately have their own reality on the page, and each reality frequently transcends the other. Considering the various characteristics a number of contemporary novels share, one novel among the novels of the eighteenth century stands out and becomes more remarkable than the others. Containing marks of different postmodern techniques, it is Laurence Sterne's *The Life and Opinions of Tristram Shandy, Gentleman* (1759-67). Accordingly, this thesis explores the particulars of how Sterne's novel and some of postmodern fiction share similar aspects, and how those novels of different centuries highlight interrelated stylistic issues.

What makes this connection between Sterne and the postmodern writers more interesting is that *Tristram Shandy* was written about two hundred and fifty years ago. In such a context, that parody reveals itself as the primary conjunction between them, the first chapter focuses on the genealogy of parody. Basically, the imitative attribute of parody is often used in daily life; adolescent people, for instance, try to imitate the language of children and speak in the way they do. In literature, however, the situation is quite complicated. Parody needs a target text to mock and the language itself gives what parody needs: an object to play with. The imitation and mocking another text is interpreted from two different sides: either positive or negative. Some critics claim that on account of its "double-coded" nature, parody frequently plays with the reader, although some of them argue that it is absolutely "parasitic" and presents nothing

original. Therefore, in the first chapter of this thesis, the origin of parody is traced, focusing mainly on historical background.

The origin of the term parody goes back to Ancient Greek, where it conveys, in some sense, a similar meaning to its contemporary use; furthermore, it had been widely used by some writers then as well. Before giving a choice of samples from the works of the writers from Ancient Greek, like Aristophanes, the initial intention has been to compare and contrast the similarities and differences between parody and other literary forms. In order to grasp the function of parody in literary text, such a comparison becomes inevitable. Thus, the second section deals with those forms such as burlesque, travesty, satire, irony, imitation, plagiarism, and pastiche. Notably, satire and irony have a distinguished place among them, stemming from the mutual relationship between parody, satire and irony since those three literary devices often need the support of each other. On the other hand, overlapping each other, burlesque and travesty share different common aspects. Several critics consider parody and travesty as a branch of burlesque. How travesty and parody treat their form and subject distinguishes two forms from one another. If the form is dignified and high, but the subject is significant, it is high-burlesque. Since the forms *Tristram Shandy* reveals are not limited to parody only, the descriptions of the types and comparison had been indispensable.

The last two parts of the first chapter intend to make a graphic of what kind of a change parody has undergone through the years, beginning with Aristophanes from Ancient Greek, and coming to the period that had witnessed the emergence of the novel genre with Cervantes's masterpiece, *Don Quixote*. Aristophanes, for instance, frequently mocks the lines of another well-known Greek playwright, Euripides. Cervantes and *Don Quixote* have been discussed in the last part of the chapter since Cervantes's mere intention gathers around the idea of attacking a whole genre. Knowing and controlling all the details of the genre, he completely criticizes and wittily mocks the chivalric romance. While touching upon the relationship connecting parody and other literary forms, the first part simultaneously presents how the application of parody has changed in the course of history. The last two parts highlight how different types of parody have been employed and changed in different periods.

When read for the first time, *Tristram Shandy* suddenly attracts the attention of the reader and leaves him/her in a rather puzzled situation. It is the mere result of its complicated plot structure, which makes it distinguished and unique among the other novels of the century. In the beginning of the twentieth century, with its very plot, Sterne's novel became the focus of the attention of Russian Formalists, notably Victor Shklovsky. One of the most prominent figures of the Russian Formalists, Shklovsky evidently praised *Tristram Shandy* and declared that it is "the most typical novel" in world literature ("Theory of Prose" 170). The answer to the question why formalists admired *Tristram Shandy* lies under the form, parody. Consequently, the second chapter investigates parody from the viewpoint of formalism. "Defamiliarization" or with its Russian equivalent "Ostranenie," for example, is one of the key terms of formalism, used for creating an awareness for the reader whose perception is frozen and in some sense mechanized. In this context, as a "laying bare" technique, parody comes out as an excellent form for the author, trying to break the automatization of the reader with a fresh text. Regarding the eighteenth century novels, *Tristram Shandy* with its eccentric plot produces defamiliarization. The first part of the chapter expresses what Russian Formalism is and in what way it treats literary texts. The next section establishes the connection between Formalism and parody; furthermore, it underpins another Russian literary critic, Bakhtin and his approach to parody. Consequently, certain terms of theory is discussed in this part such as "heteroglossia," "parodic stylization," and "dialogic discourse." The last part of the chapter presents a panorama of parody in postmodern literary criticism. How can a novel written about two hundred and fifty years ago still grab the attention of the contemporary readers and literary critics? Moreover, how can it convey certain postmodern techniques and forms? In the last part, regarding contemporary parody, the theoretical framework of the thesis is discussed, originating from Margaret Rose's approach which establishes a vantage point for looking at the postmodern parody in *Tristram Shandy*.

The contemporary approach to parody is essential for the re-reading of an old text, yet the earlier receptions of the text are also as remarkable as the newer ones. In order to disclose the period in which Laurence Sterne lived and wrote *Tristram Shandy*, the third chapter is concerned with the particularities of the eighteenth century. In the

first two parts of the chapter, social conditions and literary atmosphere of the century are traced. In such a context, eighteenth century, as a transition age, possesses the suitable conditions for the emergence of a new genre. The significance of romances and poems of the previous age began to decrease slowly, on the other hand the novel as a new genre emerged rapidly. Initially, it was regarded as "immoral" and "unaesthetic," but on account of "history" and "plausibility" the novel in a short time gained respect among the literary circles. It would be wrong to think that there were no parodistic novels other than Sterne's in the century, for instance, Henry Fielding, Cleland and Charlotte Lenox produced, in a sense, modest examples of parody. Therefore, the third part examines what kind of path parody followed in the century, since it has been necessary to make a comparison between Sterne's novel and the contemporary works. The third chapter is finalized with Laurence Sterne and *Tristram Shandy*, and a synopsis about its characters and plot.

The last chapter argues about the connection between parody and *Tristram Shandy*. Hence, the first part is solely concerned with how parody, other literary forms and Sterne's novel are located in the same text and how parody constructed its meaning system. Any further commentaries about its contemporary treatment are the subject of the next part, titled the "short circuit," meaning to produce a "powerful shock" on the audience to avoid "the assimilation into conventions" (Lodge, "Postmodernist Fiction" 269). This section illustrates the similarities of various contemporary novels, using certain literary devices for the defamiliarization of the reader, in other words for creating a "short circuit." At this point, Ronald Sukenick and John Fowles come to be the subject for comparison, in terms of laying bare the artifice of the work of art that the audience follows.

The next section is "trompe l'oeil" signifying the aspect of "fooling the eye" of the audience. In fact, the term is used in the field of painting, and plastic arts, yet Umberto Eco employed it in literature, indicating the condition in which the creator of the text is nothing, but a fictional character as any other. Thus, it turns out to be a term of "frame within the frame" or "Russian doll effect" (Woods 49), in any case this condition points to the multi layered nature of parodistic text, in which the author reaches an ontological level. This is simply "metafiction," through which the writer

breaks the illusion of the literary text. Another way of playing with the reader, metafiction is one of the basic characteristics of postmodern parody and turns out to be a technique of "laying bare" the artifice of work of art, that is to say, a device for the defamiliarization effect in fiction. Since Tristram obviously considers writing as "a different name for conversation" (*TS*[*] 96), the novel consists of numerous examples of metafiction.

The usage of metafiction as such can be seen as a transparent watch: the watch shows how it works with all its mechanics and components, and at the same time it still conceals its mystery. One of the chief aspects of postmodernist fiction is metafiction that is essentially an ironic form taking its roots from an earlier tradition "romantic irony." It is absolutely ironic because the writer, on the one side, feels an obligation to give a true or complete account of reality, on the other hand he/she is aware of the fact that it is certainly impossible. It does not seem possible, since the writer frequently interrupts the sequence of the plot and breaks the his/her ontological level which means the writer is another fictional character on the page. Accordingly, one of the most problematic issues of today, the institution of authorship turns out to be the focus of the fourth section.

The institution of authorship that constitutes a significant part of metafiction has been altered so far. It has been more than forty years since Roland Barthes has declared "the death of the author" with his influential essay. It was regarded as a breaking point in the history of the reception of the notion of the author that he/she is the ultimate creator of the text, and that he/she is a transcendental being, or a genius being, superior to ordinary people. The approaches to the author have been changed so far: "authors do not write writing at all, but that writing writes authors" declares Bradbury in his *Unsent Letters* (225). What is the function of the author? Does writing on the blank page with countless words mean owning the "copy-right" of the text? Whether the Romantic view that the author is the genius and gifted creator of the book has been transformed or not is not indeed crucial, since the author sits at the table and simply writes the text. It is his/her ontological level. It is when the creator of the text intrudes into the text adding his/her own reality to the text, that it becomes problematic.

[*] Further references to the book will be given as *TS* in brackets.

In this section, the journey of the ironic author in the literary realm is investigated particularly through Søren Kierkegaard's approach to the romantic irony. When one follows Kierkegaard's *The Concept of Irony*, one realizes that it arrives at an understanding of the ironic author that brings to mind that he/she is a "prophet-like figure" who has "absolute freedom" to play with the reader in the text. The fourth part of the thesis explores the representation of the common ground between Kierkegaard's theory and Laurence Sterne, and how the convergence is placed in the novel. In other words, Kierkegaard's theory sheds light on Sterne's novel, revealing how the qualities of the romantic ironic writer have influence on the process of creating such a parody in the eighteenth century. At the same time, regarding the romantic irony and matters of authorship, Sterne shares a common ground with certain contemporary writers, feeling the freedom while forming the thoughts.

The finale of last chapter gathers around another problematic subject matter of the recent decades: the position of the reader. The function of the reader is carefully examined in this section because Roland Barthes's prominent essay did not lead to the death of the author, instead gave way to the opinion that he/she begins to share the throne with someone else, the reader. The decoder, in other words, carries a crucial role in terms of reading and interpreting the text. The essential existence of the decoder basically stems from the dialogue, founded by the author. At this point, the ontological level of the reader is added to that of the composer's. The common ground, the author, the reader and the text share sometimes overlaps and sometimes collapses by very means of the laying bare technique, parody. In this context, on the one side, the reader located right on the (re)creation of the text with his/her absolute imagination, modestly attempts to decode it. On the other side, the author challenges the reader via certain metafictional practices and reminds the audience that the author, the characters and the reader are all fictional. Hence, the fifth part considers how Sterne constructed parody on the relationship he founded with his readers and played with them throughout the novel.

Consequently, the aim of this thesis is to explore and disclose in what manner Laurence Sterne has common particulars with various postmodern novelists, and to what extent he parodied the novel genre in the eighteenth century. As mentioned before, the core of this study has not been to claim that *Tristram Shandy* is thoroughly a

postmodernist text, but instead to humbly illustrate that it conveys a number of similar aspects with some of the novels, significantly called postmodern. What the writers of our century are trying to do on the blank page was almost done approximately two hundred and fifty years ago by means of parody. As stated in the beginning, we live in an age in which people have almost "no common sense of reality," and surprisingly the similar circumstances were already present among the pages of *Tristram Shandy*.

CHAPTER I

PARODY: PARASITIC OR DOUBLE-CODED

Parody, the root of which anomalous technique dates back to Ancient Greek, has flourished again remarkably in the second quarter of the twentieth century. Since the definition of parody goes back to the classical ages, it seems necessary to explore what it had meant for that period in order to trace the development of parody. When the contemporary meaning of the word is examined, some features like amusement, imitation, and copying become apparent: *Longman Dictionary of Contemporary English* explains the term as "intended to amuse, which copies the manner of a known writer or musician" (789). Although the dictionary emphasizes the comic and copying characteristics of parody, expansion of the word has been much deeper and broader. Simon Dentith gives an example of the daily use of it in his *Parody* (2000); writing that the adolescents, for instance, sometimes imitate the language of children and vice versa (2). In his *Parody* (1988), on the other hand, Joseph Dane defines it as the "imitative reference of one literary text to another, often with an implied critique of the object text," and highlights that it is quite "parasitic" in its nature (4-5).Therefore, it is not trapped in between an elite and high usage, instead it shows great range of practice both in daily human discourse and art. These definitions still show a close likeness to ancient uses of parody when they are compared.

1.1. The Starting Point

Greek philosopher Aristotle in the second chapter of his *Poetics* mentions Hegemon the Thasian as "the inventor of parodies" (Aristotle 3). Fred W. Householder, Jr. in his article *ΠΑΡΩΙΔΙΑ* (Parody) (1944), states that the earlier meaning of parody derived from the use of Aristotle and other earlier ones as follows: "[i]t is a narrative poem of moderate length, in epic meter, using epic vocabulary, and treating a light, satirical, or mock-heroic subject" (3). According to Householder, this very description is in some sense similar to the contemporary meaning. As it is mentioned before, current

usage of the word parody, in some sense, does match the ancient use of it. Householder stresses this semantic blank as well pointing out that "neither of the English words may properly be applied to a single isolated quotation used for humorous purposes" (2). In order to highlight the historical development of the word parody or the ancient use parodia, the etymology of the word should be considered.

First of all parody stems from the combination of the prefix paro or para with the word ode. The former one, Householder contends, is used with "verbs and verbal nouns, sometimes also with nouns and adjectives and had the meaning 'like', 'resembling', 'changing slightly,' 'imitating,' 'replacing,' and 'spurious'" (2). Ode is singing, thus "singing in imitation," and "singing with a slight change" (2) is revealed as the meaning of ancient usage of parody.

As mentioned above, Householder describes parody as a narrative poem with a mock–heroic subject. He claims in his article that the *Batrachomyomachia* (*Battle of the Frogs and the Mice*) is the only complete work of this type, and those kinds of works imitate both Homer's language and his epic subjects which constitute the earliest idea of parody in the ancient Greek (3). Joseph Dane agreeing with Householder, Dane writes that not only *Batrachomyomachia*, but also *The Battle of Homer and Hesiod* are examples of parody which are based on the relation between the canon and parody (18). Consequently, the double–coded characteristic of parody is emphasized both by Householder and Dane, since parody needs a reference to play with and that can be either an existing text or a discourse.

Similarly, Dentith makes a distinction between general and specific parody, maintaining that the former tries to attack and criticize a kind of discourse, and the latter aims at a specific text (7). From this point of view, *Batrachomyomachia* seems to be a specific parody, since it contains particular words from Homer and Euripides. On the other hand, Dentith gives *Don Quixote* as an example of general parody, because Cervantes criticizes and mocks the chivalric romance as a genre (7). So both of the books simply require precursor texts, from which the idea of the intertextual and reflexive function of parody derives.

In fact, the self–reflexive aspect of parody is not only critical, but creative at the same time. Michelle Hannoosh also mentions this dual function in her article, arguing

that on the one hand, the parody rewrites another work and on the other hand, it gives a critical account of both the text and the genre as well (117). Then, both *Batrachomyomachia* and *Don Quixote* seem to accomplish the reflexive function of parody, not only by diminishing the tradition or the canon they face, but also by appearing as new products in the history of literature.

1.2. Similar Forms with Parody

Parody is such a term that it is often used with other forms, yet the cooperation with them sometimes makes the intertextual situation rather complicated, deriving mostly from the line between them frequently gets thinner. Thus, confusing those forms with parody becomes natural for the reader. Some of them, like burlesque and travesty appear to be the most interchangeable literary forms, even today a number of critics do not seem to decide whether parody is a subgenre of burlesque or not. There are also irony and satire confused often with parody. It is significant that those three can often used with each other. The mutual relationship reveals itself in the example of Swift's *A Modest Proposal*, which is a clear illustration of satire, yet at the same time Swift employs irony. Locke draws another picture of the similar situation in his *The Rape of the Lock*. He obviously mocks the conventions of the epic, yet satire simultaneously interferes into the text and it enables the author to criticize the social conditions of his time. Finally, the last group of literary forms consists of imitation, pastiche and plagiarism. While the writer creates the text on the page, he/she, consciously or unconsciously, imitates another author, which is certainly an ordinary situation as far as the history of literature is concerned. Similar risk appears again in the relationship between pastiche, imitation and plagiarism, since one of them easily overlaps another. To sum up, parody has a distinct relationship with those other literary forms, yet the textual connection sometimes gets troublesome, because there is one remarkable possibility, originally stemming from double-coded nature of those forms, and that is the danger of the reader's misunderstanding the text. Yet, in the following paragraphs the comparison of parody with the others might help clarify the relation.

Burlesque is one of the similar forms which is often confused with parody, since it is a kind of "writing or acting in which a serious thing seems foolish to make

people laugh" (Longman 134) or briefly "an incongruous imitation" (Abrams, "A Glossary" 26). In fact, it comes from the Italian "burlesco," from "burla" (joke, ridicule) (Cuddon 99). The history of the burlesque is not as old as that of parody, because the term was in use in the sixteenth century in Italy and, when imported to France it acquired more different meanings and was applied in the seventeenth century (Rose 54). An early example of burlesque in England is the play of Pyramus and Thisbe performed by Bottom in *A Midsummer Night's Dream* (1595) since the interludes were mocked by Shakespeare (Cuddon 99). Especially, in the eighteenth century, burlesque and travesty became dominant and moreover, a number of the twentieth century works have defined parody as burlesque and at the same time have attributed some of the characteristics of parody to burlesque (Rose 55). Besides, M.H. Abrams, for instance, gives the definition of parody under the entry of Burlesque, defining parody as a variety of high burlesque. When the form and style are high and dignified, yet the subject is not lofty or important, it is "high burlesque" ("A Glossary" 26). Rose mentions the same view point that parody is a synonym of high burlesque. The use of the term high burlesque, for Rose, describes parodies of both the ancient and modern period Thus, parody becomes a subtitle of burlesque, but it is only one of the view points.

Householder touches upon the similarities and differences between parody and burlesque in his article while explaining the ancient use of it, claiming that there are two differences between parody and burlesque: the first one is that parody concentrates on the original work or author, whereas the latter focuses on a whole class of works or on no specific work; the second difference is that parody employs a solemn style on a trivial subject, but burlesque may employ a ludicrous treatment on a grave subject (1). Although Householder does not think that burlesque needs an original work, the contemporary meaning of the term seems to have been changed in some sense. Some critics consider burlesque as an imitation of the original, however, only as a device for treating a new subject. On the other hand, parody works on the thought and manner of the original (O'Connor 243). Richmond Bond also shares the same idea with Abrams that parody needs an original work to mimic; on the contrary, burlesque just copies the manner of a genre; at the same time, like Abrams he defines parody as high burlesque (in Rose 56-61). Other than Shakespeare's *A Midsummer Night's Dream*, George

Villiers's *The Rehearsal* (1671), Henry Carey's *Chrononhotonthologos* (1743), Henry Fielding's *Tom Thumb* (1730) and *Historical Register for the Year 1736* (1737) appeared as salient examples on the English stage (Cuddon 99). As observed previously, despite the fact that burlesque generally is used as a synonym of parody, both of them work for the sake of intertextuality, but with using slightly different techniques.

Similarly, **travesty** is generally treated as a synonym of parody as well. For Householder, in Ancient Greek, parody only differed from burlesque, yet travesty did not appear in Ancient Greek. Nevertheless, some critics consider the term as a variety of **low burlesque**. Abrams is one of those critics who regard travesty as a branch of burlesque. Abrams writes that when the style and manner of treatment are low and undignified, yet the subject is lofty and dignified, it is then low burlesque ("A Glossary" 26). Travesty and Hudibrastic Poem, which takes its name from Samuel Butler's *Hudibras* (1663), are two varieties of low burlesque; and travesty makes fun of an original work by treating its dignified subject in a grotesquely low and trivial manner and style (27). Abrams quotes Boileau's example of travesty stating that "Dido and Aeneas are made to speak like fishwives and ruffians" (28). O'Connor regards travesty in the same way; it is "putting classic characters into prosaic situations: Achilles becomes a football hero, and Helen strips in a honky-tonk" (243). Thereby, the aim is to put a powerful and important character into a trivial and ordinary position.

Rose also writes about the difference between parody and travesty. The word travesty was introduced in the seventeenth century and began to be used to describe low burlesque afterwards (144). As mentioned before, high burlesque embraces parodies of both the ancient and modern period; on the other hand, the use of low is applied to describe other aspects of the ancient parody as travesty (Rose 65). Besides the ancient parody, its medieval reflection is sometimes depicted as travesty as well. For instance, Bakhtin regards *Cena Cypriani* (or *Cyprian Feasts*), a medieval work, as a parodic travesty (71). As easily deduced from its title, feasts are dominant elements in the plot in which some sacred and biblical figures appear like Adam and Eve, Christ and his apostles and their marriages (Bakhtin 70). Consequently, those parodic elements transform the text into a carnival and at the same time, travesty seems to become a

medieval parody for Bakhtin. Just like the Achilles and Helen examples quoted above, some Biblical and religious characters get together and have feast. This can be given as an example of parody or travesty of Medieval Ages. Thereby, *Cena Cypriani* seems to concern itself both with travesty and parody.

Satire is another significant similar literary term with parody meaning simply a literary work intended to show foolishness and vices of some establishment (Longman 987). Satire again originally dates back to Ancient Greek. Its original form comes from "satira," later from "satura," which means medley or mixture in English (Cuddon 780). The first usage of the word referred to the tone of the poems of Horace and Juvenal, the Roman poets, but later it was used to designate a wider perspective in which those kinds of works were satirical in tone, but not in form (Cuddon 780). Furthermore, in Ancient Greek the scope of meaning was extended to the genus by means of a study of the name rather than of the poems themselves (Mendell 138).

When it comes to the sixteenth century, ancient uses of satire were imitated on the Continent by the Italian poet Ariosto and by some of his contemporaries. Until 1590s satiric poems were not frequently seen in England. Indeed, Sir Thomas Wyatt is the salient figure during that time (Abrams, "The Norton Anthology" 1103). One of the major satirists of all the time in England is Jonathan Swift (1667-1745), who in his *Gulliver's Travels* (1726) and in his satirical essay *A Modest Proposal* (1729) criticizes vices and corruptions of the time he lives in.

The initial characteristic of satire shows itself on the subject of intertextuality which is the basic common feature parody shares with satire. Nevertheless, satire does much more than parody does, moreover, the former does not generally need a target text. Satire, as a literary art, criticizes and derogates a subject by making it ridiculous and funny (Abrams, "A Glossary" 275). The aspect of criticism and mocking makes satire different from the other techniques. Not only the subject, but it also imitates discourse, which is its distinguishing characteristic feature (Knight 34). From that point of view, it has some parodistic elements in itself, however, it is not solely a comic literary art.

In addition to imitation of subject and discourse, Knight contends that satire contains the referential function which is dominant in it, precisely because of attacking

real offenders (37). That is to say that satire sometimes deals with original works to attack and applies parody while criticizing. What satire attacks and criticizes is "pretense" and "stupidity" (Bridgman 85), and that kind of "stupidity" is not the only target of satire. For instance, Jonathan Swift's *A Modest Proposal*, which is subtitled as "For Preventing the Children of Poor People in Ireland from being a Burden to Their Parents or Country, and for Making them Beneficial to the Public" was written to attack vices and corruptions of Ireland of the time as in the example; "[a] child will make two dishes at an entertainment for friends; and when the family dines alone, the fore or hind quarter will make a reasonable dish, and seasoned with a little pepper or salt will be very good boiled on the fourth day, especially in winter" (Swift 2183).

As apparent in the example of Swift's, the object of the criticism is not limited to foolishness in the society, he also criticizes the vices with a seemingly serious manner, certainly not suggesting eating the children, therefore, this attitude appears thoroughly ironical. In addition to irony, when the self-reflexive feature of satire is taken into consideration, details confirm that the critical aspect easily shows itself on the page. While being critical, satire gets the assistance of irony. On the other hand, there comes creativity, which is entirely the same for parody as mentioned before. Parody here plays an active role which helps it achieve that kind of creativity. As a result, parody and irony become allies for satire.

When the word comes to the branches of satire, the division can be made between the direct (or formal) and the indirect one. Abrams expresses that in **formal satire** the satiric persona speaks out in the first person ("A Glossary" 276). Moreover, the formal one has two different types; Horatian and Juvenalian satire, which are distinguished according to their tone and attitude (276). Horatian satire is gently ludicrous, essentially comic ridicule of persons or ideas and Alexander Pope's some Epistles which were published under the title of *Moral Essays* (1731–35) and Ben Jonson's *Bartholomew Fair* (1614) can be given as well-known examples of Horatian satire (Cuddon 387). Italian poet Ariosto also wrote his own *Satire* in Horatian form (Lerner 280). This kind of satire, Abrams notes, has an urbane tone in language, in other words, it uses relaxed and informal language ("A Glossary" 276). On the contrary, Juvenalian satire has a serious moral function and it comes from censorious satires of

the Roman poet Juvenal (Cuddon 440). Some remarkable and distinguished Juvenalian satires are Jonson's *Volpone* (1605-7), *The Alchemist* (1610), Swift's *A Modest Proposal*, and *Gulliver's Travels*.

The second type satire is the **indirect satire**. As it can be easily inferred from its name, it has an indirect address to the reader. Abrams states that the most common indirect type is that of a fictional narrative and in that type, characters who make themselves and their opinions risible are the objects of the satire ("A Glossary" 277). Similar to the direct one, indirect satire also has two kinds of branches. The first one is Menippean satire, which is sometimes called Varronian satire (277). A number of intellectual charades and fantasies serve to mock different intellectual attitudes and philosophical postures and this manner can be accomplished through dialogues and debates (Cuddon 504). Menippean satire was practically unknown during the Middle Ages, but Renaissance contributed to its revival and it became popular in the period of Renaissance (Lerner 263). Burton's *Anatomy of Melancholy* (1621), Rabelais's *Gargantua and Pantagruel* (1564), and Voltaire's *Candide* (1759) are some salient examples (Cuddon 504). For the second type of satire, Abrams does not give a specific name, instead he says that "any narrative or other literary vehicle can be adapted to the purposes of indirect satire" ("A Glossary" 277). Byron's *Don Juan* (1818-1820), for example, which is a versified satiric form of the old episodic picaresque fiction, and John Gay's *Beggar's Opera* (1728) belong to the other type. Consequently, it can be claimed about the types of satire that "in all satires, the world represented in a text is displayed as the antithesis of a perfect universe as envisaged by philosophical or religious doctrine" (Lerner 271).

Therefore, is it possible for a satire to be a parody at the same time? Or what is the sharp difference between parody and satire? For the first question the answer seems to be yes, because satire and parody can be applied within the same text, but they function independently (Kreuz and Roberts 104). The most convenient and easy way to distinguish these two genres is to begin to evaluate the text which is used as target. For instance, if the target extends beyond one person, style or work, parody becomes satiric. Hence, a parodic satire would be the same as a satiric parody (Kreuz and Roberts 104). For Rose, on the other hand, the major distinguishing factor is how these two handle

their target texts (81). For parody, target text becomes a constituent element of its structure, whereas satire does not necessarily need imitation, distortion or quotation of the aimed text (Rose 81). Parody and satire give a massage to the reader, however, the former one does it by thoroughly manipulating either the text or the discourse, but the latter does not always need a text. In other words, as far as the text is concerned, the victimized text does not have much influence on the structure or aesthetic reception of the satirist's work (Rose 89). To sum up, as two distinguished genres, satire and parody show different characteristics, especially, the point of their treatment of a text is the basic distinctive feature.

Irony is usually confused with parody as well. Irony is the way one means which is opposite to what is said (Longman 590). There are seven types of irony, Socratic, Verbal, Situational, Dramatic Irony, Irony of Fate, Tragic Irony, and Romantic Irony. Nevertheless, the origin of the word also goes back to Ancient Greek. In Greek comedy, Abrams maintains that the character "eiron," a dissembler, spoke in understatement and pretended to be less intelligent than he was ("A Glossary" 277). When this situation is compared to the modern use of irony, the state of dissembling still remains, that is, saying the opposite of what something really is. Cuddon notes that the first recorded irony can be found in Plato's *Republic* (4th c. BC) where it in some sense means a glib and underhand way of taking people in (427). What is more interesting is that Socrates himself takes the role of eiron or dissembler; he asks seemingly naïve questions which gradually lead his conversation partner into the truth (427). As a result, it is known as **Socratic irony** which is a distinct type of irony. In fact, it takes its name from Socrates who is represented in Plato's dialogues. Socrates claims to know that he knows nothing. The situation seems to be ironical, since he really knows. Indeed, he is not ironical, for Holdcroft, in the sense of saying the opposite of what he meant, since he literally knows more than he says, but the technique he uses in general is totally ironical. (509). Vasiliou claims that Socrates tries to draw out the ramifications of the alleged knowledge with "since you know…", or "if you know…" which enables the interlocutors to see with a refreshed mind and catch an awareness of their own ignorance (472). Consequently, the audience or interlocutor acquires a new point of view by the irony of the speaker, Socrates, by getting the

message that is constructed with irony. On the other hand, the notion of pretense is a remarkable characteristic of Socratic irony; the speaker knows the answer, but acts as if he/she does not (Kreuz and Roberts 98).

The second one is **Verbal irony**. It is a statement in which the speaker tells the opposite of what he really intends. Simply when the sentence "what a surprise" is uttered in a time in which the speaker actually knows that it is not. For some critics, Henry Fielding was the first novelist who employed verbal irony in English literature and furthermore, for Hutchens, without the verbal irony it is quite hard to understand Fielding's *Tom Jones* (46). The use of irony became to a certain extent noteworthy by the end of the first half of the eighteenth-century. Apart from Fielding, Dryden, Swift, Pope and Johnson are some authors who employed irony in their works (Cuddon 428). Hutchens gives an example from *Tom Jones*: "'Every man must die some time or other,' answered the good woman; 'it is no business of mine. I hope, doctor, you would not have me hold him while you bleed him'" (46). The ironic word here is "good;" it is obvious that Fielding does not mean that the woman is good.

When "You are brilliant" is addressed to a thoughtless and careless person, the figure of speech applied in the sentence turns out to be sarcasm which is accepted as a subtype of irony (Kreuz and Roberts 99). One of the most well-known New Critics, Cleanth Brooks also considers sarcasm as "the most obvious kind of irony" in his article "Irony and 'Ironic' Poetry" (232). However, Abrams asserts that it is restricted only to the crude and unkind use of praise for of course dispraise ("A Glossary" 136), just like the example of "brilliant" given above. Unlike irony, which has a positive connotation as a result of its connection with Socrates, sarcasm did not achieve positive regard (Lee and Katz 2).

Situational irony is the third type of irony which occurs, for example, when a fireman's house burnt down as a result of his carelessness while he was giving a lecture on fire prevention (Holdcroft 493) or when a teacher smokes just after his/her lesson in which he/she warns the students that they should not to smoke. Nonetheless, it is very close to irony of Fate, also known as cosmic irony. Abrams writes that **Irony of Fate** can be found in works in which fate or a deity manipulates the events so as to lead the protagonist to false hopes which is different from what is expected and he gives Thomas

Hardy's *Tess of the D'Urbervilles* (1891) as an example of the irony of fate; in *Tess* the heroine loses her virtue because of her innocence then finds it again only by murder, and finally she is hanged happily ("A Glossary" 136-7). At the end of the novel, Hardy says "'[j]ustice' was done, and the President of the Immortals, in Aeschylean phrase, had ended his sport with Tess (350). It is quite possible to read this sentence as a proof of that the fate has been employed to create an ironic situation in the novel since Tess loses her happiness as a result of her destiny or her Fate. A similar case is seen Ancient Greek tragedies. For example Sophocles' *Oedipus* is an instance of tragic irony because Oedipus seeks for the King's murderer, but he finds only himself who has unknowingly and accidently killed his father, the King. This is known by audience but Oedipus himself, indeed this situation creates the tragic irony which is achieved by the contradiction between human justice and divine justice (Wright 114).

For **Dramatic irony** Abrams writes that it "involves a situation in a play or a narrative in which the audience or reader shares with the author the knowledge of present or future circumstances of which a character is ignorant". Thus, in dramatic irony the character knows more than the other character(s) in that situation, and the spectator knows more than the others. Shakespeare's play *The Twelfth Night* (1601-2) as an example contains a scene of dramatic irony; Malvolio walks proudly and preens in expectation of a good fortune and the audience knows that this derives from a fake letter (Abrams, "A Glossary" 137).

Lastly, **Romantic irony** has begun to be used by German theorists and writers in the late eighteenth century and Sedgewick defines romantic irony as "the attitude of mind held by a philosophic observer when he abstracts himself from the contradictions of life and views them all impartially, himself perhaps included in the ironic vision" (in Wright 112). What can be obviously inferred from the description is that romantic irony it makes both the artefact and its genius author detached because the writer as the creator of his/her characters of the work constructs a kind of illusionary and fictive world which, in some sense, reflects the real one. In other words, the author, depicted above as a "philosophical observer," detaches both him/herself from the actual world to be able to observe the contradictions and inconsistencies objectively. Abrams claims that the term owes much to Laurence Sterne's self-conscious and witty narrator in

Tristram Shandy ("A Glossary" 137). With German Romantics's redefining, irony gained a new meaning. Thereby, irony began "to signify an event or an entity of existential proportions" and it acquired an existentialist aspect in itself (Egginton 1045).

To sum up, whichever type of irony it is, there is no one in particular who is the victim (Lee and Katz 1). On the other hand, parody necessarily needs an original work to transfer its message to its receiver by mocking it. Nevertheless, irony, as we have seen so far, does not need a victim, a work or an author. There is not only difference between irony and parody, but also similarity. This similarity simply derives from the way the two forms set up their meaning. If one cannot understand the intended meaning of the two, they easily become elusive, just like in the example of Socrates's interlocutors. Sometimes Socrates's partners or disciples do not understand his irony, as a result, they become in fact deceived (Vasiliou 464). Thus, when we follow the path used by both parody and irony, it is highly possible to reach the possibility of misunderstanding, since there is always a risk for both ironist and parodist that they may not be understood, which will lead the work of art to gain a totally different meaning from the intended one.

Parody, irony and satire can be used in the same text and although they are not the same, sometimes they serve for the same aim; for the sake of being critical. Irony is to mean or do the opposite of what you say or do. Although it shares various common aspects with parody, such as being critical, it is not identical with parody. Satire, on the other hand, frequently needs irony or parody to criticize its target. To sum it up, parody is a work of art that criticizes generally another work of art, an author or even a genre as well. The subjects and characters, sometimes, taken from another work or author and used in it, are not generally necessarily trivial. Critical parody usually deals with the canon which gives it a self-reflective characteristic. Moreover, ridiculous nature of parody distinguishes it from the others as well. The intertextual and critical characteristic enables the author to be creative. Nonetheless, the problem of originality occurs: the target text or the parody is the real? The answer is the both, since the two texts are original, just like the example of Borges's *Pierre Menard*.

On the other side of the coin, we have imitation, pastiche and imitation. What makes those three distinguished is the close relationship between the target text and the

new one. This sharp association sometimes makes the distinction between those three difficult to recognize. **Imitation** has some common features with parody as well. Nevertheless, it will be useful to make a distinction initially; that imitation is different from the one which Aristotle mentions in his *Poetics*. Aristotle considers imitation as mimesis which is the imitation of nature and world in literature and art. For instance, he depicts tragedy as "an imitation of an action that is serious, complete, and of a certain magnitude" (10). This is simply what tragedy is for him, but what is important is that how much tragedy is close to the world we live in, and how the world is represented and imitated in the work. Hence, the sense in which imitation will be evaluated is how an author or artist imitates another work of art or person. According to Abrams, imitation goes back to ancient times when critics recommended that a poet should imitate the forms and styles of the established models ("A Glossary" 124). The very technique used in the eighteenth-century England is skilfully employed by Alexander Pope. His *Imitations of Horace* (1733) and *Epistle to Dr Arbunhnot* (1735) were written in the manner of Horace. As an eighteenth-century wit, Pope and his manner of imitation can be explained with neoclassicism. Neoclassical period (1660 – 1780) writers are known to be conservative. Those writers, some of whom were Pope, Swift, and Johnson, had a great respect for the Classical authors and followed them. Therefore, Pope's imitation of Horace is a result of this admiration to the classics. The traditional world view led them to order, correctness, and balance, thus the result was the frequent use of satire in the eighteenth-century (Cuddon 542). On the side of parody, the situation is not different. It is obvious that imitation and parody are possibly used one within the other interchangeably to strengthen the meaning structure of the text. Hence, the writer trying to create parody sometimes imitates, intentionally or unconsciously, another author. Joseph Warton quoting Voltaire writes that "All is imitation [...] Boiardo has imitated Pulci, Ariosto has imitated Boiardo. The geniuses, apparently most original, borrow from each other" (in Lamb 796). It is highly probable to stumble upon imitation in every field of art, remarkably in literature.

Nevertheless, there is a thin line between imitation and **plagiarism**. In the eighteenth century there were debates about imitation, plagiarism, and originality in the criticism. The term plagiarism originally comes from Latin "plagiarius" which means

kidnapper or seducer and it was very popular during the Elizabethan period in which some dramatists were used to steal other people's plays (Cuddon 669), thus the term began to be used in England in the beginning of second quarter of the seventeenth century, but modern use of the term appears in the eighteenth century (Buelow 120-121). Undoubtedly, borrowing from another writer or work is not fair, but is it possible to write a text without any inspiration? At that point Latin American writer Jorge Luis Borges comes to mind. In his short story *Pierre Menard, Author of the Quixote* (1939), he argues those issues like imitation, plagiarism and intertextuality, because the narrator in the story depicts Menard as the one who wants to rewrite *Don Quixote* as exactly the same as the original one. What Menard does not want is to write another *Quixote*, which is the easiest way. The narrator warily depicts his aim that is not to copy the original work, but only to write a few same pages (69). Consequently, the problem of originality emerges from the point, about which one will be accepted as the original one; Cervantes's version or Menard's one? The issue of originality can be traced in the criticism of parody. There appears to be two different works: the first one is the original work, that is, the parodied, the second one is the new one, nevertheless, there appears opaqueness between the original and the new text. What if the reader as a decoder cannot take the message and read the text free from its criticism, which is achieved by either parody or plagiarism? This double-coded characteristic of parody here resembles much to plagiarism because it also derives from an original text.

Very close to imitation, **pastiche** is also another technique that is frequently employed with parody. In that, the author borrows some parts of a text and recombines those parts in order to create a new work of art. Rose claims that the technique is neither comic, nor critical when compared with parody, and she points out that it is often used to describe parody in French literature (74-75). Nonetheless, pastiche is employed in a text by parodist and some parts of a parodic text can be taken and used in another text. Lodge, for example, does not conceal that each episode in *British Museum is Falling Down* contains parody, pastiche and allusion (167), and he elaborately explains them in the epilogue part of the novel. In the following two sections, two significant examples will be given, the first one is from Ancient Greek, particularly from Aristophanes. The

second one is from a Spanish author, Cervantes, and his masterpiece *Don Quixote* and parodistic elements will be evaluated.

1.3. Aristophanes and Ancient Parody

As mentioned before, parody goes back to Ancient Greek; Aristotle used it in his *Poetics*, but as far as it is known Aristophanes is the first author who used parody for the first time. First of all, parody has always dealt with canonical literature in order to criticize and mock. As Householder notes in his article, parody during the ancient times frequently borrowed lines and phrases from canonical Homer (3). Borrowing from or imitating another author/s simply indicates the double coded feature of parody. Thus, the first technique gathers around the issue of intertextuality. When some of his works are examined carefully, it becomes clear that Aristophanes used both Homer and Euripides in his works. Besides, Dane uses the phrase "Euripides plays" to describe a group of Aristophanes's plays which include Euripides as one of the characters on the stage (Dane 18). One of Aristophanes's plays *Frogs* thoroughly illustrates the situation of making direct or indirect references to other authors and texts.

Aristophanes's play *Frogs* (405 BC) begins with a parody. In the beginning, the God of drama, Dionysus in disguise, is on the stage with the slave Xanthias who is riding a donkey. Dionysus wears a lion's skin and carries a club which gives an effeminate air to the character. At the same time, he looks like Heracles, because of the lion's skin he wears. The play becomes more comic when the actual Heracles sees him on the stage since he is now a duplicate of Heracles, effeminate and comic. At first sight, the meeting scene seems to be a travesty, but Heracles does not turn into a low and trivial character, instead Dionysus becomes a different kind of hero who is quite alien to the audience. As Householder writers, the scene does not fit into burlesque either (6). Consequently, the first condition of ancient parody is completed; a mythological hero is mocked.

Schlesinger states that Aristophanes used different techniques to create parodic effects in his texts. He groups them under six headings. The first three classes are about either specific authors or plays or about both of them (296). Those three are direct parody of specific texts or authors which are identifiable in Aristophanes's plays. Other

two groups are again about target texts which are identifiable by their vocabulary or meter and finally the sixth one is the unintentional parody (296). On the other hand, Householder initially distinguishes parody into two traditions. The first one which is represented especially by Aristophanes is "the grammatical parody", the other one is "the rhetorical parody" (4). The group four and five distinguished by Schlesinger seem to be a proof of that grammatical parody which is identical by the borrowed vocabulary and meter. If the author, for instance, Aristophanes, parodies a work which belongs to a higher genre, such as tragedy, this relation automatically takes the name "paratragedy" (Dane 17).

The second technique that Aristophanes employed in his plays is the repetition of lines. In fact, different kinds of repetitions were used in the texts. One is the repetition of his own lines or phrases in the same text or in the others. Miller notes that Aristophanes consciously and deliberately repeated himself in his plays; the eleven comedies of Aristophanes include fifty-five lines repeated either exactly or with slight change in the same or another play (26). For example, in his *Clouds* (423 BC) Strepsiades asks what Socrates is doing and Socrates answers that "I tread on air and contemplate the sun" (Miller 27). Then, the same answer is given to Socrates by Strepsiades at the end of the play. The repetition of the same sentences by another character in the same play simply causes a sense of humour on the reader or audience because the first answer is given in a grave context, on the other hand, the second one parodies both the first answer and its speaker, Socrates. What makes the answer more humorous is that the second answer is given by a silly character Strepsiades, thus, the higher text is reduced automatically to lower which constitutes the intertextual principle of parody (Miller 26).

The technique, the repetition of lines or phrases of another playwright brings the name of Euripides to the mind because Aristophanes frequently used Euripides' lines in his plays. According to Schlesinger, in *Frogs* (405 BC) Aristophanes sometimes took some vocabularies from different plays of Euripides such as *Alcmene, Philoctetes, Orestes,* or *Theseus* (Schlesinger 304). At the same time he uses the name of tragedian Euripides and then he becomes the object of parody in Aristophanes play.

Miller gives a full account of repetition of lines in Aristophanes's plays. In *Acharnians* (425 BC), Aristophanes successfully illustrates an example of parody discussed above. Dicaeopolis takes a rag from Euripides and then takes it on which makes him look like a beggar. After that he says "to be myself, yet not to seem myself" (in Miller 30) and that answer is said to be taken from one of Euripides's plays and the use of rag in the text is also an allusion to Euripides's play the *Telephus* in which Telephus puts on rags of a beggar as a disguise in order to enter to palace. Consequently, Aristophanes repeated not only his own lines, but also the lines or words of other writers which will help us comprehend the parody in Ancient ages (30).

It is possible to think that Euripides is a rival of Aristophanes and therefore he and his lines are mocked in the plays of Aristophanes; nevertheless, this is not exactly so, since there are some debates about the issue of whether Euripides is really an opponent of Aristophanes. Therefore, in this case of exceptional literary connection between the two playwrights, a distinguished kind of parody appears and that is contrary to the general characteristics of parody: he does not try to humiliate and manipulate Euripides, instead, in some sense, Aristophanes shows his respect to Euripides and Householder assumes that Aristophanes held Euripides in high esteem (6). In other words, not rivalry at all, but friendliness and amity can be seen between those two writers; as for some critics, Aristophanes was intimately affected by Euripides (Wycherley 99). This admiration towards Euripides is the basis of Aristophanes's well-founded structure of parodic text, *The Frogs* (Schlesinger 313). Lastly, Dane also agrees with the intertextual characteristic of ancient parody exemplified above: "parody in Greek drama is only rarely and perhaps accidentally the reference of one text to another" (18). Thus, parody seems to be the only way to make reference in the ancient Greek. However, what about the modern times and other genres?

1.4. Cervantes and Modern Parody

The genre novel which is always said to have begun with Cervantes's *Don Quixote* (1605-15) makes a start coincidentally with parody. The content of the previous section that follows from Aristophanes's parodistic texts mainly illustrates the second type of parody, the specific kind of parody, because Aristophanes dealt with Euripides,

Homer and their works and characters. Nevertheless, this kind of relationship with other works turns into a general one with *Don Quixote*, since it criticizes and parodies an old-fashioned genre; romance.

There is no doubt that Cervantes constructs his text on the parody of the chivalric romances. First of all, it will be suitable to start with the notion of the hero, since Sobre depicts Don Quixote as "a hero upside-down" (128). Cervantes tried to show the incongruities between fiction and ordinary life, romance and reality, so how did he point out to the discrepancy of the chivalric hero? The answer lies under the term epic hero which can be considered as the ancestor of all heroes. Georg Lukács (1885-1971) writes "the novel is the adventure of interiority; the content of the novel is the story of the soul that goes to find itself, that seeks adventures in order to be proved and tested by them, and, by proving itself, to find its own essence" ("The Theory of the Novel" 89). Before the birth of the novel, the idea of journey can be found in the romances as well. The term romance is generally used to describe a narrative of heroic or spectacular achievements, of chivalry, and of gallant love. Then, the basic common concern of the romances is the heroic adventure that they tell. Both the novel and the romance simply narrate the story of the main character and this story is derived from the quest of the hero to find himself and his own essence (Cuddon 758).

Subsequently, the hero of the romance appears as an epic hero. The epic is the grand-relatives of the romances of chivalry; and Achilles, Odysseus, and Aeneas are the grandfathers of the heroes (Sobre 128). Nevertheless, the characteristics of the ancient hero are different from those of the modern one. Lukács's theory focuses on the point that epic hero is never an individual, they have to be kings ("The Theory" 66-7). In other words, the epic hero is necessarily a representative of a nation, although kings seem to be alone, they actually have some indissoluble threads that connect them to their community. Therefore, the destiny of the hero obtains its source from that kind of communal relationship while the epic nobleness turns into an ordinary one in the modern novel and his deeds do not have any effect on a community any more (67).

Despite the fact that the result of their actions differ in some sense, as a result of the social circumstances, the modern hero still acts for himself/herself. Lukács draws attention to the point that the modern hero is an individual ("The Theory" 67).

Moreover, in the modern novel the relationship between individual and society creates a new situation, not the intention of the hero, but the force of social circumstances is more meaningful in the social content. Lukács argues that "the [modern] characters act according to their individual inclinations and passions, but the result of their actions is something quite different from what they intended" ("The Historical Novel" 148).

The notion of the adventure of a hero, for Lukács, is the result of his/her "estrangement from the outside world" ("The Theory" 66). Ancient Greek, which can be considered as the age of epic, is not a heterogeneous world for epic hero. It can be claimed that there is not any interiority, and because of the homogeneous universe certain binary concepts like "being and destiny," "adventure and accomplishment," "life and essence" become "identical" ("The Theory" 30). Thus, what is the significance of a hero's journey? The destiny in the age of epic is distributed by divine gods, but the hero is not aware of his/her destiny. Without knowing the real danger of the seeking and finding, the hero solely looks for the perfection to find him/herself (30).

At the same time, Lukács asserts that the homogeneity has been lost in modern world. The inner totality of the hero leads to the quest for the perfection that has been lost long time ago, from which the birth of the problematic hero derived. Thus, the hero is not superior to the outside world anymore, and his/her "inner life is as fragmentary as the outside world" ("The Theory" 125). Consequently, there are two basic distinguishing aspects of modern hero; the first characteristic is that he/she is now an individual and the second one is that the hero of modern novel has a problematic inner life which leads him to look for finding him/herself.

Regarding the problematic inner life of the hero, Lukács considers *Don Quixote* as "the first great battle of interiority against prosaic vulgarity of outward life" ("The Theory" 104). The modern hero, Don Quixote and his struggle to discover him/herself has some similarities with the epic heroes, but Don Quixote is quite contrary to the hero of the ancient world. The old knight stands in between his inner reality and the reality of "the prosaic outer world" which is not enough to make him a milestone. What makes him different is the derision and ridicule that he carries in his character. Moreover, the ludicrous and mad aspect of his personality renders the notion of an epic hero to be inverted (Sobre 139).

The modern hero gets its roots from the chivalric romances, yet, on the other hand, romances are considered to be the later variety of epic. Not only with his Janus-like position between reality and illusion, but also with his character, the knight de la Mancha is thoroughly different from his ancestors. Firstly, he is indeed a mad man, a mad hero. On the one side, Achilles, Odysseus, and Aeneas; on the other side an old, mad and pseudo knight, Don Quixote who fights against wind-mills, which are in fact "thirty or forty outrageous giants" (Cervantes 63) for him. As soon as the knight sees the wind-mills he intends to engage in a battle. Fighting can be expected from a hero, but not against wind-mills, which makes Don Quixote distinguished from the others. Even from that point, the sharp contrast between the traditional hero and the mocked one can be clearly observed and what can also be claimed is that the latter cannot be found in the epic tradition:

> [Don Quixote] seeks to avail itself of imitation, and the more perfect this is, the more entertaining the book will be: now, as your sole aim in writing, is to invalidate the authority, and ridicule the absurdity of those books of chivalry, which have, as it were fascinated the eyes and judgement of the world, and in particular of the vulgar, you have no occasion to go a begging maxims from philosophers, exhortations from holy writ, fables from poets, speeches from orators, or miracles from saints. (Cervantes 11)

As mentioned before, there are basically two types of parody, one is general and the other is specific and to which one *Don Quixote* belongs is the latter, which can be inferred in the light of the excerpt easily. First of all, Cervantes explicitly points out in the introduction of his book that the text will imitate a group of books, specifically romances. Then, his aim in writing comes out: "to invalidate the authority" (11) which reveals his criticism against the tradition, or in other words, against the canon. Finally, another aspect can be added to those two types of parody, which is to entertain the readers. Hence, this is simply what parody does on the page. All those three are the fundamental characteristics of parody. Intertextuality, for example, is related with the

first aspect that Cervantes will mock the chivalric romances. It is obvious that that kind of literary relationship with other books and genres, intertextuality, is present both in the novel, *Don Quixote*, and in its main character. A thoroughly different kind of a hero, the mad Don Quixote is created as the mock hero of romances since, Cervantes explicitly criticizes trivial romances of his time. In Book IV, chapter V, the mad knight and Sancho Panza arrive at the same inn that Don Quixote mistook for a castle before. At the inn, a curate, a barber, Cardenio, who is disappointed with his unfaithful lover, and Dorothea, who is again deceived by her partner, speak about Don Quixote's madness which, they think, is the result of reading too much chivalric romances. Therefore, the curate suggests burning the books in the inn, saying "the whole is a fiction composed by idle persons of genius, for […] pastime" and he adds that "all the contents of the books are madness and lies" (327). Hence, the implied intertextuality becomes accomplished, because that kind of "fiction" composed by genius people is only to be invalidated, as evidently expressed in the paragraph above, since it contains "madness and lies."

Then comes the relation between parody and canonical literature. The courtly love was highly popular during the fifteenth and the sixteenth centuries and naturally began to fade away. Thus, Cervantes's attack against courtly love and "chivalric romances" can be read as a revolt against the authority of his time in order to invalidate it. Lastly, the entertaining aspects in the novel: only the old and mad knight-errant is enough to depict the ludicrous and entertaining elements (Sobre 128).

Another instance of parody can be regarded as the result of the contrast between illusion and reality. On the one side, there is the inner reality of the hero, Don Quixote, on the other side, the real life. Nevertheless, the mad hero perceives life from a different point of view and this difference forms the parody of reality and illusion. Which one is real? The life Don Quixote perceives or the one the other characters live in? The castle he sees is actually an inn, or the giants he fights against are indeed wind mills. In this case, Cook argues that the relation between his illusion and the world's reality produces a higher reality; as a result, he adds, his comedy becomes his tragedy, and his reality becomes his illusion (472). Hence, for Sobre, "parody of illusion and reality" is given by the opposition between them: a knight-errant but mad. Cervantes's hero only lives his own reality which is learned from the books of chivalry. At the same time,

Cervantes implicitly criticizes the triviality of chivalric romances of his time, by creating a mock hero who has been living for almost four hundred years (127-8).

During the seventeenth century, the Continent witnessed Cervantes, and experienced the fall of chivalric romances, the birth of the novel with the birth of the individual, the self, in a fragmented world. At the same time, parody and its relationship with other techniques such as satire, irony, pastiche, and burlesque has been evaluated so far, yet the theoretical basis of the term remains untouched. Consequently, in order to make a deeper analysis to expose the dynamic relations of parody in the text from a postmodernist perspective, hence, a brief survey on Russian Formalists, Bakhtin, and finally the contemporary viewpoint on parody might help make a detailed examination on *Tristram Shandy*.

CHAPTER II
APPROACHES TO PARODY

The first quarter of the twentieth century witnessed one of the most significant and influential theories in the realm of literature which was continental in locus, but had a worldwide effect and consequence: Formalism, generally known as Russian Formalism. New Critics in the United States are considered as the American equivalent of the Russian Formalists, and moreover, structuralists utilize some principles from the Formalists. The formalists' basic concern is literariness of the text, thus the form of the text naturally gains much more importance than the content. In other words, what is said in a work of art is not remarkable, but how it is said is. From that point, parody also shares some characteristics with formalism, regarding the issue of criticising the existing canon through creating the effect of defamiliarization on the reader.

2.1. Science for Form

Russian Formalism is a school in Russian literary scholarship which flourished in the 1920's and was forcibly suppressed in 1930. The phrase Russian Formalism does not mean that it is the Russian variant of a formalist trend (Erlich "Russian Formalism" 627), it is just a literary school appeared in Russia. Russian Formalism had some groups in itself from its beginning, but was divided into two major groups: the Moscow Linguistic Circle, which consisted of Roman Jakobson, Petr Bogatyrev, and Grigorij Vinokur, and the Petersburg OPOJAZ (Society for the Study of Poetic Language), which was formed by Viktor Shklovsky, Boris Eichenbaum, and Jurij Tynyanov (Steiner, "A Metapoetics" 17). Nevertheless, this disagreement was not the result of geographical difference between the cities Petersburg and Moscow, according to Bogatyrev and Jakobson, "while the Moscow Linguistic Circle proceeded from the assumption that poetry is language in its aesthetic function, the Petersburgers claim that

the poetic motif is not always merely the unfolding of linguistic material (in Steiner, "A Metapoetics" 17).

On the other hand, Tomashevsky claims that twentieth century historians of literature fall into three: the orthodox, the independents, and the influenced. The group consisting of in fact the members of OPOJAZ is the orthodox one among who are Shklovsky, Eichenbaum and Tynyanov (in Steiner, "A Metapoetics" 19). Moreover, there are some other scholars who make a distinction like Ewa Thompson who divides Russian Formalism into two: idealistic and positivistic (19). In addition, Pavel Medvedev defines the trends in Formalism categorizing into four. The first one is academic, the second one psychological and philosophical, the third one sociological, and the last one is the Shklovsky's frozen Formalism. At this point, Medelev concludes his statement about the tendencies and Russian Formalism by contending with a brief summary that "there are as many Formalisms as there are Formalists" (21).

Highly rebellious to the intellectual trends, Formalists did not follow their contemporary scholars who often dealt with one of the three features of literature: the historical, the moral-social, and philological (Lemon and Reis x), because the matter of their interest was the literariness of the text. Similarly, Fredric Jameson reveals the seditious characteristic of Formalism as follows: firstly, they oppose to the philosophical content of the work, secondly, to the diachronic study of literature (again historical approach), and lastly to the tendency to the literary work into a single technique or a single psychological impulse. The final point, for Jameson, partly derived from the tendency to attack the concept of the symbolism ("The Prison House" 44-5). On the whole, anything outside the text is not the concern of the Formalists, even the author him/herself. Erlich writes that "the locus of the peculiarly literary was to be sought not in the author's or reader's psyche, but in the work itself" therefore, the Formalists "had little use for all the talk about 'intuition,' 'imagination,' 'genius,' and the like" ("Russian Formalism" 628), which definitely makes Russian Formalism a highly text oriented theory.

Eichenbaum, in his essay "The Theory of 'Formal Method,'" explains the practice of Formalism saying that the Formalists follow "a special science of literature" (103) which means the theory gains a scientific identity in the field of literary studies.

He adds "[n]either 'Formalism' as an aesthetic theory nor 'methodology' as a finished scientific system characterizes us; we are characterized only by the attempt to create an independent science of literature which studies specifically literary material" (103). Yet, "the antihumanist" aspect of structuralism, which "displaces the subject of the individual and instead puts the collective literary system itself into the centre" (Eagleton, "Edebiyat Kuramı" 122) seems to derive, to some degree, from the scientific tendency of Formalism.

In order to understand what literariness means for the Formalists, the purpose of art can be clarified initially. Shklovsky, in his *Art as Technique* (1917) gives an obvious definition of the reason why art must be in the life of people: "art exists that one may recover the sensation of life; it exists to make one feel things, to make the stone stony. The purpose of art is to impart the sensation of things as they are perceived and not as they are known" (12). Thus, the perception of the things becomes much more important when the essence of the theory is concerned since art will help one to regain "the sensation of life", but how? Shklovsky maintains that "the technique of art is to make objects 'unfamiliar,' to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and it must be prolonged" (12). Consequently, there appears one of the key terms of the Formalism that is "defamiliarization", or with its Russian equivalent "Ostranenie," which means making someone's perception of an object fresh. Finally, Shklovsky briefly and precisely summarizes that "[a]rt is a way of experiencing the artfulness of an object; the object is not important (12).

Jameson holds that there are three advantages of defamiliarization as a crucial formalist concept. Firstly, the technique functions as "a way of distinguishing literature". Secondly, it enables the literary work to organize a hierarchy within itself, and the elements and devices of the work are all ordered to defamiliarize the reader. Lastly, defamiliarization permits a kind of "break with the dominant artistic canons of the generation" ("The Prison House" 52).

The dimension of the language of the text, both of prose and of poetry, is discussed among the scholars. Indeed, the Petersburgers gathered under the name of "Society for the Study of Poetic Language" which indicates the purpose of their

organization, moreover "[t]he initial statement of the Formalist position is found in the symposium, *Poetics. Studies in the Theory of Poetic Language* (1919), and in *Modern Russian Poetry* (1921) by Roman Jakobson" (Erlich "Russian" 627). Therefore, the formalists were very enthusiastic and passionate about poetry, and naturally the literature itself. However, what are the characteristics of poetic language that distinguish it from the everyday one? The particular feature of poetic language is highly related with perception. Steiner writes that "[t]he special perceptibility of poetic language drains our mental energy and de-familiarizes our perception of language in general" ("A Metapoetics" 147). Naturally, poetic language is thoroughly different from the language spoken daily, since it contains poetic images, uses tropes and, for Jameson, "constitutes a total linguistic system in its own right" ("The Prison House" 49). Nevertheless, Formalists try to handle the poetic language from the angle of "modern linguistics and semiotics", which expresses itself plainly with Jacobson: the function of poetry is to point out that the sign is not identical with its referent and with Jacobson's approach the poetic question shifts to "the relationship between the 'sign' and the 'referent'; not the reader's attitude toward reality, but the poet's attitude toward language" (Erlich, "History" 181).

When it comes to the language of prose, the conflict between everyday language and the artistic use rapidly emerges again. Daily use is totally different from poetic one, since the latter is distinct with its tropes, images, and linguistic system, as mentioned above. Nonetheless, the situation of prosaic language changes with the linguistic system it uses, as a result three categories emerge: "the poetic, which makes strange our perception of language itself, the prosaic-artistic, which does the same to the perception of reality, and the prosaic proper, that is, normal everyday language" (Steiner "A Metapoetics" 148). In this case, what is the essence of the prosaic-artistic language that distinguishes it from the ordinary one? The cleverly and originally organized material of the text enables it to defamiliarize and afterwards turns it into an artistic object. Shklovsky writes that "every art […] has its own organization – that which transforms its material into something artistically experienced. This organization is expressed in various compositional devices, in rhythm, phonetics, syntax, the plot of the work." (in

Steiner, "A Metapoetics" 50). As stated before, the use of those devices changes the material into a work of art which is quite different from the poetic language.

In his essay *The Novel as Parody: Sterne's Tristram Shandy* (1921), Shklovsky distinguishes the events that take place in the text from the ordinary. He delineates the concept of plot as "syuzhet" and the story line as "fabula" which is "nothing more than material for plot formation" ("Theory of Prose" 170). In other words, fabula is the events that take place in the actual time line, just like in real life, on the other hand, syuzhet, which is free from the real time line, is the freely organized and fictionalized situation of those events. Hence, innovative, and even bizarre organization of events, in other words "syuzhet," renders the reader to experience defamiliarization and, therefore, break his/her habitual perception. In this sense, detective stories, which contain some devices like flashbacks or deceleration, rapidly became one of the favourite genres of Formalists. Shklovsky gives *A Thousand and One Nights* as an example which includes "deceleration" device. Throughout the story, another tale is told every night, which, at the same time, exemplifies the "framing" device, which again provides deceleration. Telling another story within the story is employed to prevent or delay the death of the story teller ("Theory of Prose" 42). In fact, its purpose in the construction of the text can be considered as to enrich the plot of the story.

Apart from the devices and motifs, the narration of the story is the other crucial component of the text. In this case, it is worth quoting Shklovsky again. He distinguishes narration into two main categories: the first is that the reader witnesses "the unfolding of events, how one event follows another", the second, "what is happening is incomprehensible to the reader" ("Theory" 101). In terms of defamiliarization, the latter seems to be more suitable in order to refresh the sensation of the reader, since it is quite different from the ordinary narration. As Shklovsky holds, Tolstoy's classic *War and Peace* can be given as the first type of narration, on the other hand, the second style finds itself in the novels of Dickens and detective stories, which are constructed to create the "mystery" that will be later solved (101).

In addition to the flow of the narration, the point of view who delicately leads the story also enables the author to play with the perceptions of his/her readers. Shklovsky shows Tolstoy's *Kholstomer* as an example: the story is narrated from the

point of view of a horse ("Theory" 7). The narration by the horse is itself a means of defamiliarization. Furthermore, Tolstoy "does not call a thing by its name, that is, he describes it as if it were perceived for the first time," (6) or "[h]e replaces the customary terms used by the Orthodox Church with ordinary, down-to-earth words" (9). In the light of Shklovsky's consideration, it is not difficult to say that those plays in the narration which create the reality of the text generate freshness in perception.

Creating awareness is remarkable, yet I believe the text needs an opposition to be different and distinct. It is clear that the automatized perception in daily life develops from the habits. Similarly, in literature habits look like literary traditions. Shklovsky, for example, argues that "a work of art is perceived against a background of and by association with other works of art. The form of a work of art is determined by its relationship with other pre-existing forms" ("Theory" 20). In other words, a work of art exists, in some sense, through its relation with the existing works, which in my opinion, implicitly indicates canon. In this case, canon turns out to be a necessary component; as a result, both of them need each other to continue living. What is, then, the notion of canon? Indeed, the term stands for "biblical writings accepted as authentic", but through the years the meaning has changed to "a body of writings established as authentic" (Cuddon 108) or Bloom designates the term as "the choice of books in [their] teaching institutions (15). From the Formalist point of view, a work of art must challenge the canon and break the traditional chains which evidently indicates Shklovsky's claim that "art is a means of experiencing the process of creativity" ("Theory" 6). Considering Shklovsky's attention on the issue of relation between a text and others, such a remarkable process of existence of the text, without a doubt, comes out to question and defy canon.

The literariness of that opposition is, Erlich writes, much more related with the "quality of divergence" ("Differenzqualität") ("History" 252). The deviation that the Formalists praise can be seen in three different levels: the first one is the divergence from the actual, it is the level of representation; the second one is on the level of language, and it means a deviation from the current linguistic usage; finally the third one is in literature, which obviously suggest "a deviation from, or modification of, the prevailing artistic form ("History" 252). The last point Erlich particularly emphasizes is

directly associated with challenging the canon and presenting novelty through creating defamiliarization and breaking the automatization of perceptions. The very novelty presented in the work of art is also underlined by Tomashevsky. The novelty and originality, he notes, determines the value of literature, and in order to produce defamiliarization and play with perceptions, a device, or a work in general must be either very old or very novel (in Erlich "History" 252). Similarly, Shklovsky claims that "the 'canonized' art forms will soon come to an end, as a result, the elements of non-canonized art will be legitimate in the realm of literature, which will undoubtedly give way to the birth of new artistic devices" (260). Regarding the above excerpt, it can be claimed that there is a mutual relationship between canon and non-canon, art and non-art, since they really need each other to exist in this area. Particularly innovative and sometimes eccentric devices of sub-genres are the necessary elements of the correlation between being literary and non-literary.

On the opposition of canon and non-canon, Parla, in her essay *Edebiyat Kanonları* (*Literary Canons*) argues that avant-garde can also be considered in the same position with sub-genres, as it always stands far from the center, briefly, from canon. Therefore, literary authorities have always had doubts about avant-garde, and in return, authorities have always been defeated (53). In the same way, Parla emphasizes that canon includes both conservative and innovative aspects at the same time (51), so this conservative manner looked down on Sterne, Dickens, Dreiser, Kafka and many others (53). In the light of Parla's argument, it can be suggested that the conventional and orthodox scholars, who, in some sense, determine the book lists of the reading public, have always responded "cruelly" to the innovations, yet the interaction seems essential for the development, which is, I believe, dialectic itself.

In conclusion, the question what is art, what is non-art, or the opposition between fact and fiction can be summarized in the table of Steiner:

Art	byt (everyday life)
de-familiarization	automatization
teleology	causality
device	material

plot (syuzhet) story (fabula) ("A Metapoetics" 48).

Jakobson states that "[i]f literary history wishes to become a scholarly discipline it must recognize the artistic device as its sole hero" (in Steiner "Three Metaphors" 65). Not only in poetic language, but also in prosaic one, the chief aim is to create awareness about the text and about the world as well. Through using various artistic devices, the text plays ingeniously with the "memory" of readers. Hence, it is possible to look at parody as an artistic device which is absolutely capable of defamiliarization, and of breaking the resistance of automatized reality.

2.2. Russian Formalism and Bakhtin

Erlich also criticizes Formalists for reducing parody to a device of defamiliarization for "laying bare" the artifice of work of art (in Rose 109). On the other hand, Erlich claims that Formalists praised "naked" verbal play in poetry and supported "techniques of indirection" in prose fiction, e.g. parody, stylization, whimsical toying with plot ("History" 193). What is idiosyncratic about Sterne and his eccentric parodic novel? Erlich claims that the answer lies under Sterne's unique and even weird play with traditional narrative techniques. The artistic device, the sole hero of the text, makes again the text more salient than the others, for instance "grotesquely long and irrelevant digressions, placing the preface in the middle of the book, the playful 'omission' of several chapters" (in "History" 193). Therefore, those devices in the text, creating defamiliarization effect on the reader, displays a deviation from the current literary stream, that is to say, deviation from the canon. The notion of parody for Shklovsky seems to be quite consistent with the idea of literariness, but he faces criticism for not being deeper. Erlich also touches upon the disapproval that critics or readers feel about Shklovsky's ideas. Those critics, according to Erlich, may expect a coherent and absorbing explanation about the novel which is claimed to be "a touchstone of the novelist art" ("History" 193). Nevertheless, Rose also criticizes Shklovsky for being too brief and not developed well about his ideas about parody (110). Nevertheless, it is remarkable from the point that he attempts to develop such a method about parody and literariness of a work of art.

Shklovsky, about parody and its "laying bare" devices, indicates three different roles of digressions in the novels. The first one is permitting the introduction of new material into the novel. The speeches of Don Quixote allow Cervantes to interpose new philosophical and critical elements into the text. The second role, which has greater importance, is played by digressions which enables the author to break the action and hold it back, briefly a device of deceleration. The best examples, Shklovsky suggests, can be found in Sterne's *Tristram Shandy*, as in the example of the story of the hero's aunt. Finally, digressions function to create contrast in the text and Shklovsky quotes the following passage from Fielding's *Tom Jones* to illustrate the third role of digressions, the creation of contrast:

> And here we shall of necessity be led to open a new vein of knowledge, which if it hath been discovered, hath not, to our remembrance, been wrought on by any ancient or modern writer. This vein is no other than that of contrast, which runs through all the works of the creation, and may probably have a large share in constituting in us the idea of all beauty, as well natural as artificial: for what demonstrates the beauty and excellence of anything but its reverse? Thus the beauty of day, and that of summer, is set off by the horrors of night and winter. And, I believe, if it was possible for a man to have seen only the two former, he would have a very imperfect idea of their beauty ("Theory" 193).

The role of digressions, determined by Shklovsky, is certainly true, yet Rose finds insufficient arguments in his theory. What bothers Rose about Shklovsky's theory of parody is that he never mentions the comic aspect in the works examined and exemplified in detail. In this case, a parody without its comic characteristic will inevitably belong to the late-modern period (113). Rose continues to explain Shklovsky's treatment of parody reducing it to only a device of defamiliarization. At this point, his consideration makes it harder to distinguish parody from other forms such as intertextuality, metafictionality, or discontinuity (114).

Apart from the laying bare devices of Shklovsky, there are also motivated devices of Tomashevsky. "Motivation of the device," which is another crucial term of the Formalists, is, for Shklovsky, an "explanation of a plot-structure in terms of actual mores" (in Erlich "A Metapoetics" 194). Tomashevsky, nonetheless, analyzes motivation of the device from the point of "artistic unity" of the text, that is, when the motifs are not sufficiently suited to the work, it becomes superfluous since the reader finds it difficult to figure out the relationship between the motifs and the work itself. In order to overcome such an incoherence, there is nothing to do, but to motivate the motifs (78). Tomashevsky divides motivation into three: compositional, realistic, and artistic. The **compositional motivation** is the usefulness of the motifs, that is, "not a single object remain unused in the telling, and no episode may be without influence on the situation" (78-9). He gives an example from Ostrovsky's *The Poor Bride*. One of the acts consists of a revolver hung on the wall; in this case, the pistol must be introduced to the audience, since it prepares the audience in a certain way. Tomashevsky claims that "compositional considerations motivate the introduction of pistol motif" (79), and as a result, in the fourth act, one character on the stage is shot by that pistol, as expected. As Tomashevsky mentioned, not a single property has been remained unused, but what if an object continues to be unused during the story which will give the wrong impression about the plot?

The situation, through which author may easily manipulate the reader's attention and expectation, can be found in detective novels. From the point of Tomashevsky, the works created against the background of a major tradition contain techniques of misleading motivation; consequently, the reader without a doubt will read and interpret the text according to the conventions of the tradition and in the end the reader will find out the present situation. Such a condition certainly appears as a surprise for the reader (80). Basically, parody is the result of such situation. Tomashevsky claims that the author or playwright plays so skillfully with the traditional literary rules that the reader may easily get surprised and may find him/herself in a parodistic work (80). Besides, it is also possible to interpret "the traditional literary rules" as canon itself, since it is an institution with strong traditional rules. The opposition between canon and non-canon is implied, but the comic aspect of parody is not touched upon.

The **realistic motivation** demands an element of illusion in any work (80). Tomashevsky believes that the reader must get the impression that what is written on the page is in fact real, which is highly related with plausibility; hence, every motif must be introduced as probable in the plot. Nevertheless, the plot is naturally far away from the plausibility and the author must introduce motifs through compromise between objective reality and literary tradition. The only way to present the "irreconcilability" of ridiculous conventions with realistic motivation is to parody them. At this point, he gives an example from *Vampuk, the African Bride: A Formal Opera*, which was staged in 1908 in a Petersburg theatre. The play is "the famous parody of operatic productions which humorously shows a selection of traditional operatic situations" (81). Thus, what is noteworthy about realistic motivation here is that Tomashevsky talks about humorous characteristic of parody, yet it is very shallow. That is to say, for Russian Formalists humor or comic was not an essential and required element for parody to exist in literature, which brings us to the point: it is, for Rose, a typical feature of modern parody (280).

The third and the last type of motivation is the **artistic motivation**. Tomashevsky considers the device of defamiliarization to be a good sample of artistic motivation. If a non-literary material is to be introduced into a work as an aesthetic element, a new and individual interpretation of the material is necessary, in other words, the ordinary must be spoken as if it were unfamiliar, which is the device of defamiliarization itself (85). It can be inferred from the examples of Tomashevsky, for instance from Pushkin's *The Captain's Daughter* (1836), the effect of defamiliarization sometimes appears in the disguise of the technique of comic. Pushkin creates the comic defamiliarization by using inappropriate diction: "You hit him on one ear – then two, then three", this counting number of blows, instead of ears here produces the comic effect (87). In this case, Tomashevsky does not mention parody; the only element is the comic effect of defamiliarization, which is not necessarily always comic, though.

Tomashevsky designates that parody is the humorous result of the laying bare of extraneous literary devices, and there are many functions of parody, yet its usual function is to ridicule an opposing literary group, diminishing its aesthetic system and exposing it (94). On this occasion, Rose criticizes Tomashevsky for reducing the comic

to ridicule with reference to its laying bare of the device of Shklovsky (114-5). Tomashevsky argues echoing Shklovsky that "some parodies, not primarily satiric, are developed freely as the free art of lying bare techniques" (in Rose 115).

Tomashevsky claims that devices must be laid since the perceptibility of a device is extremely related with its acceptability. This implies that the device becomes quite funny if it is easily perceived in spite of the author's attempt to conceal it. In order to prevent that situation, the author must consciously lay bare the device (95). Furthermore, Tomashevsky shares Shklovsky's idea that devices become automatic and lose their initial influence, thus to recognize those automatized devices becomes so difficult that the author must definitely give them new functions and meanings. At that point, the solution Tomashevsky presents is "the use of a quotation from an old author in a new application and with a new meaning" (95). What can be inferred from Tomashevsky's opinion, for Rose, is that even though he never mentions the word parody, he implicitly describes parody as a device giving new function and meaning to older texts, and it can be applied to renewal of old forms as well (116).

Another significant Russian Formalist, Eichenbaum in his "The Theory of 'Formal Method'" explains Tynyanov's theory of parody. For Tynyanov, Dostoevsky's *The Village of Stepanchikovo* (1859) is a parody of Gogol's *Correspondence with Friends* (1847) nonetheless, Dostoyevsky's treatment was overshadowed by a "whole theory of parody," both as a stylistic device (stylized parody), and as one of the manifestations of dialectical development of literary groups (134). Moreover, Tynyanov claims that Dostoevsky's literary art was both a product of, and a challenge to Gogol's romantic naturalism, which implicitly illustrates the dual or double-coded nature of parody (Erlich, "History" 258).

On this occasion, it is possible to look from the perspective of the dual nature of parody. As mentioned before, the literary change comes basically with the presentation of old in a new shape: the old device, form, or anything to be revived is not abandoned, but repeated within a new and an unusual context to render it perceptible as used to be. Erlich argues that "a new art is not an anti-thesis of the preceding one, but its reorganization," with Tynyanov's words, a "regrouping of the old elements" ("History" 259). Erlich concludes that "literary evolution is not a unilinear process; it is a twisted

path, full of detours, of zigs and zags. Every literary trend represents a crisscrossing, a complex interplay between elements of tradition and innovation" (259). What can be inferred from Erlich's opinion is that literary tradition is definitely associated with parody which can be used as a medium to draw an alternative line to that of tradition. Besides, Eichenbaum quotes Tynyanov about the problem of [literary] "tradition" and "succession:"

> When one speaks of "literary tradition" or "succession" […] usually one implies a certain kind of direct line uniting the younger and older representatives of a known literary branch. Yet the matter is much more complicated. There is no continuing direct line; there is rather a departure, a pushing away from the point – a struggle. […] any literary succession is first of all a struggle, a destruction of old values and a reconstruction of old elements (134).

Eichenbaum points out that Tynyanov highlights literary evolution that is complicated by the notion of struggle and the literary relationship between Dostoyevsky and Gogol is only a complicated struggle, which is identified by Erlich as Dostoyevsky's challenge to Gogol's romantic naturalism. Tynyanov, furthermore, touches upon the double nature of parody and describes it as "dual planned" to refer to the fact that the parody consists of at least two texts (in Rose 120), and in his essay *On Literary Evolution* he claims that "parody is viable only in so far as what is being parodied is still alive" (123). At this point, his great contribution to the development of the theory of parody is significant from the point that double nature of parody is definitely stressed, yet he does not investigate further implications (124).

One of the most influential and great thinkers of twentieth century is definitely Mikhail Mikhailovich Bakhtin. Some critics have considered him as a Russian Formalist, while some others have rejected, nevertheless, what is obvious is that Bakhtin's ideas about parody seem to have echoed Russian Formalists', besides, he developed some of their analyses and characterization of parody (Rose 125). In this context, Bakhtin's discussion differs from that of Tynyanov's in not only emphasizing

the hostility of clash of voices in the parody, but in failing to mention the comic coloring of the parody (127). Bakhtin deliberately founds his theory of parody on the point of voices in a narrative. In a parodic discourse, he contends, two voices are not only isolated from one another, separated by a distance, but are also hostilely opposed. Therefore, the other's voice must be so sharp and clearly marked that parody can easily be seen and understood, which explicitly involves parody's dual nature (127).

Bakhtin carefully designates parody as "one of the most ancient and widespread forms for representing the direct word of another" (51). The parodic sonnets at the beginning of *Don Quixote*, for example, are structured as sonnets, nevertheless the sonnet genre would not possibly accept them. "In a parodied sonnet, the sonnet form is not a genre at all; that is, it is not the form of a whole but is rather the object of representation: the sonnet here is the hero of the parody" (51). Bakhtin also underlines the formalistic aspect of parody. In a parody on the sonnet, what must be recognized initially is the sonnet itself, that is, the form of sonnet, "its specific style," "its manner of seeing," and "the world view of the sonnet" (51). Therefore, a parody of sonnet may represent and mock these distinguishing features of its form. As a result, it is simply "*the image of a sonnet*" (emphasis original) (Bakhtin 51). Bakhtin deliberately foregrounds the double-voiced nature of parody, arguing that "one cannot understand parody without reference to the parodied material, that is, without exceeding the boundaries of the given context" (237), which is an echo of Tynyanov in the theory of Bakhtin (in Rose 142).

Bakhtin asserts that "in parodic discourse two styles, two 'languages' (both intra-lingual) come together and to a certain extent overlap each other: the language being parodied […] and the language that parodies" (75). Nevertheless, only one of these two is "present in it own right" (the parodied one), "the other is present invisibly" which makes parody "an intentional dialogized hybrid. Within it, languages and styles actively and mutually illuminate one another" (Bakhtin 75-6). Rose contends that Bakhtin "fails to give a clear explanation in it of the stylistic causes for the peculiarly comic effect of the parody" (154). Instead, he examines the dual structure of parody from the formalist point of view, even extends it, yet he does not make any references to

the comic aspect of it. Which aspect of parody Bakhtin concerns is, indeed, its "intertextual" structure from the formalist approach (Rose 154).

Bakhtin, in his *Problems of Dostoyevsky's Poetics* (1963), exemplifies types of parody such as: another person's style as a style, another's socially typical or individually characteristic manner of speaking, seeing, and thinking. At the same time, parody can be seen in the level of language, as shallow verbal forms. The parody may be an end in itself (for instance literary parody as a genre). Moreover, it is also possible to notice parody in the speech of daily life, as use of another's words where the speaker repeats another, investing it with new value with expressions of doubt, indignation, irony, mockery, ridicule, and the like (in Rose 128).

The traces of the key term "the struggle" of Tynyanov can be inferred from the text of Bakhtin, as in the example of hostility of the voices, one of which must be so sharp and must struggle to reconstruct the intended text. In spite of the struggle of the author, parody can become complicated, Rose emphasizes, when it senses a fundamental resistance to the parodied words of the other and this situation may cause an internal dialogization of the parodistic discourse. Besides, if there is a deviation between the author's and the text's objective, similar dialogizations, without a doubt, will occur (129). Therefore, what is dialogism? The term dialogism, originally coined by Bakhtin, is the characteristic epistemological mode of a world dominated by heteroglossia (Holquist 426). Heteroglossia, on the other hand, indicates "the variety and diversity of languages used in epic and the novel" (Cuddon 381). That is, in the fictitious world of the characters of the novel they are liberated to speak with their own voices, which are not subjected to the authoritative control of the author (Cuddon 219). Thus, parody, as Bakhtin categorizes, is a "vari-directional double-voiced discourse" (Rose 129).

From the point of Bakhtin, comic novel needs "a highly specific treatment of common language," meanwhile, the author gains a responsibility for the common language which is not static, but extremely alive. Bakhtin claims that the author must manipulate the language through exaggerating one or another aspect of it, "sometimes exposing its inadequacy to its object and sometimes, on the contrary, becoming one with it," sometimes joining with his/her own voice, and this will, in some sense, enable

the text to contain various voices and to keep the reader alert and awake. Bakhtin continues to write about the comic novel with comic style demanding "of the author a lively to-and-fro movement in his relation to language, it demands a continual shifting of the distance between author and language […] If such were not the case, the style would be monotonous or would require a greater individualization of the narrator – would, in any case, require a quite different means for introducing and organizing heteroglossia (301-2). Rose writes that with his idea that the author must break or prevent the monotony, Bakhtin echoes Russian Formalists who insist on the point that art must break the automatization of the perception through defamiliarization (130).

Heteroglossia, although briefly mentioned above, needs wider explanation to illustrate the meaning system of Bakhtin. It is another key term of his theory: "another's speech in another's language, serving to express authorial intentions but in a refracted way" and this is the speech that constitutes a special kind of "double-voiced discourse" (Bakhtin 324). In other words, there are two speakers and two different intentions in the text: the direct intention of the character who is speaking, and the refracted intention of the author, therefore there are two voices, two meanings and two expressions. Those two voices are "dialogically interrelated" and "internally dialogized" as if "they actually hold a conversation with each other" (324). Bakhtin notes "comic, ironic or parodic" as the examples of such a discourse, indeed these discourses are double-voiced and internally dialogized, consisting of "concentrated dialogue of two voices, two world views, two languages (Bakhtin 324-5). Rose, however, criticizes Bakhtin for the fact that Bakhtin reduces parody to a "double-voiced" discourse and only describes it with one of its aspects, which is not enough to differentiate it from the other forms, like irony or comic (134).

A different type of internally dialogized "interillumination" of languages, Bakhtin explains, is "parodic stylization." In such a stylization, "the intentions of the representing discourse are at odds with the intentions of the represented discourse; they fight against them, they depict a real world of objects not by using the represented language as a productive point of view, but rather by using it as an exposé to destroy the represented language" (364). In this situation, this very aspect can be read as Tynyanov's "struggle" or Bakhtin's own term "hostility." Hence, which aspect of

parody or parodic stylization is underlined is obviously its destructiveness, rather than the ambivalence of it (Rose 135).

Similar to the Russian Formalists, literariness of language attracted the interest of Bakhtin as well. Regarding its influence on the novels, Bakhtin carefully marks two types: "the First Stylistic Line" and "the Second Stylistic Line" (383). Novels of the former one "aspire to organize and stylistically order the heteroglossia of conversational language" and novels of the latter "transform this already organized and ennobled everyday and literary language into essential material for its own orchestration" (383). Moreover, Bakhtin notes that *Don Quixote*, for example, has a "novelistic discourse being tested by life, by reality […] and the novel of the Second Line remains in large measure a novel that tests literary discourse" (412). Such testing is divided into two types; the first type is the "trial of literary discourse around hero – a literary man, who looks at life through the eyes of literature" such as Gustave Flaubert's *Madame Bovary* (1857). The second one illustrates "an author who is in the process of writing the novel […] novel about the novel, the classic exemplar is, of course, *Tristram Shandy*" (413). On the occasion of the author of a meta-text, Bakhtin determines the rule that the "testing literary discourse" is tied with its being parodied, and such a parody may have different kinds: "external and crude literary parody" (solely parody is intended) or "an almost solidarity with the parodied discourse (romantic irony)". Furthermore, some novels, containing testing of literary discourse, exceptionally lack this parodying intent as well (413). Metafictional novels, related with parody at the same time, play a significant role in the literariness of the discourse, yet again Rose remarks that Bakhtin leaves the description of parody divided between "a simple, negative, ridiculing form" and "a more stylistically complex one" (140). Rose summarizes Bakhtin's contributions to the theory of parody as follows:

* Like Tynyanov Bakhtin also stresses the dual-structured aspect of parody.
* Like Shklovsky and Tynyanov Bakhtin underlined the function of parody in literary evolution.
* Bakhtin argues the concept of "hostility" rather than Tynyanov's struggle.

* Bakhtin's treatment of parody often reduces parody to the negative modern view of parody as destructive to its target text (169).

As a last word, it will be convenient to expose Bakhtin's opinion about parodic stylizations and his contribution to contemporary view of parody. Bakhtin highlights that parodic stylizations of canonized genres and styles occupy an essential place in the novel. It is a characteristic of the novel it does not allow any manifestations of itself to stabilize, in contrast, there have always been a tendency to parody and travesty of "dominant or fashionable novels" that try to become models for the genre and become a part of the canon (parody on chivalric romances, on the Baroque novel, the pastoral novel and so forth). In the end, he notes that the characteristic of the novel to criticize itself is a significant feature of this ever-developing genre (6). Rose contends that Bakhtin, recalling Shklovsky, comments both on the refreshing aspect of parody in the novel and its self-critic dimension, although he does not distinguish the two forms parody and travesty (155-6). Bakhtin writes that the distinguishing qualities of the novelization:

> [t]hey become more free and flexible, their language renews itself by incorporating extraliterary heteroglossia and the "novelistic" layers of literary language, they become dialogized, permeated with laughter, irony, humor, elements of self-parody and finally – this is the most important thing – the novel inserts into these other genres an indeterminacy, a certain semantic openendedness, a living contact with unfinished, still-evolving contemporary reality (7).

What can be inferred from the excerpt is that the double-voicedness and heteroglossia are again underlined precisely. Furthermore, by relating playful indeterminacy and developing present reality to heteroglossia of parody, Rose foregrounds, Bakhtin has pointed out to the illusion of fact and fiction and has managed to attract the attention of the postmodernist critics (156). In that case, it is necessary to consider the parody from the point of postmodern theoreticians as well.

2.3. Postmodern Parody

The general tendency of modern theoreticians towards parody has, in some sense, negative connotations as far as the Russian Formalists, especially Shklovsky and Tynyanov, and their ideas, like anti-canon, simply comic text, Tynyanov's struggle, and Bakhtin's hostility, are concerned. On the other hand, Rose's approach is definitely controversial in the sense that she does not support the negative and destructive characteristics of the modern view of parody, instead, the concentration of her theory is on both the comic and metafictional features of parody (195). Rose makes a summary of what has been said about postmodernism and postmodern literature, particularly parody, from the second half of the twentieth century to the present. According to Leslie Fiedler, for instance, in his *Cross the Border – Close the Gap* (1969) describes Postmodernist Literature as closing the gap between high and popular culture and expanding the popular. Another critic is Ihab Hassan, for whom postmodernism is irrational, indeterminate, anarchic, but also participative. Charles Jencks, in his *The Rise of Post Modern Architecture* (1975), considers the postmodern as a new hybrid movement. Nevertheless, Jean-François Lyotard approaches to postmodernism quite negatively and imputes the questioning of the meta-narratives of modernity to the postmodern in his *The Post-modern Condition* (1979). Furthermore, Jean Baudrillard in his *On Nihilism* (1981) uses postmodern to designate it as the destruction of meaning and Umberto Eco, on the other hand, draws a positive line in his "Postscript to *The Name of the Rose*" (1983) and writes that the postmodern is the ironic revisiting of the already said in an age of lost innocence. Another critic Linda Hutcheon, in her *A Poetics of Postmodernism* (1988) argues postmodernism is double-coded and historiographic and she also argues that relates these categories to deconstructionist quality of postmodernism (Rose 204-4).

In his *The Postmodern Turn* (1987) Ihab Hassan, one of the contemporary postmodern critics, writes that modernism "created its own forms of artistic Authority precisely because the centre no longer held", whereas postmodernism have a tendency toward "artistic Anarchy" with "things falling apart" (74). About the specific aspects of the periods, Hassan cautiously examines some issues both in modernism and postmodernism: urbanism, technologism, dehumanization, primitivism, eroticism,

antinomianism, and experimentalism. The dehumanization under the modernism, Hassan claims, contains elitism, irony, and abstraction. Irony, at this point, is plainly interrelated with "play," "complexity," and "formalism" (63-7). However, postmodernist notes of the dehumanization includes radical irony, self-consuming play, entropy of meaning, comedy of the absurd, black humour, slapstick, camp, and negation. It is noteworthy that parody is deliberately described as "insane" (70). This treatment towards parody can be characterized as a late-modern manner, since it carries negative characteristics. Besides, Hassan puts parody under the category of experimentalism of postmodern forms (73):

Open discontinuous, Improvisational, Indeterminate, Or aleatory structures, Anti-formalism.	Simultaneism, Now, The Impermanence of art, Absurd time.	Fantasy, Play, Humour, Happening, Parody.	Increasing self-reflexiveness, Intermedia, The fusion of forms, The confusion of realms.

It is the table of the category drawn by Hassan, but Rose thinks that these forms "remain separate, and comic parody and meta-fiction are not explicitly brought together as representing any new post-modernist understanding of parody as being both comic and meta-fictional" (209).

Hassan tries to distinguish postmodernism from modernism in terms of various issues as shown in the diagram:

⇕	⇔
Modernism	Postmodernism
Form	Anti-form
Purpose	Play
Hierarchy	Anarchy

Mastery / Logos	Exhaustion / Silence
Distance	Participation
Synthesis	Antithesis
Presence	Absence
Genre / Boundary	Text / Intertext
Selection	Combination
Interpretation / Reading	Against interpretation / Misreading
Narrative / Grand Histoire	Anti-Narrative / Petite Histoire
Master Code	Idiolect
Paranoia	Schizophrenia
Origin / Cause	Difference - Differance / Trace
Metaphysics	Irony
Determinacy	Indeterminacy

(121-2).

The table of opposition between modernism and postmodernism has a certain characteristic that clearly summarizes the argument. Similarly, Linda Hutcheon, in her *A Poetics of Postmodernism* makes a distinction between the modern text and the postmodern one. Hutcheon argues that a work of art, written in the modern period, is treated as a "closed, self-sufficient, autonomous object deriving its unity from the formal interrelations of its parts," whereas, postmodernism both emphasizes and then undercuts this view, keeping it "aesthetic autonomy," but still returns the text to the world ("A Poetics" 125). This world, Hutcheon identifies, is not the empirical reality, in spite of having direct associations with empirical reality. Hence, in historiographic metafiction, "art forms parodically cite the intertexts of both the 'world' and art and, in so doing, those art forms contest the boundaries that many would unquestioningly use to separate the two," at the same time challenge "closure and single, centralized meaning" as well (127), just like in the examples of Julian Barnes's *Flaubert's Parrot* (1984), Timothy Findley's *Famous Last Words* (1981), and John Fowles's *A Maggot* (1985), all of which emphasize that "there are only truths in the plural, and never one truth" (109). About the situation of historiographic metafiction, Hutcheon argues that those novels,

like Findley's *Famous Last Words*, J. M. Coetzee's *Foe* (1986), play with the truth and certain historical details are falsified in order to prove "the possible mnemonic failures of recorded history," and to ask some questions about the truth of the history and historical truths like "how do we know the past? What do (what can) we know of it now?" (114-5). In this situation, postmodern intertextuality both tries to close the gap between past and present of the reader and to rewrite the past in a new context (118). Nevertheless, it is also, in some sense, possible to read postmodern "intertextuality" as parody since it rewrites and tries to break the automatized conventions in order to create a new truth and a fresh look, just like Cervantes did at the end of the sixteenth century. Claiming that "postmodernist art offers a new model for mapping the borderland between art and the world," Hutcheon gives an account of postmodern works and warily defines the characteristics of recently produced works as such:

> they are all overtly historical and unavoidably political, precisely because they are formally parodic. […] its art forms (and its theory) at once use and abuse, install and then destabilize convention in parodic ways, self-consciously pointing both to their own inherent paradoxes and provisionality and, of course, to their critical or ironic re-reading of the art of the past ("A Poetics" 23).

Trying to map "the borderland between art and the world" (23), evidently indicates a contradiction to the modern art. In other words, postmodern art paradoxically seeks to exploit and undercut "the elitism of Dada and of Eliot's verse", the works of modernism (24). Correspondingly, Hassan illustrates the matter of structure from the point of modernism and postmodernism. How can the author play with the structure of the text through using some forms? The first one, the parodic reflexiveness, is that the novel parodies and reflects upon its own structure, whereas after the Second World War, the genre begins to have "multiple, fractured, and ambiguous perspectives" (140).

Fredric Jameson writes about parody in his *Postmodernism or the Cultural Logic of Late Capitalism* (1991), arguing that parody begins to disappear since "a strange new thing," pastiche, slowly takes its place. In fact, this pastiche is "the imitation of a

peculiar or unique, idiosyncratic style, the wearing of a linguistic mask, speech in a dead language" (17). Pastiche is solely a practice of mimicry without any of parody's concealed motives, isolated from the satiric impulse, devoid of laughter. Consequently, pastiche becomes, Jameson continues, "blank parody, a statue with blind eyeballs: it is to parody what that other interesting and historically original modern thing, the practice of a kind of blank irony, is to what Wayne Booth calls the 'stable ironies' of the eighteenth Century" (17). Rose however contends that Jameson seems to remove the comic and satiric aspects of parody and describes "the traditionally non-comic character of much pastiche" (232). She also adds that nonetheless, in one of his earlier essays Jameson pays attention to the point that pastiche and parody imply the imitation or the mimicry of other styles; mainly the mannerisms and stylistic twitches of them. The ridicule, however, is not the key term of his assumptions. Therefore, the general effect of parody, for Jameson, is principally connected with the point that "there is a linguistic norm in contrast to which the styles of the great modernists can be mocked". Casting ridicule on the stylistic mannerisms still plays a remarkable role (221-2). Rose, however, argues that Jameson is standing on the side of the late-modern manner which is not necessarily comic, and this is not possible to serve the description of parody, yet it is closer to the description of pastiche (232).

Up to this point, the notion of postmodernism, the opposition between modernism and postmodernism, then parody and its relation with modern, and particularly late-modern approaches have been touched upon and the comic aspect is highlighted. In addition, the connection of a text with the texts written before it, is certainly inevitable, with Eco's words, the "ironic revisiting of the already said" (in Rose 202). It is very natural that a literary text has some obvious, implicit ties, thus parody gains a more significant dimension that the relationship between older texts and the parodic text is more salient than the other ordinary ones. This feature, the double-codedness, as has been noted before, is underlined by Bakhtin as well; in order to understand the parody one must recognize the references to the parodied text/s. At first sight, his "double-voicedness" seems to be in parallel with the postmodern parody, nevertheless, double-voiced parody alone is not enough to make neither Bakhtin nor his theory postmodern, since the comic juxtaposition of the text is not present. Rose notes

that it can be easily reduced to the suggestion that "parody is double-coded, and the postmodern is double-coded, then parody is postmodern", yet it fails to express, for Rose, the comic aspect of parody (241). As a result of the forms of reproductions, in this case, the "double-codedness" of parody, some issues, like originality, uniqueness, singleness, etc. come into question (Hutcheon, "The Politics" 93).

The contemporary Argentinean author Jorge Luis Borges is frequently utilizes parodies and becomes unintentionally the subject of discussion, whether he is a postmodernist or proto-postmodernist. Despite his handling parody from both comic and metafictional points, Borges's understanding of parody is not totally accepted as postmodern by Rose, since, she argues, Borges's general stance of parody stems from "works such as Cervantes's." In other words, Borges does not resist and refuse the modern understanding of parody as either comedy or metafiction, hence that stance makes him a pre- and proto-post-modern (Rose 248-9).

Bakhtin claims in his *The Dialogic Imagination* that "any and every straightforward genre, any and every direct discourse – epic, tragic, lyric, philosophical – may and indeed must itself become the object of representation, the object of a parodic travestying mimicry" (Bakhtin 55). At the point of parody, David Lodge, in his *After Bakhtin*, underlines the way the metafictional and the comic are interrelated. Lodge thinks that Bakhtin's quotation reminds, in some sense, Joyce's *Ulysses* (1922) (in Rose 255). On the other hand, *Ulysses*, for Rose, can be described as "a modern metafictional extension of the ancient idea of parodia as a comic mock Heroic epic" (255). Lodge employs a similar technique in his *The British Museum is Falling Down* (1965) and explains it in the *Epilogue* of the book that there are ten passages of parody or pastiche in the novel, mimicking Conrad, Hemingway, Joyce, Kafka, Lawrence, and Woolf etc. Lodge writes that comedy gave him the chance of reconciling a contradiction between his "critical admiration for the greatest modernist writers," and "his creative practice, formed by the neo-realist, anti-modernist writing of 1950s" (168-170). Different from Borges, Lodge obviously expresses his stance towards modernism and why he chooses comedy in his text. Such an awareness of anti-modern attitude simply puts Lodge on the side of postmodern writers. Rose intensely claims that any work to be called postmodern must, firstly, overcome both (a) the modern reduction of parody to

either the metafictional or the comic, and (b) the modern understanding of the comic as something negative, and secondly must follow the modern period and its works in time, and with some conscious transformation of modernist principles (257). In other words, the first rule is to accept parody as both a metafictional and at the same time a comic work. Indeed, the word comic here indicates a positive and constructing meaning, contrary to the modern and late-modern perceptive.

Metafiction, as a term, might be new, yet the practice is as old as the novel itself and it is, Waugh claims, simply to create fiction to make a statement about the creation of that fiction (6). On the other hand, metafiction merges all the perspectives of criticism and assimilates them into the fictional creation. "It may" Scholes argues, "emphasize structural, formal, behavioural, or philosophical qualities but most writers of metafiction are thoroughly aware of all these possibilities and are likely to have experimented with all of them" (114). Nonetheless, Hutcheon, elaborating on the details, underlines the reader and reading process, she contends that "the reader or the act itself often become thematized parts of the narrative situation, acknowledged as having a co-producing function" ("Narcissistic" 37). There are also some scholars, indicating the relationship of metafiction with other genres. McCaffery is such a thinker, who mentions the correspondence between metafiction and anti-novel. Hence, it quite looks like anti-novels of the past in tending to become unconventional and experimental, yet the main concern of metafiction is with fiction-making itself. "To a certain extent", writes McCaffery, "anti-novel is 'about' fiction-making" and suggests attitudes subverting or ignoring particular conventions and introducing others (182). The subversion of conventions McCaffery mentions is also deliberately highlighted by Waugh. In modernist fiction, argues Waugh, "personal autonomy" can be maintained "only through opposition to existing social conventions and institutions." Metafictional writers, however, focus on the notion of everyday language and begin to play with it to manipulate, in some sense, the language of traditional novel, the conventions of realism. In other words, "each metafictional novel self-consciously sets its individual parole against the langue (the codes and conventions)" (10-1). Yet, it does not mean that metafiction is necessarily destructive and has negative connotations, conversely it carries both innovation and familiarity through the individual reworking and

undermining of familiar conventions (12). Therefore, "the reader must accept responsibility for the act of decoding, the act of reading. Disturbed, defied, forced out of his complacency, he must self-consciously establish new codes in order to come to terms with new literary phenomena (Hutcheon, "Narcissistic" 39).

To some extent, "all fiction," for Hutcheon, "is a parody of life," although it pretends to be lifelike, it whispers the fictionality to the reader ("Narcissistic" 49). At first, it seems to be a disadvantage for the reader to interpret a fictionalized text, yet it immediately turns into advantage, since the reader can share the pleasure of its imaginative creation with the author. That is to say, for the reader's recognition of a literary code, parody becomes an important medium (49). Paradoxically, the fact that the text is an artificial construction and it is nothing but an illusion is always reminded to the reader. This situation can be traced in Tomashevsky's term "realistic motivation" that demands an element of illusion in any work (80). The essential facet is gained through the unity of parody and metafiction. Parody, firstly, enables the author to display the unity of conflict between literary traditions and objective reality (81). Secondly, metafiction evidently lays bare the conventions of realism; in other words, a metafictional novel, in fact, definitely permits the reader to comprehend how the everyday reality is similarly constructed, similarly written (Waugh 18).

The change of role of the reader is, as Hutcheon maintains in her *Narcissistic*, possibly the result of the psychological realism of early twentieth-century fiction. As a consequence of this subjective realism, the reader has a new, challenging and difficult task: reading, which was no longer easy and comfortable. The modern stream of consciousness, for example, is that kind of writing showing an obvious break with the notion of the nineteenth-century realism, and the nineteenth-century relationship with the reader (25-6). Therefore, the act of reading can be equalized to the act of writing, since the text's reality is constructed by the response of the reader and his/her active participation reconstitutes. Hutcheon presents Dickens as an example, who saw his reader as a co-author (141-2). Hence, just like in the title of the chapter of Hutcheon's *Narcissistic* the reader gains a composite identity: the reader, the writer and the critic at the same time (138).

The reader, furthermore, must acknowledge the universe he/she creates as both fictional and his/her own making, yet this brings a risky point that the reader can easily identify him/herself with the characters of the text. At that point, according to Hutcheon, there appears the necessity of a technique to prevent the reader's identification with any character and force a fresh, more active, thinking relationship upon him/her. Hutcheon quotes Alfred Appel's statements on parody in Nabokov's *Ada*. Appel states that through parodying the reader's notion of story, Nabokov frees him to experience a fiction intellectually, aesthetically, and ecstatically. It can be inferred from the quotation that parody can be used as a technique to save the reader from misidentification; indeed, the practice of parodying the story is quite close to Russian Formalists' perspective of parody, which is, as noted before, stated by Shklovsky. For Hutcheon, when a certain literary convention becomes automatized, the suitable atmosphere for rise of parody develops ("Narcissistic" 49-50). Thus, metafiction and parody can be easily used together, since metafiction depends on the regular construction and subversion of rules and systems (Waugh 40).

John Barth, for instance, uses parodic devices, as Hutcheon foregrounds, to draw attention to the "diegetic," "fictive," "literary" elements of his fiction ("Narcissistic" 51). In the work of Barth, there are characters who are aware of their status as fictional beings. Hutcheon calls this device as "a mimesis process," because of the ontological issues of identity, which is "always an artistic construction," that is, illusion (51). Waugh writes some metafictional novelists, rejecting a simplistic concept of mimesis, alternatively recognize "the opposite of narrative pole of diegesis: telling instead of showing" (130). On the level of imitation, some writers claim the author can be a fictional character as well, illusory construction. In metafictional novels, exaggerating the authorial presence in relation to the story, the real author steps into the fictional world and crosses the ontological divide. That kind of author integration is totally different from the notion of conventional author concerning the point that the author does comment on the content of the story, nevertheless the metafictional author does comment on the act of narration itself, on the construction of the story. Waugh illustrates, for this purpose, Vladimir Nabokov, who teasingly introduces himself into his novels with allusions, variations of his name: Vivian Badlock, Vivian Bloodmark,

Vivian Darkbloom, and Adam von Librikov (VVN is a pun on the author's initials: (130-2) Vladimir Vladimirovich Nabokov).

In terms of the notion of the author, Søren Kierkegaard claims that the writer is a prophetic figure, who is sure that the present "has lost its validity entirely" and "does not match the idea" (261). In fact, the Future remains enigmatic. The prophetic figure, the author feels something but it is not quite clear, thus he is in purgatory. He is "prophetic," but his position and situation are the reverse of the traditional prophet's (261). On the other hand, the author, Muecke claims, has to stand apart from the work since it is solely a work of art; nevertheless, this awareness is, at the same time, embedded into the work as if the great design of its universe, and that idea makes it ironic (20). The author does not tell a story in simplicity, instead he tells the reader about, Muecke goes on, "the telling of a story complete with the author and the narrating, the reader and the reading, the style and the choosing of the style, being ambivalently both art and life." That is, the author must stand apart from his/her work and incorporate this awareness into the work, and must tell the story complete with the author, the narrating, the reader and the reading (20). This literary situation is called Romantic Irony that is originally coined by Friedrich Schlegel. Romantic Irony is the irony of the fully-conscious artist whose art is the ironical presentation of the ironic position; thus, the author must be creative and critical, subjective and objective, enthusiastic and realistic. The writer feels an obligation to give a true or complete account of reality, yet he/she knows this is impossible, since reality is full of contradictions and in a continual state of becoming, therefore even a true account would be immediately falsified as soon as it was completed (Muecke 20). The central paradox of romantic irony is that the artist, as an individual, animates his work and is constantly perceivable in it, whereas he must detach himself from it and regard it objectively, almost as if it were an illusion. Romantic irony can, therefore, be both "irresponsible caprice" and "self-restraint and detachment," with the author as the sovereign creator (Longyear 649-650). In conclusion, "life is a drama, and what absorbs him is the ingenious complication of this drama, he himself is spectator, even when he himself is the one acting" (Kierkegaard 283-4).

Schlegel argues that different from the "analytical writer" whose aim is only to talk to the reader and to influence him/her, the ironic artist, a "synthetic writer," wishes his/her reader to be "alive and critical," but not "calm and dead." The synthetic writer presents fragments to his/her reader, who must interpret those fragments and must discover the meaning for him/herself (in Ryals 12). From Schlegel's consideration of the reader it can be assumed that the reader is taking increasingly more responsibility, and walking towards the point where he/she "becomes engaged in the creation of the work;" in other words, the reader participates in the writing process, through the mutual relationship with the author (11).

In the literature of metafiction, play and games take a significant role, possibly deriving from the notion of art as play. Waugh deliberately defines the function of metafiction, which is to give the reader an idea about how each individual plays his/her own reality, since play consists of rules and roles, and at the same time metafiction works through "exploring fictional rules to discover the roles of fictions in life" (35). Therefore, the metafiction, for Waugh, carries an explicit message in itself: "this is make-believe" or "this is play" (35). Furthermore, she argues, quoting Bateson, through play, people easily recognize how they can manipulate behaviour, since play serves, at the same time, as a medium of discovering new communicative possibilities. Hence, fictional play can obviously manipulate the conventional communicative patterns and permit release from those (36). Not only on the level of communication, but also on the level of context of literary work, "play" can operate. The more playful a literary work, the more such metalanguages are needed, since the borderline between the real and the fictive world is to be preserved and comprehended. Waugh also claims that Gabriel G. Marquez's *One Hundred Years of Solitude* (1967) stands as a remarkable example of that state of play, since the characters, all of a sudden, begin to act in a fantastic way, while they are in the real world (37). Yet, this kind of shift on the line of reality and fantasy is not necessarily enough for a text to become metafiction. Waugh underlines that only when it lays bare the construction of meaning through metaphorical substitution, it must reveal the process of "construction of meaning" (43).

Hutcheon puts an emphasis on the reader again concerning the issue of play and game. At that point, metafiction demands "a free creative activity" that is indeed the

same in all fiction reading, yet what makes it different is the role of the reader whose responsibility is to create in the process of reading and interpreting, or he/she will be unable to "bring the fictive world into play." The same demanding situation is the same for the parodic metafictional texts that require the reader's knowledge and awareness of literary codes and rules in order to understand the text ("Narcissistic" 82-3). On the other hand, in order to discover new possibilities of the game, metafiction examines and manipulates the rules, particularly the old ones (Waugh 42). This aspect of metafiction is, in some sense, the problematization rather than the destruction of the notion of reality, since it depends on the play with the rules and systems. Those novels, according to Waugh, first constitute a play world to "ensure the reader's absorption," and then lay bare its rule to explore the connection of fiction to reality, the concept of pretence (40-1). Sometimes the play can be constructed on the presence of the reader. Fowles's *The French Lieutenant's Woman*♣ (1969) is such a novel, since it creates a fictional world, and then leaves its reader in a situation where he/she has to choose an ending. Therefore, the reader suddenly becomes a player in the novel.

Waugh also refuses the negative idea about parody that it is "inward-looking and decadent," on the contrary, she believes that parody can be regarded as a medium of positive literary change through playing with the automatized conventions to provide a "refreshment" (64). Waugh also mentions the Russian Formalists and Shklovsky's defamiliarization effect and his concept of "laying bare the device," which definitely makes parody a self-conscious form. Besides, there is also another aspect of Formalist theory that "the notion of literature as a system that develops itself through the realignment of units within that system" (65). Parody uses those automatized or, in other words, popular devices in a new and strange context to make it perceptible again. Thus, metafiction self-consciously, through parody, "seeks to avoid a radical break with previous literary traditions;" instead, it lays them bare and uses popular elements in different contexts (65-6):

> Metafictional parody reveals how a particular set of contents was expressed in a particular set of conventions recognized as literature by its

♣ Further references to the book in brackets will be given as (*FLW*).

> readers […] It exploits the indeterminacy of the text, forcing the reader to revise his or her rigid preconceptions based on literary and social conventions, by playing off contemporary and earlier paradigms against each other and thus defeating the reader's expectations about both of them (Waugh 67).

Thus, Waugh states that the function of parody, as inferred from the excerpt, becomes playing with the expectation of the reader through challenging the established literary stream, for example the canon. Moreover, parody has two different functions. The first one is the critical function that "discovers which forms express which contents" and the second is the creative function, which "releases them for the expression of contemporary concerns" (69). The criticism, mentioned in the former aspect, is "provided in the work itself by the process which produces the joke or parody, for this method of displacement and substitution carries with it an implicit critical function." Waugh continues and defends those critics who argue that parody in metafiction is more than a joke (78).

Malcolm Bradbury has a significant place in the realm of contemporary literature and theory since he is both an author, a critic, and at the same time an academician, therefore he is able to evaluate the issues from different point of views. Bradbury writes about parody in his essay "An Age of Parody," from the collection *No, Not Bloomsbury* (1988). He begins to his essay with describing the condition of modernism and postmodernism trying to portray the picture of how parody has emerged in literature. In this case, the age of modernism, according to Bradbury, includes the "age of avant-garde bohemianism and generative new forms." Furthermore, the workings of new technologies, new systems of communication, new economic spread and aggression belong to the era as well. Indeed, its arts are, Bradbury contends, often fed by "a rage against this world, and shaped by a haunting sense of fragmentation and loss, of waste land exposure and alienation." Nevertheless, the situation, or the age called as postmodernism is "troubled by silences and absences, a consciousness of lost meanings and lost coherences, feelings of absurdity and nothingness" (48). The way Bradbury follows while designating the condition of modernism and postmodernism,

Rose argues, reflects, to some extent, the point of view "Nietzschean Hassan" (267). The world is "a playful modern theatre," Bradbury claims, in which "the actors are us, and we have learned to live in a display of multiple and random styles which are the stuff of our present often self-doubting existence" (50).

Bradbury's concern, other than the opposition of modern and postmodern, is reality and its representation. Again the notion of loss of meaning can be traced in this era, moreover the randomness of signs, the death of subject and the sense that nothing has a single and unicultural meaning. Hence, "culture is seen as synchronic," claims Bradbury, history as change, and both become part of a politics of performance, self-knowing and ironic" and it is simply called as postmodern condition, in which the arts live (51). Besides, he claims that the age, in some sense, is a parody of modernism: "we do have major arts which both allude to and transfigure those of modernism, and exist in an intertextual, or we could indeed say a parodic, relationship to it" (54). Therefore, he notes that "we live in an age of parody" (52).

The idea of Bradbury echoes, to some degree, that of Kierkegaard's. The former draws a negative illustration of his time, which manifests "both overfullness and emptiness" (54), and the exhaustion in the arts: "in film we have mock western and pastiche detective story […] our paintings constantly allude to older paintings, our fictions to past fictions." Parody is, for Bradbury, "an ironic renegotiation of the relationship between style and substance, so that the stylistic presentation passes into the foreground and the content is minimalised to the background, this often having comic effect" (55). The intertextual relationship with the past is clear, yet what he wants to emphasize is connected to the point that the narrative of today seems to have reached to "exhaustion." Thus, the function of parody gains a new and crucial role: "[T]he notion of parody does help us cross the bridge between the nature of modern historical situation and the direction of modern art" (55). Similarly, Kierkegaard argues that irony appears under the form of opposition: "an actuality at a certain time" is valid for a generation, and if there appears a reluctance to say that this actuality is expired, this fact must be displaced by another one (260). The present actuality, the exhausted art, will essentially follow another one, and in this sense Bradbury suggests the key role of the parodist, which is not different from Kierkegaard's ironist. In that kind of peripheral

situation, "the prophetic individual" (50) appears, who "is continually pointing to something impending" (51). In the same way, Bradbury's prophetic parodist will open a path to the new actuality, in other words, help cross the bridge.

Moreover, Bradbury deliberately demonstrates how parody is used, and what its features are. Already conveying some concerns like undermining originality and the original, its insistence both on "the dominant presence and the vacant absence of the prior text" (62), parody is concerned with the issues like the death of the author, the absence of the subject, and the foregrounding of the subject (62). On the other hand, "narrative, grammatical and referential systems cross, and genres are intermingled." He describes the condition of the contemporary fiction as follows: "[f]ictions become labyrinths or enigmas, leading us back into the circular ruins of their own forged plots" (62). Therefore, fictions are full of "imitation," "pastiche stories," "borrowed characters," and "mimed styles" (63). At the end of his essay, he gives an account of parody, as if making a reference to the comic aspect of parody: "[p]arody is not simply a crisis of language, but a major form of creative play and artistic self-discovery which can give us a joyously experimental and comic art" (64).

Rose lists the aspects of parody as such: "comic and humorous, complex, intertextual, metafictional or double-coded" (272). Nevertheless, only a metafictional characteristic, or intertextual and comic, is not alone enough to make a novel postmodern, since what is needed to become postmodern is "the rejection and revision of the modern reduction of parody either metafiction or parody or comedy," or Cervantes, or even Aristophanes, would be included in the postmodern list (272). After deliberately considering the relations between parody and other tropes, and regarding the approaches like Russian Formalism and postmodernism, the following chapter will give a survey of Eighteenth-Century England and Literature and will evaluate Laurence Sterne's *Tristram Shandy* and its contextual place.

CHAPTER III
THE "LONGEST" CENTURY

The Eighteenth Century, according to some authorities, does span a hundred and forty year period between around 1660 and 1800, although it goes beyond the meaning of the term "century," and some say that it begins with 1700. There are some critics accepting the eighteenth century as the "long" eighteenth century, which began with Glorious Revolution in 1688, and ended with Industrial Revolution in 1832 (Colley 359). The debate is not limited with the date, but the significance it carries. Hunter, for instance, notes that the century had been regarded as the "black sheep" and anthologies, textbooks, and curricula had all intentionally given it the least space ("Before Novels" xiii). Yet, the deserved respect has been shown. In such a context, after Renaissance, the Eighteenth Century can be considered as one of the most remarkable eras in terms of culture, art, literature, and philosophy at a time when social and moral values were changing rapidly. It is a complicated period on the political side as well. After the death of Oliver Cromwell, Charles II was invited to come back from his exile and began to sit on the English throne in 1660. Furthermore, 1707 is labelled as the year when England and Scotland became united and hence the new government officially became the "United Kingdom of Great Britain" through the Act of Union. The beginning of the century, 1700 witnessed the death of Dryden, and later in 1744-45 successively those of Pope and Swift. Not only are the genius writers were destined to death, but also the ordinary people were. The first cause was the plague of 1665, and the second was the Great Fire of 1666. The consequence was over seventy thousand people's demise and it left many homeless people, approximately two-thirds of the population (Monk and Lipking 1767). Edmund Burke, James Boswell, David Hume, Sir Joshua Reynolds, Adam Smith, Gilbert White are all significant names of the period, who, Monk and Lipking write, are "master stylists" of their own fields (1781). One of the most prominent and outstanding developments in the eighteenth-century English literature is

the rise of a new social class and in some sense that of the genre of that class, the novel. To analyze the social life and the rising middle class, the political and social conditions of the period that have a significant effect on literary circles should be considered.

3.1. National Malaise

In the eighteenth century England, the parliament began to dominate the political system. Although there was still intention to keep the old monarchy, the parliament was developing in some way. The members consisted of the aristocratic class which was dominant in the parliament then and this class was led by the peers, but also including squires, landed gentlemen, and moneyed men (Stephen 35). Hunter writes that London, which had become the symbolic centre of English life, was getting more and more crowded ("Before Novels" 110). The population of London, which doubled in the early seventeenth century, gives an illustration of rapid over population; in 1600 the population was two hundred thousand, in 1650 it was four hundred thousand and in the middle of the eighteenth century, it was six hundred and seventy five thousand, and this increase in population continued in spite of the Plague and the Great Fire in the second half of seventeenth century (110).

The inevitable result is not surprisingly the urbanization of the cities, mostly London. The big cities are regarded, Spacks claims, as "a place of infinite opportunity" for those trying to survive in rural poverty (6). Spacks quotes Wordsworth's statement "the encreasing accumulation of men in cities" and considers it as an indication of "national malaise," since the cities continue to represent a place conveying both physical and mental insecurity and to threaten the inhabitants by criminality (6). The increasing rate of criminality in London goes hand in hand with unrestrained urbanization, and it is carried to pages of the new novels of the century. Moll Flanders, for instance, steals a length of cloth in spite of the risk of being hung (Spacks 6). In the eighteenth century, lucky females, Brewer and Bullough argue, had had a wealthy father who could provide a pleasing and prosperous life for them, few of them had married for love. Furthermore, many had not married at all. Most of them had been servants, yet some of them had managed to be a teacher of music or arts (17). As in the example of Cleland's protagonist of *Fanny Hill* clarifies, who is accepted to Mrs. Cole's house to

be trained as a courtesan (Brewer and Bullough 17). On the occasion of money, however, if a text of an eighteenth century text depicts a woman as "independent," it generally means that she has her own money (Spacks 274).

Stephen contends that the middle-class began to read in the century, and continued to read increasingly (137). In these circumstances, musical life of the middle-class unavoidably underwent alteration as well. Public concerts gave the chance to this class to pay the admission fee and join, instead of those given by the "personal orchestras at the courts of European rulers and in the luxurious residences of distinguished aristocrats" (Speier 381). Apart from musical activities of those people, the act of reading simultaneously became quite popular among them through the social organizations and institutions like "reading societies, reading clubs, circulating libraries, and second-hand book stores" (381).There is also an interesting detail about the literary circle of the century. It is the coffee houses where people talked about different kind of subjects like Whig and Tory, last election, change of ministry and etc (Stephen 37), and later the coffee-houses influenced the clubs and what makes it different from the coffee-houses is that people got together there periodically (38). In the early part of the century, London is claimed to have around two thousand coffee-houses and Speier elaborately argues that the English middle-classes began to carry out their own education in the coffee-houses (381). At the end of the seventeenth century two of the men of letters of the time, Swift and Pope, who decided to fight against the "false tastes" of the people in art, science and learning form the project of Scriblerus Club (Stephen 53). In addition, those men of letters called themselves as the Wits, who met in coffee-houses and gathered in the clubs. The magazine, *The Tatler* founded by Steele aimed to suit to all classes, moreover this magazine later leaded the *Spectator* which was founded by Addison and Steele.

In the late seventeenth century, there were simply two political parties in the governmental scene of the country: Whig and Tory. The landed gentry and the country clergy had been on the side of Tory, the strong conservatives of the period. It is highly possible to claim that they were great admirers of the status quo, since Monk and Lipking contend that the conservative wing defended the Crown and the established church, the two chief sources of political and social stability, and bitterly opposed the

newer nobility or the well-to-do middle class (1768). The Whig wing was a less homogeneous group, including those merchants, enthusiasts of toleration and commerce, yet they were against the power of Crown, in other words, against the status quo (1768-9). After a century, in the last decades of eighteenth century, the clash between two opposing forces spread to the field of literature. British authors, write Monk and Lipking, on the one side were loyal to the old traditions. On the other side, they longed for a new dispensation on principles of liberty, the rule of season and human rights (1771).

In the early seventeenth century, Hunter states, typical Englanders were still rural and traditional even if they moved to London and made careers there ("Before Novels" 113). In order to survive in London in those years, one had to be very lucky since crime, filth, disease, solitude, depression etc. had a direct influence on the Londoners whose body and spirit became lonely and weak (113). That weakness seems to be the result of the economic conditions of the century. Those who did have money were the powerful. The situation remained in the same century as well, and became to be felt heavily. Moreover, literature sometimes worked as the mirror of public; for instance, the subjects of some novels were mingled with that situation: the unhappy rustics came to London to make their fortune and those few happy ones made it and became happy just like the example of Samuel Richardson's *Pamela* (1740). As it can be derived from the title of the novel, the main character of the novel is a servant, Pamela, who joins the upper-class by marrying someone from that class, becomes rich, and attains an affluent life style. Consequently, just like Pamela, Crusoe, Roxanna, Joseph Andrews and Tom Jones ordinary middle class Britons became both the subject and the main character of the novels of the eighteenth century (Stephen 135). Besides, One of them is undoubtedly Tristram Shandy.

3.2. Belles-Lettres

Towards the end of the eighteenth century the dominancy of the society was changing slowly from the aristocrats to the middle class, merchant citizens. The texts were written for the court then, but with the emergence of the new social class in the eighteenth century, the direction of literature began to change as well. "[T]he

seventeenth century literature […] addressed to a society living by the idea of semi-divine royalist authority" (Dobree 9). The movement in the social structure was felt in the realm of literature swiftly, hence, the aristocratic authority over literature was no longer present. Writings of the period "were no longer addressed in the main either to courtly or highly educated cliques […] the reader was not being addressed from above, he was being spoken to as an equal" (Dobree 2-3). Therefore, fallen from the power, aristocracy was not as dominant in the literary scene in the eighteenth century as they used to be.

As mentioned above, during the eighteenth century the literary direction was changing, and so was the reader. As Hunter states, in the beginning of the seventeenth century only a select minority could read and write, but at the end of the eighteenth century, approximately two million people could read and write in England (65-66). In other words, it has been normalized that a child would become literate by the end of the century (Spacks 7). What about the women? Robert Bernard writes that the middle-class women gradually became supervisors only, whereas, upper-class women became a lady of leisure, afterwards the transformation spread from London to the rest of country (71). Thus, it can be said that the middle and upper-class women in England gradually had more free time to read texts, yet one of the remarkable literary critics of the twentieth century Ian Watt suggests that there were also two other groups of people who had time to read books: apprentices and household servants; especially the latter, Watt writes, had enough light and time to read since there would often be books in the house (47). Apart from the time, the economic condition the readers lived in, had much influence on the readers of the age as well.

When the prices of books of the century are analyzed, those who were eager to read had difficulty to buy a book because of the high prices of the books, especially the novels. In the eighteenth century, the price of a novel would feed a family for a week or two, for instance, the cost of *Tom Jones* was more than a labourer's average weekly wage (Watt 42) which means that the reading public had some financial difficulty to buy a novel. Due to the reasons above, a kind of reading public, most of whom were women, appeared slowly during the century. Although there were also many women who followed some other texts like religious literature, especially upper-class and some

of middle-class women were eager to read the novels of the age. Therefore, the authors in the eighteenth century began to write addressing to middle-class readers, especially to women (43).

On the other hand, the characteristics of the new readers of the century were depicted under three headings by Hunter: the first one is the urban characteristic of the readers which means that they had urban concerns, attitudes and tastes ("Before Novels" 76). The second aspect is that they involved ambition: some people were quite eager to read much more than the others due to both social and personal reasons like community attitudes, social contexts, opportunities, need, desire, motivation, etc. (76). The last one is the mobility that takes them from their native and rural lands to the growing towns and cities. Hunter concludes that "motivation to read, ambition to rise in the world, and desire to migrate to places associated with progress all coalesce in an increased taste for commerce with a larger world" (77). Then, what was characteristic of the eighteenth century novel and the conditions that prepared its rise?

Watt contends that it is highly probable that the novel had developed from romance; in fact, the term novel was not thoroughly used until the end of the eighteenth century (10), although this new form was "innovative, rebellious, surprising, and full of novelty" (Hunter 22). On the one hand, Watt considers realism and individualism as the fundamental elements that distinguish the new form, the novel, from the old one, romance. On the other hand, Hunter in some sense accepts Watt's idea, however, he finds it insufficient to make a healthy and correct distinction, since the novel is a complex form which takes its roots both from oral tradition of the century and romances ("Before Novels" xvii). Hunter touches upon ten points that make the distinction between the novel and the other genres, yet, the most important ones will be evaluated. The first three ones are about realism in the novel: "contemporaneity," "credibility and probability," and "familiarity" ("Before Novels" 23-4). The first one is about whether the text contains the contemporary events, such as *Robinson Crusoe* (1719), which is said to be based on a true story in the preface. Crusoe claims that his novel is a "just history of fact" (Crusoe xxx). Verisimilitude immediately became the basic quality for the readers of the age, in other words, the readers had to find something plausible and familiar to them.

Hunter's next two points are the abandonment of traditional plots and language. The plot of again *Robinson Crusoe* is different from those of romances of the age, that is why Watt accepts it as the first novel in which "an ordinary person's daily activities are the centre of continuous literary attention" ("Before Novels" 74). The last one is the individualism. Hunter writes that the individual in a novel is different from that of a romance since the former one has a self-consciousness which reminds us Lukács's theory about the notion of the modern hero in the novel. First of all Lukács claims that the modern hero of the novel is a true individual. The self-conscious and homeless hero of the novel seeks adventures because he/she is aware of the disharmony of soul and the world and that is why he/she always searches for the ideal totality of soul. Under the light of those mentioned above, it can be said that Hunter's list can be summed up under three bold headings: contemporaneity, verisimilitude (or realism in the sense Watt used), and individualism ("Before Novels" 74).

Nevertheless, Watt begins his book *The Rise of the Novel* (1957) by arguing about the concept of realism. The former literary genres, classic and renaissance epic or romances, dealt with past history or fable, yet what is noteworthy about those genres is that their approach to the past reflects in some sense national dimension of the literature in the beginning of the century. Watt's argument about the distinction between the novel and other genres in the context of nationality and individuality is similar to that of Lukács's who thinks that epic represents an organic life, complex like nation or family. The organic unity, from which epic had developed, began to decrease due the dialectic that is its antithesis: individuality, "from the Renaissance onwards there was a growing tendency for individual experience to replace collective tradition" (Watt 14). It can also be inferred from the fact that authors began to name their characters "in exactly the same way as particular individuals are named in ordinary life [and] this function of proper names was first fully established in the novel" (Watt 18). Consequently, one of the aspects of this new genre was its realism and the other individualism.

The term realistic is not used in the sense which appeared in the nineteenth century France. Rene Wellek deliberately describes in his *Concepts of Criticism* (1963) that the concept realism was employed particularly in the nineteenth century. He writes, "[a]rt should give a truthful representation of the real world: it should therefore study

contemporary life and manners by observing meticulously and analyzing carefully. It should do so dispassionately, impersonally, objectively" and because of "the excessive use of minute external detail" they received severe criticism (228). At the same time, it was quite different from the reality which was employed in the chivalric romances. For the eighteenth century usage of the term realistic, to quote Watt, "the 'realism' of the novels of Defoe, Richardson and Fielding is closely associated with the fact that Moll Flanders is a thief, Pamela a hypocrite, and Tom Jones a fornicator" (11). Thus, the realism of the eighteenth-century derives mainly from the way it represents life. Its tendency can be traced in the names of characters in the novels, and in the subjects of the novels. Defoe's use of proper names, for example, seems to be very realistic when the age of the novel is taken into consideration: Robinson Crusoe or Moll Flanders have realistic names or aliases (Watt 19). That use of proper names has a close relation with the middle class to which the novel began to be written. People would find something familiar to them in the novel with the break of tradition in literature.

The subjects of the novels began to change as well. Watt especially highlights Defoe and Richardson who did not take their plots from mythology, history, legend or previous literature, that's why he recognizes them as the first great writers of English literature (14). The emergence of the everyday life of people which was then leitmotif in text again can be considered as a break of the tradition in the century. It would be helpful here to quote Robert Barnard, an English writer and critic. Barnard emphasizes a noteworthy point and says that "'I will tell you a story' became 'I will tell you a story about certain characters in a certain society'" (70). It can be inferred from Barnard's quotation that not only characters, but also their lives were depicted in the novels, and that tendency can be considered as the complete break of the tradition in literature, for the story in the novel were mingled with the lives of the characters; not the extraordinary lives, but the usual ones. Therefore, ordinary life of individuals that can be easily experienced in everyday life turned out to be the subjects of the novels.

Lastly, one of the leading characteristics of literature, didacticism, appears to be a key term to understand the picture of the century. Hunter believes that didacticism is quite crucial to understand and analyze the works of the age, since it is a standard feature of the novel ("Before Novels" 55). For instance, one morning Crusoe opens the

bible and begins to read these words: "I will never, never leave thee, nor forsake thee" and he thanks God since he is in such a place and such a condition that he can now see worth of what he had before" (Defoe 87). So, he tries to be happy in this solitary condition with a religion centred defence mechanism. Moreover, Crusoe tries to teach the principles of Christianity to Friday, a native on the island and he "open[s] his eyes" (166) with the help of Crusoe. Those all mean for the reader a kind of lesson to make him/herself a good person and accept his/her difficult situation no matter what the condition is. From a different angle, it can be said that Defoe is trying to persuade the reader that every individual must work for religion and for the good of the society in order to remove vice and corruption from the society.

3.3. Parody in the Eighteenth-Century

Apart from the didactic and satiric texts, there were also parodistic works in the eighteenth-century literature as well. Henry Fielding gave one of the best known examples of parody in the age: *Shamela* (1741). In the preface of *Shamela*, Fielding initially tells the readers that the novel they would read is an example of burlesque (50). John D. Jump notes that burlesque falls into four categories: travesty (low burlesque), hudibrastic, parody (high burlesque), and the mock-poem or commonly the mock-epic (2). Historically, high burlesque waited for the eighteenth century in order to come into its own (2), in other words, until the eighteenth century the term high burlesque was not totally in use in the literary circles. In the preface of the novel, Fielding mentions "burlesque" of which some readers were very fond and of which many examples "will occur in [his] work […] not necessary to be pointed out to the classical reader" (50). Thus, there are two groups of reader; on the one side the classical reader who is fond of reading grave texts, on the other side the parody or burlesque reader.

What are the parodistic elements in *Joseph Andrews* and *Shamela*? In the former one Fielding's aim to write a burlesque can be followed in some headings. The name of the novel seems to be a good point to begin with. First of all, the name Joseph reminds the reader a biblical reference to the story of the Prophet Joseph. Since the older brothers of young Joseph are jealous of him, they decide to throw him into a well, but a group of people selling slaves to the rich rescue Joseph and sell him to an Egyptian

where he becomes a servant. As the story advances, he grows up and becomes very handsome, and because of this, the wife of his master begins to feel affection towards Joseph. In order to save his virtue Joseph refuses wickedness and sexual relations with her, hence, he is put into jail. The story of Joseph Andrews is also a similar one; the wife of the householder of Andrews, falls in love with him which can be followed from the letters sent to Pamela, the sister of Joseph Andrews. He writes to her sister that

> O Pamela, my Mistress is fallen in love with me – That is what great Folks call falling in love, she has a mind to ruin me; but I hope, I shall have more resolution and More Grace than to part with my Virtue to any Lady upon Earth […] I hope I shall copy your Example, and that of *Joseph,* my Name's-sake; and maintain my Virtue against all Temptations (84-85).

At first sight, the example of Joseph seems to be an example of travesty. As mentioned before, travesty, the low-burlesque, is to use lofty epic characters in trivial subjects. That Fielding's Joseph refuses his master's wife's offer is a story of people of middle-class which is different from that of biblical Joseph's. Nevertheless, this is not exactly a travesty, because Joseph Andrews is not a travestied character living in the eighteenth century, the basic similarity in the novel comes from their names. Basically, Fielding uses a story from the *Old Testament*, but this does not mean the whole story of Andrews is based on that. The resemblance plainly signifies only a nice anecdote from the novel.

As it can be inferred from the name of the other novel, *Shamela* directly and frankly makes a reference to Richardson's *Pamela*. Different from Joseph Andrews, *Shamela* is a sharp parody of *Pamela*; Fielding parodies both the story and the technique of *Pamela*. This proves that *Shamela* is a specific parody which mocks a particular work. Fielding sometimes imitates the technique of Richardson sometimes using exact sentences from his target. For instance, in the title page of the novel he writes "[n]ecessary to be had in all Families" (Fielding 3). Judith Hawley strongly states that this is a direct reference to *Pamela*, because it is claimed in the first introductory letter of the second edition of *Pamela* that "there will not be a Family without it" (in

Hawley 336). It can be deduced from the quotation above that Fielding makes a direct reference to the text and mocks it. Moreover, it is possible to read the quotation regarding the characteristics of the century. The didactic aim of the century influenced almost many writers in England one of whom is, of course, Richardson. However, Fielding refused narrow-minded virtue and ethic Pamela does have in herself. If the reader has not read the target text (for example *Pamela*), understanding the text and following the allusions to the target text will be quite hard. As a result, the criticism and the ridicule that the writer tries to create is possible to be missed.

The following sentences are also taken from *Pamela* word by word and used in *Shamela*: "The comprehensiveness of his Imagination must be truly prodigious! It has stretched out this diminutive mere Grain of Mustard-seed (a poor Girl's little, etc.) into a Resemblance of that Heaven, which the best of good Books has compared it to" (Fielding 10). The only difference is that Richardson's original sentence does not include "etc:" "a poor Girl's little, innocent, Story" (in Hawley 339), nevertheless, Hawley makes the difference clear by explaining the slight change: the use of "etc" by Fielding emphasizes a sexual suggestion (336). This is another technique which is used to criticize and make fun of one work of art directly, nonetheless, it carries a risk that the reader can miss the intended meaning, the code which is hidden in the text. As Hutcheon claims "if the decoder does not notice, or cannot identify, an intended allusion or quotation, he or she will merely naturalize it, adapting it to the context of the work as a whole" ("A Theory" 34).

For those readers who miss the direct references to target texts, there is also general parody which attacks a genre. Fielding is a talented writer; the specific references to Pamela are only a part of his own text, he makes fun of the epistolary novel as a form in *Shamela* as well. Spacks considers epistolary novel in the eighteenth century as a sort of novel of consciousness which enables the writer to express his/her hidden thoughts and deep feelings with the help of personal letters (92). Fielding wrote *Shamela* in the form of epistolary novel, but it does not mean that Fielding appreciated that form. He only used it as a medium to attack and make fun of Richardson's novel. Again Spacks asserts that epistolary fiction began to tell love stories in the eighteenth century (93) and Richardson's *Pamela* tells those love stories. Besides, for Hawley,

Pamela's virtue utilitarian ethic derives from a narrow, virginal basis, so Fielding seriously objects to Pamela's vanity (xii-xiii) and writes that kind of parody to criticize Pamela's virtue and make fun of it at the same time. For example in the letter x:

> Now, Mamma, what think you? – For my own Part, I am convinced he will marry me, and faith so he shall. O! Bless me! I shall be Mrs Booby, and be Mistress of a great Estate, and have a dozen Coaches and Six and a fine House at London, and another at Bath, and Servants, and Jewels, and Plate, and go to plays, and Opera's, and Court; and do what I will, and spend what I will. But poor Parson Williams (*Pamela* 24-25).

It can be easily deduced from the excerpt that Fielding is criticizing the virtue of Pamela. One of the most quoted part of *Shamela* is the letter vi. Fielding again parodies Pamela, but at this point, he imitates the writing technique of Richardson's. He depicts the moment in which Shamela and Mrs Jervis, the housekeeper, are in bed, but then Squire Booby comes in and Shamela tries to entrap him into marriage which is completely a different story from that of Richardson's:

> *Thursday Night, Twelve o'Clock.* Mrs Jervis and I are just in Bed, and the Door unlocked; if my Master should come – Odsbobs! I hear him just coming in at the Door. You see I write in the present Tense, as Parson William says. Well, he is in Bed between us, we both shamming a Sleep, he steals his Hand into my Bosom, which I, as if in my Sleep, press close to me with mine, and then pretend to awake. - I no sooner see him, but I scream out to Mrs Jervis, she feigns likewise but just to come to herself; we both begin, she to becall, and I to bescratch very liberally (18).

It is so clear that Fielding, as stated above, mingled criticism and ridicule and then put them into epistolary form and created his own fiction. The bitter criticism is more prominent in *Shamela*, nevertheless, *Joseph Andrews* follows the traces of it as well.

The sentence from the excerpt, "I write in present tense" is a direct reference to the epistolary fiction of the century. In *Shamela* Fielding employs the mock-epistolary form. His other significant work is *Joseph Andrews* which is written "in imitation of the manner of Cervantes, author of *Don Quixote*" (47). Furthermore, he follows a linear serial which reaches its peak with two bedroom scenes. This linearity and "repetitive structure is somewhat opposite from the arched irony of *Tom Jones*" (Baker 150-151).

In the light of explanations given above, it is possible to say that Fielding produced two remarkable parodies of English literature with *Shamela* and *Joseph Andrews.* Definitely, the latter is not as sharp and coarse as *Shamela*, yet still carrying elements of parody. Not only did he employ specific parody, but also he employed general parody in his works. The quotations are sometimes verbatim; sometimes, the adaptation is slight, nevertheless, it attacks its target cruelly and ridiculously. At the same time, it is the most obvious intertextual parody among the other examples given above. For instance, Aristophanes also took some sentences and phrases from Euripides, Homer or some other writers, whereas Fielding took a step further. With his creative imagination, Fielding wrote a significant example of parody which is critical, and self-referential at the same time. Thus, although the novel makes the reader think about what he/she is reading, it carries some comic elements as well.

Fielding's *Shamela* is not the only parody in the century, besides, it is not only the work that parodies Richardson's *Pamela*. *Fanny Hill or Memoirs of a Woman of Pleasure* (1748-49) is another parody of *Pamela*. John Cleland (1710-89) wrote also *Memoirs of a Coxcomb* (1751) and several "unsuccessful" writings compared with *Fanny Hill*. Gautier states that *Fanny Hill* seems nothing but a pornographic novel written in the eighteenth century England, perhaps the first one in the literary history, however it is not so simple (487).

As Hunter states, the eighteenth century novel cannot be evaluated without the notion of didacticism, and again according to Hunter even *Fanny Hill* carries didactic elements in itself (55). It is possible to read the harsh erotic and even pornographic text, I suggest, as a work of art showing the didactic tendency of its century. Lonsdale suggests that when arrested, Cleland defended his novel as such: "the only Reason that can justify the making Things of this Sort public, is to facilitate their Discovery, and

thereby prevent their ill Consequences" (279). In fact, that defence proves the didactic purpose of the author. For the same reason, like Fielding, Cleland also refused the reduction of the virtue of the women to virginity which seemed so shallow and insincere.

With its popular name *Fanny Hill* is simply about a country girl who makes fortune. While living in Liverpool with her poor but tender parents, Fanny, barely fifteen, loses them because of smallpox (Cleland 16). Afterwards, she decides to go to London "in order to seek [her] fortune" (17) and she meets a "squab-fat, red-faced" woman, Mrs. Brown, who is "at least fifty" (21), actually runs a brothel where Fanny sees a man named Charles and falls in love with him. Then, she escapes with him, but he later disappears. Thereafter, she goes to another brothel, yet this time, she becomes an old man's kept-mistress. Nonetheless, the old man passes away and leaves his fortune to Fanny, and the wealth enables her to get together again with Charles and in the end they get married. Showing one of the characteristics of the age, the novel has a happy-ending that fully satisfies the reader just like that of *Pamela*. Despite the fact that they have much in common, Cleland's pornographic novel is quite different compared to that of Richardson's increased "sentimental bonding" in bourgeois culture (Gautier 483).

Besides being a didactic work *Fanny Hill* is an erotic parody of *Pamela*. Cleland, as it is pointed out, rejected the virtue of Pamela which seems similar to the idea of Fielding's, yet parody is not used in the same way. *Fanny Hill* is not a sharp parody as *Shamela,* nevertheless it is not a general parody either. Cleland's novel takes its roots from *Pamela,* for instance, the female virtue. Chastity which means innocence and purity for the eighteenth century was crucial and vitally necessary for those who wish to rise to the upper-class. When *Shamela* and *Memoirs* are compared, both of which definitely concern the virtue of the women of the century, the basic difference derives from the point of references. On the one side, *Shamela* makes references and uses some sentences from *Pamela* verbatim. On the other side, the references to the target text are implicit in Cleland's text which is a difficult situation for the reader as well because it is possible to fail to decode the implied text. When compared with *Shamela*, it seems a little harder to understand and follow the traces, but for those

readers who know nothing about the target texts, both novels seem to stay in the same distance.

The implied reference and criticism to Pamela's romanticism and tenderness obviously puts *Fanny Hill* to the opposite side of *Shamela*. Kibbie takes the following excerpt from Cleland's novel that exemplifies parody of Richardson's sentiment:

> what floods of bliss! what melting transports! what agonies of delight! Too fierce, too mighty for nature to sustain: well has she therefore, no doubt, provided the relief of a delicious momentary dissolution, the approaches of which are intimated by a dear delirium, a sweet thrill, on the point of emitting those liquid sweets in which enjoyment itself drowned (569-570).

The sentiment of Pamela here, Kibbie contends, is transformed into a kind of erotic overflow of emotions of Fanny. The word "sweet" stands for a key word which clears the situation. In this situation, Richardson never uses the word to have an erotic connotation, whereas for Cleland even thrill can be sweet, or liquid sweets mean enjoyment, probably erotic enjoyment. Thus, Kibbie writes, Cleland sometimes employs Richardson's technique in order to illustrate a sentimental or an erotic scene in his novel (569-570). Lastly, it would be useful to remind again that the parody in *Fanny Hill* is not as sharp and comic as that in *Shamela*, yet it has references to *Pamela*, both explicit and implicit.

The virtue of Fanny can also be read as a social criticism which gives the novel a satiric tendency as well. Sentiment, sexuality, female identity, and maternity which all are important conceptions of the rising bourgeoisie were chosen to criticize this rising class. Apart from the conceptions of that class, there is another concept which can be claimed to be against it: homosexuality. In *Memoirs*, Fanny has a friend named Phoebe who is a lesbian. She wishes to be a man of Fanny and "make the most of pleasure […] without distinction of sexes" (27). At first sight, the homosexual relationship does not seem weird, since it has been known for centuries, but the main problem stems from the notion of homosexuality. Because homosexual relation is the arch-enemy of maternity

and family which is the cell of state, in other words the cell of bourgeoisie. Therefore, bourgeoisie takes its power from healthy family consisting of a mother, a father and two-three children. In order to protect its own hegemony in the society over lower-classes, bourgeoisie has taken the heritage of the Christian Church who banned homosexuality centuries ago in order to preserve its power over the mob, so bourgeoisie borrowed that heritage and has always kept the fire of homophobia "burning" in the society (Gautier 485).

It is obvious that Cleland refused the middle-class values, but what about the happy-end of the novel? Whether he stood firm against it or not, is not clear. Is the marriage scene in the end such a simple occasion or does he in fact celebrate the middle-class, celebrate the reconstruction of it at the end of the novel? These questions are hard to answer, yet it is still possible to say that Cleland employed the character of Phoebe, in my opinion, in order to show and prove the existence of lesbian relationship in the society or to unmask the bourgeois social relations. In the light of that argument, Cleland seems to have used the advantage of parody to criticize the Christianity oriented shallow and narrow idea of virtue stemming from Richardson's novel *Pamela* and creating his own unique writing style. Therefore, the happy ending can be a critical approach to middle-class, since she initially loses her virtue, nonetheless it is regained later with her marriage. Consequently, the prototype of middle-class citizen is rising gradually and there is no room for the homosexuals or other weirdoes in the society. On this occasion Gautier states similar ideas. He catches the trace of homosexuality and its extension both in the novel and on the society: "Homosexuality, by way of exclusion in *Fanny Hill*, defines the limits of the bourgeois coding of the 'clean and proper' sexual body" (485).

Henry Fielding wrote *Shamela* on April 1741 after *Pamela*'s famous appearance in the literary scene on November 1740. In the eighteenth century there were several examples of parody apart from *Shamela* or *Fanny Hill* as well. Charlotte Lennox (1730-1804) wrote *The Female Quixote* (1752), parodying the notion of the novel of development just like Cleland did two years ago with his very novel. There were also several examples written in verse in the beginning of the century; John Dryden's *MacFlecknoe* (1682) a mock-heroic poem, "the acknowledged dictator" of the century

(Stephen 108), Alexander Pope's *The Rape of the Lock* (1712), again a mock-heroic poem or mock-epic. Moreover, with the beginning of the new century Jane Austen (1775-1817) wrote a parody of gothic fiction, *Northanger Abbey* (1798-99) which was published after her death. As it can be derived from the brief survey to the eighteenth century parodistic works, the general tendency in the century again stems from the relation between the canon of the time and parody. The relation between is not totally different from that in Ancient Greece. As has been noted in the beginning of the chapter, Aristophanes also parodied Euripides and his works; in addition he used Homer and his words in his texts. Those names can also be regarded as the canonical authors of the century.

3.4. The "Artistic Rebel" Laurence Sterne

The eighteenth century, The Age of Enlightenment, conveys social, political, religious, and scientific changes. The art and architecture of English nation reached their elegant and original best. London "became the center of print culture, finance, fashion, and commercial creativity, the largest and most vibrant city in the Western world" (359). Not surprisingly, the transformation continued in literature as well. Such notions like credibility and probability, Hunter writes, entered into the agenda of the literary men of the century hence, novels became faithful to modern and scientific conception of the world. Consequently, people refrained from extraordinary events like turning into trees, walking on waters and so on ("Before Novels" 33). The enthusiastic novel writers rejected traditional plots and they chose to be more familiar with everyday existence and more credible (23). Furthermore, Eagleton also mentions the explicit difference between romance and novel, which is again stemming from their relationship with the reality. The novel, dealing with the mundane and portraying secular and empirical world, is unlike romance, which is full of marvels (3). Besides, Nancy Armstrong claims that the eighteenth century domestic novel played an important role in forming the political subject of the century, the modern individual became "an economic and psychological reality" through the "written representations of the self" (in Ingrassia 5). Yet, it becomes apparent that there is one novel which is unusual, different and odd

among the others when it is deeply and intensely analyzed. It is *Tristram Shandy* written by Laurence Sterne.

Laurence Sterne was born on 24 November 1713 in Clonmel, Ireland. Provided by his cousin, he attended Jesus College, Cambridge where he read much. During the university years, he put up with a haemorrhage of the lungs. In the meantime, Uncle Jaques helped him and Sterne earned his livings, then in 1738 he became a priest. In some sense, Parson Yorick, "a veiled self-portrait, mocking but not self-lacerating" (Ricks xiii-xiv), came out of the experiences of those of twenty years. 1741 was the year when the marriage entered his life with Elizabeth Lumley, and unfortunately "it was not the happiest one" (xiii-xiv).

His marriage was collapsing, since his wife was insane when he began to write *Tristram Shandy*. Already an amateur painter and musician, Sterne was also a writer. After beginning to write his novel, he reached Chapter XVIII in a six-week period. Moreover, by the following six months, the first two volumes were finished. Despite the initial refusals, a small edition was published and Sterne found himself as a publicly known literary figure. In 1760 *The Sermons of Mr. Yorick* were published, then in the same year Volumes III and IV of *Tristram Shandy* were finished and by the end of 1761 Volumes V and VI. Due to his illness, he and his family left England and went to the south of France to recuperate, but Sterne returned to England after three years. In 1767 the last volume was published, and after one year later *A Sentimental Journey.* Fatally ill Sterne died on 18 March 1768 in London. (Ricks xiv-xv)

"Interesting," "out of ordinary," "eccentric," "odd," and "unconventional" are such words that can be superficially used to describe Laurence Sterne's novel. Containing countless digressions and opinions, *Tristram Shandy* was published in five parts, in nine volumes between the years 1759 and 1767, and after the publication of the ninth volume Sterne passed away. The novel derives its title from the name of the so-called main character of the novel, Tristram Shandy. Indeed, the meaning of the title is surprisingly remarkable, that is, in 1691 the word "shandy," meant "wild" and in 1788 it meant "a little crack-brained; somewhat crazy" (Cash, "Laurence Sterne" 26). Moreover, Cash notes that the name Tristram etymologically stands for "sad." Therefore, it is possible that "Tristram Shandy" may have implied to Sterne something

like "poor fool" (26). The deep meaning of the title gives an idea about what kind of a story the novel possibly may present.

As it can be drawn from its title, the novel, *The Life and Opinions of Tristram Shandy, Gentleman*, is about the experiences and the views of Tristram, who is at the same time the so-called protagonist of the novel. The main plot emerges as Tristram's life that is the seemingly main story of the novel, because in fact it presents other characters' views and some other materials. Although Tristram is both the protagonist and the narrator of the novel, the readers witness mostly the opinions of the other characters from his viewpoint and very little about his life. Unusual and non-chronological plot structure is one of the consequences of that "talkative" narrator. Moreover, deriving mostly from the "chatty storyteller" to embellish it, the plot order is frequently interrupted by different stories, essays, sermons, and some blank pages. Accordingly, he cannot tell anything in detail, since it is disrupted by digressions throughout the novel.

The plot sequence of *Tristram Shandy* begins long before Tristram was born, with his story of conception. It is when his mother, Mrs. Shandy and his father, Mr. Shandy are having sexual intercourse, which is interrupted by Mrs. Shandy's irrelevant question in quite an inappropriate time. She asks whether he has "forgot to wind up the clock" (*TS* 6) and he is accidentally dropped into his mother's womb. If it had been considered thoroughly, he believes he would have been "a quite different figure" in the world (*TS* 5). It is clear that Tristram is a unique and eccentric personality, yet the others are not less unusual than him. Fond of philosophy the father, Walter Shandy, like intellectual argumentations and orations. Tristram depicts his father as an "orator born" man, conveying the "persuasion" as the essential aspect of his character (*TS* 48). Sterne draws quite a conservative, prejudiced person, Walter Shandy. His son, Tristram claims that he "would see nothing in the light in which others placed it;—he placed things in his own light," and he is such a person that "he would weigh nothing in common scales" (*TS* 129). An absolutely unfortunate man Tristram is no less interesting than his father because he wants to place things in his own light, to narrate the characters and the events as he wishes. On the contrary, Father Shandy's rigid and biased manner turns into a positive quality in his son. The desire to tell the story as he wishes with the stream

of consciousness technique results in so many long digressions, mock legal documents, and even blank pages, which is rather a revolutionary impact in the field of the novel.

In the first volume, the course of the novel is in some sense revealed that it will be unlike any other novels. Since writing is "but a different name for conversation" for him, almost at the beginning of the book, he asks his "companion," the reader, to be patient and "keep [his/her] temper" because he is writing "not only his life, but also his opinions" (*TS* 11). Afterwards, he suddenly changes the subject to "hobby-horses" meaning hobby, amusement, child's toy (a stick with a horse's head attached) (New 602). What he makes on the blank page is like riding a hobby-horse. In addition to the conversational dimension of writing, he considers it as a hobby-horse. In other words, it is alluding to the romantic facet, deriving from the point that writing needs absolute imagination, and, naturally, so does a hobby-horse, since it is only a stick. Imagining the events and telling them to the reader as he likes is nothing but a hobby-horse: sometimes he runs fast, sometimes slowly, and sometimes he rocks back and forth, sometimes only stops, reading Tristram's consciousness is totally different from the other experiences. He is right: "[e]very author has a way of his own in bringing his points to bear" (*TS* 16), and in this context hobby-horse becomes a perfect figure for his writing style.

Being the uncle of Tristram, Toby Shandy is another prominent person in the novel. Uncle Toby appears at the beginning of Volume I, yet Tristram does not tell much about him until the end of the volume. In the twenty first-chapter, Uncle Toby's personality is drawn, who is "a gentleman, who with the virtue which usually constitute the persona of a man of honour and rectitude" (*TS* 59). Besides, we learn that he was wounded in the grain in The Siege of Namur. In the next chapter, the narrator confesses how he "masterly" uses digressions in his work, which is "digressive" and "progressive" at the same time. It is highly ironic since while describing the digression he employs, "flying off from what he is about," he simultaneously "leads into" another (*TS* 63-4). After two chapters, and long, pointless digressions, he manages to give an account of his uncle's character. Uncle Toby is a man of unparalleled gentleman modesty (*TS* 60). In the middle of Volume II, Tristram continues to portray his uncle,

who is “a courageous,” “peaceful” and “trustworthy man,” under whose arms Tristram finds shelter. He is such a person that he wouldn’t hurt even a fly (*TS* 100).

The mother of Shandy Family, Elizabeth Shady lives in some sense in the shadow of her husband. While giving account of his family, Tristram claims that his family has an original personality, yet he deliberately means “the males,” he asserts the females to have “no character at all” (*TS* 58). In the context of the story, she does have little influence on the narrator, in other words, we seldom hear her voice throughout the novel. The passive figure, the mother, is “a woman of no deep reading” (*TS* 334), and mostly she does not take part in her husband’s argumentations. In the first volume, the reader is introduced to Parson Yorick, the parson of the village, and a friend of Shandy family. Tristram clarifies the situation that Yorick’s name comes from Shakespeare’s great tragedy *Hamlet* (1599-1601), “the king’s chief jester” (*TS* 23). A few pages later, “Alas, poor YORICK!” appears, then the “black page” is seen, signifying Parson Yorick’s death (*TS* 30-1).

Volume II is the part where Dr. Slop and Corporal Trim join in the story. The former is the male midwife, “a little, squat, uncourtly figure of a Doctor Slop, of about four feet and a half perpendicular height, with a breadth of back, and a sesquipedality of belly” (*TS* 93). The latter is a servant of uncle Toby. Trim’s real name is James Butler, received his nickname when he was in the army (84). Fond of “giving advice,” and of “hearing himself talk,” Trim is a “voluble” person, a real talkative man (*TS* 85). In Volume II, Toby, Walter and Dr. Slop come together in Shandy-Hall, where Shandy Family dwells, and Toby begins to explain and comment on fortifications, and the topic shifts, and they all discuss scientific achievement, sailing chariots and some other subjects. At the end of the volume, “standing with his body swayed, and bet forwards just so far, as to make an angle of 85 degrees and a half upon the plain of the horizon,” Trim reads Yorick’s sermon. At this point, Tristram makes fun of the orators through this “necessity of precise angle of 85 degrees and a half” (*TS* 107). The end of the volume is about why Walter wants a male midwife, and what follows in the next part.

When compared with others, Volume III does not exhibit a different characteristic. One of the most notable details of the novel is that the preface of the novel appears in twentieth chapter, which can be seen strange, since the new genre is

emerging. Moreover, the author Sterne shows up at the beginning of the volume, and explicitly addresses to the critics and criticizes them: "You Messrs. the Monthly Reviewers!—how could you cut and slash my jerkin as you did?—how did you know but you would cut my lining too? (*TS* 145) On the other hand, they all, Dr. Slop, Toby and Walter, continue to talk about various subjects, such as knots, time, forceps, and noses. Especially the discussion on the subject of noses is humorous, originating from the aspect of the ambiguous nature of the "nose," implying phallic references, and at the same time meaning "intelligence," that is, the bigger nose you have, the cleverer you are (New 649).

The next volume is as interesting as the others. Tristram begins to categorize the chapters according to their subject, such as chapter "of chances," "on sleep," "about chapters" and "of things." Besides, the narrator does not write the twenty fourth chapter, and page numbering skips ten pages. In the next chapter, the main argument turns out to be the previous one, and why it is removed. Yet, one of the funniest stories of the novel happens in the same volume, giving name to Tristram. Although Walter chooses Trismegistus as the perfect name for his son, Susannah, the female servant of Shandy Family, unfortunately confuses the name and says "Tristram-gistus," then the curate changes it into Tristram, since there is no "gistus" to it. Consequently, this means another unfortunate event for the hero of the novel.

In Volume V, falling of the window sash on Tristram's penis, while he is peeing out of the window, is the continuation of his bad luck. Among a range of digressions, Mr. Shandy mentions is idea of writing "Tristrapaedia, or system of education" (*TS* 336) for his son. Since it takes so much time to complete, it becomes out of date and useless. In this volume, Tristram again talks about critics and elaborately comments on plagiarism, yet finding a chance, he suddenly starts to tune his "fiddle" and ends this part with a discussion on the auxiliary verbs. The next volume witnesses the story of Le Fever and Toby's hobby-horses. In the end, he hopes to write a novel of straight line, and of linear plot, not of digressions.

In the following volumes, Tristram takes a European tour, and visits several cities such as Dover, Calais and Paris. In this context, the reader witnesses Tristram's thoughts on city and people. Moreover, the story, the abbess of Andouillets is delicately

told. In the next volume, Uncle Toby falls in love with a woman, Widow Wadman. In the last one, two chapters are deliberately left blank, and after a while the contents of two chapters are explained to the audience. Again the scene turns into the room, where they all come together. Mrs. Shandy asks "what is all this story about?" "[A] cock and bull," Yorick answers, "and one of the best of its kind" (*TS* 588). At the end of the novel, the readers observe very little about Tristram's own life, yet so much about the opinions of other characters, and about long digressions on various subjects, and that very aspect makes Sterne's novel perfectly unique.

At first sight, those who claim *Tristram Shandy* to be eccentric and even odd, appear undoubtedly to be right, because both the plot and the characters are not as ordinary as those told in the eighteenth century. Furthermore, the novel itself contains various "novel" techniques and styles, for instance, the book narrates the life and opinions of the seemingly main character Tristram, however, the book begins long before he was born, though. That kind of technique seems familiar to the twenty first century reader, yet the context of the century in which a new genre comes into existence has to be taken into consideration by all means, because a great deal of biographies were written during the century, such as *Pamela* and C*larissa* (1748) by Samuel Richardson, and *Roxana* (1724) and *Moll Flanders* (1722) by Daniel Defoe. Compared with those, other writers and "wits" of the century, Sterne stands in a very unique place with his book. *Tristram Shandy*, not surprisingly, has several characteristics different from its contemporaries. The plot of the book is not much long, since it contains the life of Tristram: the reader witnesses his birth, which occurs in Volume IV, his tours to France and some other incidents. In fact, the reader is exposed to many digressions, because of which giving an account of the plot in detail becomes quite difficult. As for the character construction, it is not similar to the plot either.

Difference between plot and story, in the Formalist terminology syuzhet and fabula, is one of the primarily underlined issues on which the Formalists work. At that point, not surprisingly *Tristram Shandy*, with its plot, becomes one of the most praised and loved texts for the Formalists and Shklovsky obviously states that "*Tristram Shandy* is the most typical novel in world literature" at the end of his essay, *The Novel as*

Parody: Sterne's Tristram Shandy ("Theory of Prose" 170). The typical aspect of Sterne's novel undoubtedly derives from its unusual plot structure.

The book initially begins with the scene in which the mother of Tristram, Mrs. Shandy gets pregnant, because she asks her husband whether he forgot to wind up the clock or not, therefore, distracted by his wife's ill-timed question Mr. Shandy gives a start to the life of Tristram accidentally which labels the hero of the story as unfortunate and miserable. On the other hand, it simply illustrates that the plot begins long before the emergence of its hero on the page. What is more interesting is that it ends before the end as well. In this case, when the contemporaries of Sterne are compared, the approach to the genre is revealed as very different from each other. Fielding, for example, follows linear plot structure "the prestige of the epic tradition" (Russell 587), whereas Sterne accepts nonlinear perspective contrary to sequential time line.

In Volume I, Chapter iv, Tristram warns the reader: "I know there are readers in the world, as well as many other good people in it, who are no readers at all,—who find themselves ill at ease, unless they are let into the whole secret from first to last, of every thing which concerns you" (*TS* 8). In the beginning of the book, Tristram expresses how the plot of the novel will be set, and it will not be an easy one for those readers who are so eager to know "the whole secret," the whole story of the novel. Initially, the story follows a linear progress, as the former chapters are taken into consideration. Indeed, Tristram states that he traces everything from the beginning, as Horace's words "ab Ovo" (*TS* 8), which refer to "from the egg," in brief, from the beginning. Nonetheless, when the following paragraph is examined, the mockery and false impression Sterne creates, intentionally appear suddenly and emphasize the point that no rules are to be followed throughout the novel, "I should beg Mr. Horace's pardon;—for in writing what I have set about, I shall confine myself neither to his rules, nor to any man's rules that ever lived" (*TS* 8).

Following neither rules, nor anyone is almost the motto of the narrator, Tristram. In Volume IV, Chapter x, he asks "a man to follow rules – or rules to follow him?" (*TS* 253). It is not hard to guess the answer, since he gives the answer in the same paragraph "I do all things out of all rule," (*TS* 253) which can also be derived from the novel easily. Eagleton points out to Sterne's formally anarchic work and writes "[h]e has also

spotted the fact that there are really no rules to novel-writing" (81). Eagleton's description about that rebellious novel is obviously remarkable, because the period in which *Tristram Shandy* is written is the time when the novel is still at a "probationary stage, fluid and provisional in its procedures" (81).

Sterne applies various techniques to render his work unique. Putting the author's preface section in the middle of the book, using a marbled page, a black page signifying Yorick's death, several blank pages, a skipped chapter, unfinished sentences are some examples Sterne's deception. At that point, reading his novel in the context of the eighteenth century unsettled fiction puts Sterne deliberately in the margins. In the context of this unconventional and unusual text, Patricia Meyer Spacks writes that Sterne's magnum opus is "the most eccentric novel of the eighteenth century [which] best exemplifies the genre's developing resources" (254). Reading Sterne's novel is like watching an illusion show or a circus clown; anything can happen any time. In the following excerpt, Tristram's father's weird and comic habit is exposed, exemplifying what an eccentric novel it is:

> As my father's India handkerchief was in his right coat pocket, he should by no means have suffered his right hand to have got engaged: on the contrary, instead of taking off his wig with it, as he did, he ought to have committed that entirely to the left; and then, when the natural exigency my father was under of rubbing his head, called out for his handkerchief, he would have had nothing in the world to have done, but to have put his right hand into his right coat pocket and taken it out; — which he might have done without any violence, or the least ungraceful twist in any one tendon or muscle of his whole body (*TS* 143).

Tristram Shandy's father is not surprisingly an eccentric man, who is, with the words of his son "an excellent natural philosopher, and much given to close reasoning upon the smallest matters" (*TS* 7). It can be inferred from the quotation above that the handkerchief is in the right pocket of Walter Shady. What Tristram tries to do throughout the novel is to make the reader check the left pocket, although he/she knows

it is not there, or it might be there. Using some new techniques, mocking some existing ones, and also manipulating the reader *Tristram Shandy* displays a different and special characteristic. It is almost like the show of an illusionist.

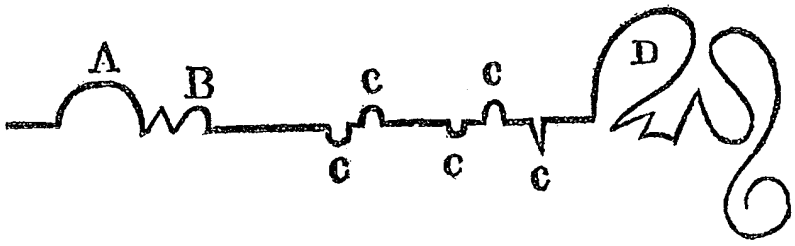
As mentioned above, *Tristram Shandy* diligently illustrates some interesting aspects of the genre, the digressiveness can certainly be added to them as well, since Sterne eagerly uses many digressions throughout the book. Through the end of Volume I, Tristram explicitly reveals his keen intention: "[i]n a word, my work is digressive, and it is progressive too" (*TS* 63-4). Sterne's aim and artistic creativity in digressions, for Piper, can be grouped under several headings. Piper claims that the function of the digressions Sterne uses during his book falls into three: "the explanatory digression, the opinionative one, and the interlude." The first one, which can be easily inferred from its title, explains the story and helps the audience to comprehend it more clearly. The second function highly appreciates the opinions by which Tristram derives from his story. Lastly, the interlude, which indeed does not convey a great importance throughout the novel, functions "to punctuate its major parts," and this gives Tristram the chance to "settle" and "account with his audience" (*TS* 65).

Other than those three functions, the digressions have another salient function when regarded in the context of the novel; to manipulate the reader. Tristram establishes a metafictional tie between himself and his reader through the pages. Sometimes he warns his readers, sometimes scolds, generally likes surprising them, and almost always mocks them. The reader, according to Tristram, "should be accustomed to make wise reflections, and draw curious conclusions as it goes along" (*TS* 52). At the point of the reader, his digressions implicitly gain a key role, to manipulate. The digressions, by its very nature, are difficult to follow and Tristram masterfully employs them to the text in order to play with those bibliophiles. He obviously contends that "if I thought you was [*sic*] able to form the least judgment or probable conjecture to yourself, of what was to come in the next page,—I would tear it out of my book" (*TS* 69-70).

For Spacks, the digressions in Sterne's book at the same time serve to highlight the point of "the adventures of minds," which are completely different from the adventures of the narrator, just like Crusoe. The concept, the adventure of mind, derives from the fact that "the human consciousness constantly establishes new worlds to

conquer" (260). Nevertheless, Arthur Cash states that the plot of *Tristram Shandy* can be interpreted as "an organic structure emanating from the mind of the narrator Tristram. All is percolated through the mind of Tristram, Tristram's personality dominates the novel, and Tristram's avowed purpose is to reveal his character and 'what kind of a mortal' he is" ("Lockean" 125). In this sense, Cash definitely points out that "*Tristram Shandy* is the first stream of consciousness novel" (125). When the century and its relation with the notion of time is regarded, Sterne's struggle with the time dimension of narrative seems too "idiosyncratic" to create a pattern and it will be "later rediscovered as an anticipation of the modern novel's separating from chronological sequence" (Frank 504).

Tristram, on the other hand, sometimes obviously tells his reader why he writes backwards or forwards: "instead of advancing, as a common writer, in my work with what I have been doing at it—on the contrary, I am just thrown so many volumes back—was every day of my life to be as busy a day as this—And why not? —and the transactions and opinions of it to take up as much description—" (*TS* 257). In addition, at the end of sixth volume, Tristram draws the line to illustrate how he narrates his novel:



(*TS* 426).

In the digressions, Sterne's use of them while narrating his opinions, indicates the point that it is directly related with the notion of "time." When the concept is considered to be subject of the argument in the eighteenth century literature, using it in their novels seems to matter much for both Sterne and Richardson. Eagleton classifies *Tristram Shandy* as a parody of "Richardson's writing to the moment" (79). Nevertheless, Richardson wants to narrate the exact time to provide the verisimilitude or the realism

in Watt's sense, for the reader, hence not surprisingly he chooses the form of epistolary novel, for example, for his *Pamela*. Whereas, Sterne's technique is thoroughly different from that of Richardson, because the former is deeply concerned with the mind, which enables him to subvert the notion of realism of his century (Spacks 272). Sterne's technique is based on the consciousness of the narrator, which is extremely unreliable. The audience cannot trust what is written on the page, because of the narrator's subjectivity, originating from his "consciousness." Accordingly, Tristram tries to give account of every minute, yet the digressions do not leave him alone, since his consciousness is distracted by anything. This situation is the reflection of Locke's theory of "succession of ideas," thus, he deliberately begins to tell a different story.

In the context of using digressions in the novel, Denith finds the nineteenth chapter of Volume VI, as "typical" for the novel and Sterne, delighted with the presentation of "useless knowledge," illustrating the "learned parody of learning" (82):

> Upon every other article of ancient dress, Rubenius was very communicative to my father; — gave him a full satisfactory account of The Toga, or loose gown. The Chlamys. The Ephod. The Tunica, or Jacket. The Synthesis. The Paenula. The Lacema, with its Cucullus. The Paludamentum. The Praetexta. The Sagum, or soldier's jerkin. The Trabea: of which, according to Suetonius, there was three kinds.— —But what are all these to the breeches? said my father (*TS* 397).

In the fifth volume of the novel Tristram again has a misfortune and the chambermaid of the house, Susannah, accidentally causes to fall of window sash on to the penis of Tristram, who is yet five years old. Consequently, one of the subjects of the following volume comes into being: the breeches of Tristram. By using such digressions, and useless knowledge Tristram departs from what he tells. On the occasion of breeches, Denith depicts the digressions, which founds the substance of the book, in some sense as "an ensemble of parodic writings" (83).

The digressions Tristram eagerly tells have, to a certain extent, common functions with the sermons, legal documents etc. Everything, for Sterne, can be the

subject of his writing, and he makes it seem to be a small fragment of the whole. Indeed, that is, what Sterne wishes to prove to his reader: a life story of anyone is not different from a sermon, an anecdote or even a blank page in the context of the novel hence, according to Hunter, anything on earth can take part in his novel, and can be part of this reality ("Before Novels" 51). Hunter mentions Tristrapaedia, as "Walter Shandy's great rival work" and that chapter is, for Tristram, "the most original and entertaining one in the whole book" (*TS* 346). It is Walter Shandy's great philosophical and pedagogic work written for the education of Tristram, yet it has no positive effect on Tristram's life, because it is absolutely absent in his life too, which is, for Hunter, one of the novel's greatest ironies. Therefore, Tristrapaedia implicitly presents that even an absent book having critical purpose for the hero of the book can participate and be a part of the whole, hence *Tristram Shandy* proves that novels can alter reality, Hunter notes, "as works of education and philosophy cannot" ("Before Novels" 51).

Besides the plot, how is the character development set up in the book? Not surprisingly, the process of characterization is as complicated as the plot structure, which consists of numerous digressions. It is puzzling, because the plot does not follow the chronological order for the reason that the reader follows the opinions of Tristram throughout the novel. Sterne's characters, Baird claims, live in a present, but that present comes and takes its character mainly from the past. In this case, the reader, who wishes to find the forward-moving time of conventional English novel, is undoubtedly confounded (803). The other works of the century like *Robinson Crusoe* or *Tom Jones* generally exemplify the order of events, consistent with the chorological time. Spacks calls those novels as "the novel of development," since the subject of such a book is the growth or in some sense "the self-discovery of the hero/ine." Tom Jones, for example, learns prudence at the end of the book (Spacks 59-60). Contrary to Fielding who perfects the plot structure, Sterne "revises Aristotle by placing 'Characters' and 'Thoughts' before 'Plot'" (Russell 588).

While discussing the formal realism in his book *The Rise of the Novel*, Ian Watt begins to talk about his argument of character development from the point of giving names to the characters, which is the beginning of "defining the individual person." In other words, the writers begin to give the fictional individuals the ordinary names from

ordinary life, which explicitly illustrates the plausibility of the novel, as in the example of Defoe's Robinson Crusoe or Moll Flanders (18-9). Sterne handles the case of the naming of his hero from a different perspective. The name of Tristram is intentionally given at the beginning of the fourth volume, which is at the same time parallel with the digressed structure of the novel. Indeed, the naming scene is, for Tristram, doubtlessly another unfortunate event, beginning with Mrs. Shandy's asking the question of "have you not forgot to wind up the clock" (6). If they had been careful while making love, Tristram claims that he would have "made a quite different figure in the world" (5). About the concept of time Watt writes, the notion is derived from the philosophy of Sterne's time, mainly the flow of associations in the consciousness of the narrator, chiefly stemming from John Locke and his book *Essay Concerning Human Understanding* (291), which is about the foundation of human knowledge and understanding.

The naming of Tristram is quite interesting, since Tristram's father Walter Shandy thinks about which name he will give to his son. He claims that "there was a strange kind of magick [*sic*] bias, which good or bad names […] irresistibly impress'd upon our characters and conduct" (47). Accordingly, he would not call his son Judas, because finally this "forbid and treacherous idea, so inseparable from the name" will finally make his son "miser" and "rascal" (48). Tristram continues to narrate his father's opinions about the names and the reader learns that Walter has "the most unconquerable aversion" for the name "Tristram." Unlike Caesar, there has been no single famous "Tristram" throughout the history. Accordingly, as mentioned before, Mr. Shandy decides to call his son Trismegistus, yet because of Susannah's confusion, the curate changes it into Tristram.

The relationship between Locke and Sterne is not obscure. The difficulty to follow and understand the plot of the novel stems, in some sense, from that connection, since what the reader follows is the thoughts of the narrator Tristram, which makes, in this sense, *Tristram Shandy* "the first stream of consciousness novel" (in Cash, "The Lockean" 125). The story, originating from the mind of the narrator, is constructed through the ideas of Locke, yet Cash claims "the psychology is not, however, Locke's doctrine of association of ideas" (126).

Locke, who assumes that experience is the source of knowledge, "explains that a continual train (or chain) of ideas passes through the mind. This turnover of ideas incessant, for the mind cannot long retain one idea" (in Cash, "The Lockean" 130). The digressive narrative, therefore, turns out to be born from the idea of "the train of ideas." Tristram also uses the terms "train," "chain," or "succession" of ideas to describe his own or others' thoughts (131): "I would remind him, that the idea of duration, and of its simple modes, is got merely from the train and succession of our ideas" (*TS* 92). On the other hand, Cash argues that Sterne not only applies Lockean psychology as a comic device, but also shapes some of his greatest comic scenes with this association, moreover, his most famous comic character, Uncle Toby is the fruit of Locke's theory (133-4). Thus, the opening incident of the novel is definitely the embodiment of Lockean perceptive. Mrs. Shandy's ideas, associated with the winding up the clock, are described as "unhappy," which have no connection in nature. That kind of "strange combinations of ideas" could be known by Locke "better than most men" (*TS* 9). Cash claims that Mrs. Shandy is a character well drawn under the light of "Locke's theory of association," which is, undoubtedly, a comic reconstruction of Lockean principles (134).

As mentioned earlier, Theodore Baird states that compared with the conventional English novel, *Tristram Shandy* displays a different time scheme, which is the realization of Locke's theory of association or succession of ideas on the page. His doctrine is derived from the point that ideas rapidly pass through the consciousness of an individual, that is why time passes slowly or rapidly (804). At this point, Sterne proves himself to be a genius author through successfully creating a novel which exists in the consciousness of them. Besides, Baird meticulously points out two details: the first one is that there is a "carefully planned framework of calendar time," and the second one is that Sterne, "using a particular source, gives real-time references to the historical events" (804). What Baird proves in his essay is that Sterne's novel in fact is not a book with an indefinite theme and a chaotic plot. *Tom Jones*, for instance, is such a novel that follows a linear line. Until the plot is resolved, the narrative progresses from day to day (803). Hence, the reader completely follows the opinions developed in the mind of the narrator.

Hunter maintains that the novel genre contains some fundamental features that take their roots from biography. One of those aspects is that the organization of many novels of eighteenth century novels carries the chronological characteristic of biography. A brief glance on the list of the novels of the century, such as *Robinson Crusoe*, *Captain Singleton* (1720), *Colonel Jack* (1722), *Roxana*, *Pamela*, *Clarissa*, *Tristram Shandy*, *Fanny Hill*, *Evelina* (1778), and *Camilla* (1796), apart from a few exceptions, simply proves the strong connection between the two genres. On the contrary, Hunter notes that Sterne, who claims to tell the life of Tristram, "parodies both the expectations of biography and of travel literature in his account of the adventures of the Shandean sperm" ("Response as Reformation" 75). Therefore, the subversion of the expectations of the reader begins with the life story of the hero of the novel, yet what is written on the hundreds of pages is not thoroughly the history of Tristram's life in the sense that eighteenth century authors wrote.

Conceptually, diaries, like biographies, cover, Hunter underlines, some common points with the novel. While trying to establish its convention and attempting to be highly plausible, the novel supplies this reality with the technique of the diaries ("Before Novels" 309). In this context, one of the authors, illustrating the tendency of the century, is Defoe, who gives the details of a hero's life in the form of diary. On the contrary, Sterne handles the "diaristic influence" and turns it into a comic pattern and uses it for satiric purposes in his novel. "The circumstantial account of Tristram's conception", Hunter notes, does not succeed in interpreting the meaning of the life and at the same time disrupts the knowledge, which indicates that the whole truth, "the heap of facts" (309) means much more than it does. Along with that comic aspect, *Tristram Shandy* certainly criticizes "epistemological and cultural assumptions" of its time, since the method to "record and reveal reality leads to a failed life" hence, such a method is "futile" (310).

Besides biography, Sterne's conflict with the notion of time does not come to an end at that point in his book. In the middle of the century, Fielding refuses the idea of Richardson, who declares himself "The Author of the History of Clarissa," or a Richardsonian type of narrator who tells the story with too many details of months and years in which nothing really happens (in Beck 410). In the case of chronological

writings, the narrator in *Tom Jones* reveals that he thinks such histories resemble a newspaper, yet an author keeps "pace with time" (73), which causes him to be both "omniscient and a historian" (Beck 410). Fielding explicitly parodies and mocks another writer, Richardson, through his *Shamela*. There is an author who parodies Fielding: Laurence Sterne. His narrator Tristram criticizes the historian he wants to make fun of and writes deliberately:

> Could a historiographer drive on his history, as a muleteer drives on his mule, — straight forward […] without ever once turning his head aside, either to the right hand or to the left, —he might venture to foretell you to an hour when he should get to his journey's end; — but the thing is, morally speaking, impossible: For, if he is a man of the least spirit, he will have fifty deviations from a straight line to make with this or that party as he goes along, which he can no ways avoid (*TS* 34).

Beck strongly argues that the connection between the author and his/her own text results from the point that there is "no guarantee of his objectivity" and Sterne indeed proves that a narrator can be quite "subjective and capricious" (411). Subjectivity is here highly related with the way Fielding, or such an author, follows in the book, since the omniscience, indeed contrary to Richardsonian style, is one of the aspects of the novels of Fielding.

Tristram Shandy portrays a few characters who are very similar to that of Richardson. Uncle Toby, for example, is "an embodiment of the eighteenth century conception of ideal goodness as Clarissa" (Watt 294). Tristram indeed depicts his uncle as a gentleman, who has "the virtues which usually constitute the character of a man of honour and rectitude,--possessed one in a very eminent degree, […] and that was a most extreme and unparallel'd modesty of nature" (59). Watt declares that a combination of the impression of both Richardson and Fielding can be traced in Sterne's novel mainly in characterization. Nevertheless, since the action takes place in the very consciousness of the narrator, the author, for Watt, portrays his characters as a master of internal and subjective approach, which brings "minute particularity in narrative method."

Notwithstanding, it can be deduced that Sterne's characters themselves are general social and psychological types, "much in Fielding's manner" (294).

Finally, another argument on *Tristram Shandy* is whether Sterne really completed his novel. Booth does not accept the criticism against Sterne that he could not finish his story. He states that Sterne really wished to write two successive volumes, the tenth and the eleventh, yet he had to leave the idea to write other volumes because of his illness. Apart from his sickness, having to work on such a bulky and immense book for almost seven years must have exhausted him as well. As a result, he decided to complete his work. After the publication of the ninth chapter, Sterne passed away (172).

CHAPTER IV

TRISTRAM SHANDY: A POSTMODERN PARODY?

If the characters of a fictional work
can be readers or spectators,
we, its readers or spectators, can be fictitious.
Borges

"*Tristram Shandy* was a postmodern classic written before there was any modernism to be post about. So, it was way ahead of its time" says Steve Coogan in the film adaptation of Laurence Sterne's novel. Coogan's assertion is indeed the kind of argument that underlies this thesis. It is that special sense of anachronism of Tristram Shandy, its almost mysteriously precognitive literary style that makes the arguments of this thesis more worthwhile. Carol Watts quotes a postmodern bibliographer who claims that *Tristram Shandy* is "a thoroughly postmodern work in every respect but the period in which it is written" (19). Similarly, in her *Don Kişot'tan Bugüne Roman* (*The Novel from* Don Quixote *to the Present*), Jale Parla obviously claims that no single text has ever reached the success of Sterne's novel in the context of playfulness that the postmodern authors praise (149) (*my translation*) Accordingly, it is not surprising that Parla praises *Tristram Shandy* to be the single, unique text that has reached its success in terms of literary progressiveness. While other eighteenth century writers like Samuel Richardson or Henry Fielding were preoccupied with the ethical and moral duties of literature in a didactic manner, Sterne seems to be already concerned with the issues of the self-reflexivity of literary forms. In this context, Parla indicates that Sterne's eighteenth century book contains some elements, which at the same time belong to the twenty first century, hence what makes his novel so postmodern, although it was written in the age when the genre began to rise?

Certainly, *Tristram Shandy* is not a thoroughly postmodern work, instead it carries some characteristics that are also common in our century as well. If a text is

claimed to be postmodern, Rose argues, it must first overcome the modern reduction of parody to either the metafictional or the comic, and then overcome the modern understanding of the comic as something negative. Those two points are not enough to turn a work into a postmodern, since it must take place in the modern period and follow its works in time, and with an awareness of transformation of modernist principles (257).

4.1. Only a Parody?

When seen under the lens of postmodernism, *Tristram Shandy* looks like almost a contemporary novel, besides, sometimes more postmodern than some of them. Before examining the elements and components of postmodern parody in Sterne's novel, parody, as a literary trope, and its connection with other figures of speech will be traced in it. For instance, in the middle of Volume I, written completely with legal language, Mrs. Shandy's marriage settlement is presented. The contract contains an article, preserving her right to choose to give birth in London. If the first journey is caused by a false-alarm, in order to save the expanses spent for London travel for the next time, they put an article that she does not have the right to go to London only for the next turn. Tristram claims that one of the misfortunes that began long before his birth is the result of that article of the marriage contract (*TS* 38). Consequently, Mrs. Shandy was obliged to give birth to his son in the town, because in the latter end of September 1717, the year before Tristram's birth, Mr. and Mrs. Shandy went to London (38).

In the first place, a marriage contract in a novel seems irrelevant when considered the age it was written. Originating from the notion of realism, various concepts had been salient in the literature of the century, for example verisimilitude and plausibility. In such a context, what Sterne tried to do become more apparent, since the marriage contract of Tristram's parents render the book more credible and convincing for the reader. A chapter before, Tristram mentions the historiographers, whose sole aim is to "write history" (*TS* 34). A historiographer cannot avoid him/herself from the "deviations from a straight line," because there are numerous "accounts to reconcile," "anecdotes to pick up" and "stories to weave in" (*TS* 34-5). Yet, when observed from a

bird's-eye view, the whole "marriage settlement" chapter can be regarded as a parody of the intention to carry reality from everyday life to the blank page.

If an author's purpose focuses on mocking a whole genre, for some critics such as Jump and Abrams, it proves to take part in the type of high burlesque. When Sterne's book is taken into consideration in the context of the eighteenth century literature, its target becomes clearer: the purpose of mocking the notion of verisimilitude in the novel. Therefore, he brilliantly makes fun of the novel conveying the idea of the realism of the century, yet what does he offer instead? The answer lies under the technique of, in some sense, "stream of consciousness." Watt suggests that the authors of the century such as Defoe and Richardson did take their plots not from mythology or legend, but from everyday life (14). At that point, Sterne definitely becomes distinguished among others with choosing neither, since the "mind" of the individual occurred the best medium for him. The story is filtered through Tristram's mind; the result is interruption of time sequence in the story by means of digressions, irrelevant tales and different instruments. The extension of the idea to parody the understanding of realism of the century can be traced in the scene of naming Tristram. Mr. Shandy prefers to name his son as Trismegistus or Archimedes (*TS* 47), yet he does, but with Susannah's misunderstanding, the name is given as Tristram. Consequently, it is clear that Sterne obviously made fun of the novel as a genre, but it is not the same technique as Pope does in his *The Rape of the Lock* (1712). Pope delicately handles the whole epic genre and constitutes his poetry on it, playing with such characteristics as "the epic feast," "the hero" and "the warrior's shield" (Jump 45). Even if parody is considered to be high burlesque, it seems difficult to regard it so, originating from some significant characteristics. According to Abrams, in high burlesque "style and form is high and dignified," on the other hand, "the subject is not lofty or important" ("A Glossary" 26). As inferred from the quotation, the style and form of *Tristram Shandy* is absolutely lofty and distinguished, whereas the subject is no less remarkable from its style and/or form. Although Sterne's novel contains specific elements such as form and style of the genre, it is quite difficult to label it as a high burlesque novel.

While making fun of other works and genres, parody needs other forms like irony and satire. This very situation is not different; in certain points, parody receives

support from those other forms. The chief ironical element in *Tristram Shandy* is the novel itself, since the narrator Tristram wishes to tell his life story and opinions, whereas the reader learns everything, but Tristram's life. The chatty narrator talks, talks and talks in such a *Hamlet*-like novel that is full of "words, words, words" (*Hamlet* 683). His life story is not an ordinary one beginning from his birth, yet he is not born until the fourth volume and more interestingly the book begins long before he is born. Thus, the book opens with the scene of Tristram's conception, when regarded the approach to give a historical and plausible account in the novel, the opening of the book provides in some sense parody of the very attitude of the century: telling hi/story of an individual. Yet, Tristram begins to tell it from the conception.

An example of irony of the novel is Walter Shandy's significant philosophical and pedagogic project "Tristrapaedia," which is deliberately written for the education of Tristram. At this point, the situation epitomizes a very crucial point that the book is almost absent in Tristram's life, terribly contrary to the intention of Tristrapaedia. It is not present in his son's life, because it still misses some parts, furthermore Tristram writes chapters himself "in order to render Tristrapaedia complete" (*TS* 346). This humorous condition in which Tristram writes the book that is intended to educate him turns out to be an example of "situational irony." On the other hand, it is also significant considering the point that Mr. Shandy's project Tristrapaedia confirms that literature, particularly the novel, has absolute power and potential to alter reality, but it is difficult to assert the same idea for the "works of education and philosophy" (Hunter, "Before Novels" 51).

Moreover, it is possible to find other types of irony in *Tristram Shandy*, one of which is verbal irony. "[W]hat of this new book the whole world makes such a rout about?—Oh! 'tis out of all plumb, my lord, ——quite an irregular thing! —not one of the angles at the four corners was a right angle. —I had my rule and compasses, &c. my lord, in my pocket. ——Excellent critick!" (*TS* 164). It can be derived from the excerpt that Tristram, at the same time as the author of the book, severely criticizes the critics, which the whole chapter is about. The "new book," on which people dispute about, is a direct reference to his own novel, *Tristram Shandy*, since it received so much criticism during those years, for instance, the it was considered as "flagrant impropriety of a

character" (Howes 5). On the other hand, "out of plumb" is an idiom meaning "not exactly vertical" (Longman 835), again alluding to the digressive technique of the novel. At the end of the passage, Tristram ironically congratulates his implied reader saying "excellent critic" who has his/her own rules, yet Sterne, in Tristram's voice, disapprove of those reviewers and critics through verbal irony. There are also three examples of verbal irony on the same page, employed to mock his implied reader such as "excellent observer," "admirable grammarian," and "admirable connoisseur" (*TS* 164). Accordingly, those examples prove that there is a mutual relationship between irony and parody, which take part in the literary text side by side.

Volume III, chapter xii. is such a part that the narrator-author Tristram severely criticizes the critics and reviewers of his time using again parody and other forms. How irony is employed in that chapter has been explained in the previous paragraph. In addition to irony, Sterne elaborately applies satire with parody in this passage, which is seemingly about "oaths." Tristram states that "he objects only to a connoisseur […] whose heads are stuck so full of rules and compasses, and have that eternal propensity to apply them upon all occasions, that a work of genius had better go to the devil at once, than stand to be prick'd and tortured to death by 'em" (*TS* 163). The harsh commentary about connoisseurs obviously indicates the critics or reviewers, who "shall undertake to write or say to the contrary" (*TS* 34). The evident disagreement between Sterne and critics somehow gives shape to his text: what those critics do is nothing but to torture "the work of genius." In such a context, the treatment of those was not different from Sterne's ascertainment. In the following part of "oaths" chapter, Tristram asks his implied reader "how did Garrick speak the soliloquy last night?" (*TS* 164). The paragraph is written in such a method that it reveals the conversation between them. Tristram continuously goes on to ask various questions about Garrick: "[d]id no expression of attitude or countenance fill up the chasm? —Was the eye silent? Did you narrowly look?" Yet, the answer is interesting enough to surprise the audience that he/she looked only to stop-watch, and the reply of Tristram is "Excellent observer!" (*TS* 164). This humorous illustration from the text points to Sterne's approach to the critics and to their narrow minds. In this case, looking to stop-watch can be contemplated as a metaphor for those prejudiced so-called wits, because they maliciously investigate

books with their own rules, proving their ill intention and try to apply them to all occasions. Next excerpt is again from the same chapter: "—And for the epick poem your lordship bid me look at—upon taking the length, breadth, height, and depth of it, and trying them at home upon an exact scale of Bossu's—'tis out, my lord, in every one of its dimensions. ——Admirable connoisseur!" (163). They approach to all works of art in a similar manner that every art object is problematic. Any work is questionable for them, as inspected from their own view point. Satirist is "guardian of ideals" (Pollard 3) fighting for what he/she believes in. What kind of an author Sterne became here is not far away from Pollard's depiction, he is a true writer: "living or writing means the same thing" for him (145). Hence, the phrase is, I believe, quite suitable for Tristram's situation: "scribo ergo sum," that is, he writes therefore he is. To sum up, Sterne successfully applied other techniques such as irony and satire in addition to parody for the enrichment of his book, while creating his masterpiece that endures centuries, yet what if his novel is investigated from a contemporary view point, what would it whisper to the audience?

4.2. "Short Circuit"

Postmodernist writing, Lodge contends in his essay "Postmodernist Fiction," characteristically tries to surprise the reader and prevent reading turning into a routine, through breaking the habits of the booklovers, in other words, applying defamiliarization. Some of those defamiliarization techniques are "the obviously fictive and the apparently factual; introducing the author and the question of authorship into the text; and exposing conventions in the act of using them." (269). Such devices can be founded frequently in postmodernist text, yet it does not indicate that they have been discovered lately. The roots of the devices the postmodern writing adores trace back to the birth of the novel, for example *Don Quixote* and *Tristram Shandy* clearly share similar aspects with the contemporary texts. Therefore, Lodge names the situation, the author tries to create in fiction as "short circuit," "which generates a powerful shock on the reader to prevent the assimilation into conventions" (269). Highlighting the apparent connection between the Russian Formalists' term "laying bare" technique or "baring the device" and the postmodernists, Lodge gives an example from Ronald Sukenick's

What's Your Story?: "Bedded deep in the grass, near the path up to the first guest cabin, lies a wrought-iron poker. It is long and slender with an intricately worked handle, and it is orange with rust. It lies shadowed, not by trees, but by the grass that has grown up widely around it. I put it there" (in "Postmodernist Fiction" 273). What can be derived from the quotation is that the author blurs the line that separates the author and the narrator, and keeps the reader in doubt, and the text gains a metafictional aspect. A similar tendency takes place in Sterne's novel:

> What these perplexities of my uncle Toby were, — 'tis impossible for you to guess; — if you could, — I should blush; not as a relation, — not as a man,--nor even as a woman, — but I should blush as an author; inasmuch as I set no small store by myself upon this very account, that my reader has never yet been able to guess at any thing. And in this, Sir, I am of so nice and singular a humour, that if I thought you was able to form the least judgment or probable conjecture to yourself, of what was to come in the next page, — I would tear it out of my book (*TS* 69-70).

The narrator of the novel Tristram gives an account of what he is doing. He talks about the perplexities of uncle Toby and the subject suddenly turns into the blushing of the author. In this context, the narrator Tristram does not hesitate to conceal his true identity, who he really is and what kind of a relation he establishes with his reader. The fact that this excerpt is not taken from the author's preface conveys significance, since the audience hears the writer's voice, which plainly creates a metafictional impact. In such a context, Tristram or Sterne is a storyteller who is proud of writing the text in an unpredictable way and if the reader, he declares, guesses what is coming next, he would tear the page out of his book (69-70). In the light of Lodge's account of postmodern writing, in this metafictional context *Tristram Shandy* conveys various aspects not different from its descendants that showed up centuries later.

The interaction between the reader and the narrator appears in other postmodernist texts as well. For instance, Fowles's *The French Lieutenant's Woman* comes out again as a refined example of metafiction. As Waugh suggests Fowles is such

an author who shakes the reader's "conventional moral and aesthetic assumptions" which indicates "the laying bare" device and defamiliarization (123). Creighton depicts Fowles's novel as postmodernist that merges Victorian conventions with postmodern techniques whose narrator is a friendly guide to action, theme, and evaluation. A quotation from Chapter 13 of Fowles's novel illustrates such a postmodern technique: "[p]erhaps you suppose that a novelist has only to pull the right strings and his puppets will behave in a lifelike manner" (220). In the case of creating defamiliarization in the perception of the reader, Brian McHale, like Lodge, refers to the practice as "short circuit," which eventually results in collapsing both the level of the fictional world and the ontological level occupied by the author, who is the creator of the fictional world. The consequence is "not surprisingly like a short circuit of the ontological structure. Hence, it constitutes a *topos* of postmodernist fiction: an interview between author and his/her character" (213).

Disclosing the interaction between the author and his/her metafictional text, McHale highlights the postmodernist technique of direct communication with characters. Similar to Creighton, Fowles's book, yet Chapter 55, for McHale, properly illustrates the situation (213). Nevertheless, McHale does not give a direct reference from the text, instead he defines it. Turning back to the book and investigating the source of McHale's indirect reference to Chapter 55, what becomes obvious is that collapsing both the ontological and fictional level, the author again interrupts and creates a short circuit:

> […] what the devil am I going to do with you? I have already thought of ending Charles's career here and now; of leaving him for eternity on his way to London. But the conventions of Victorian fiction allow, allowed no place for the open, the inconclusive ending; and I preached earlier of the freedom characters must be given" (*FLW* 389).

When examined deeply, the intervention of the author directly emphasizes the point where the reality of the author and the reality of fiction merge. Waugh suggests that the consequence of the interplay of those levels of the realities, for the reader, is to revise

his/her ideas about what is real; moreover, writers like Fowles create an awareness of how the meanings and values can be challenged and changed (34).

What has been demonstrated so far is the embodiment of how the author speaks with the characters he/she creates, but what if the characters begin to oppose the author? John Fowles's *Mantissa* (1982) deliberately exemplifies the interview topos mentioned here, thus, McHale takes the following quotation from the novel *Mantissa*: "I have absolutely no rights. The sexual exploitation's nothing beside the ontological one. You can kill me off in five lines if you want to. Throw me in the wastepaper basket, never think of me again" (in McHale 214). In the excerpt a character on the page addresses angrily to the writer of the book and consequently that brings to mind the confusion of who is the author and who has produced the text? In this case, the penetration of the author into the text is called as, in Umberto Eco's term, "trompe l'oeil," which means in painting "fool the eye" (Feagin 236) stands for the condition in which the author is as fictional as any other character (in McHale 215).

Different from the above example of Fowles's *Mantissa*, *Tristram Shandy* displays various passages on metafiction. The narrator/author does not discuss through the characters of the book, as that of *Mantissa* does. Tristram in the third book makes a comment on the progress of the story:

> […] I must give you some account of an adventure of Trim's, though much against my will, I say much against my will, only because the story, in one sense, is certainly out of its place here; for by right it should come in, either amongst the anecdotes of my uncle Toby's amours with widow Wadman, in which corporal Trim was no mean actor—or else in the middle of his and my uncle Toby's campaigns on the bowling-green ——for it will do very well in either place;—but then if I reserve it for either of those parts of my story—I ruin the story I'm upon;—and if I tell it here—I anticipate matters, and ruin it there (*TS* 186).

In the text not the characters, but the author talks, as clearly seen in the excerpt above. Although not definitely communicating with the reader, Tristram reveals that he cannot

decide where to talk about Trim's adventure. In some sense, his manner signifies the frame breaking movement, since the voice of the author becomes so clearly audible that the reader can easily follow the process of how the story is constructed, for the same reason, he becomes one of the characters of the book, Eco's conceptualization *trompe l'oeil* is realized.

Unlike Victorian novelists, Fowles makes the reader aware of the fictionality of the work for the purpose of underlining the idea that "all life is a web of fiction" in which the characters are caught (Holmes 213). Fowles writes:

> A character is either "real" or "imaginary?" If you think that, hypocrite lecturer, I can only smile. You do not even think of your own past as quite real; you dress it up, you gild it or blacken it, censor it, tinker with it […] fictionalize it, in a word, and put it away on a shelf – your book, your romanced autobiography. We are all in flight from the real reality. That is a basic definition of Homo sapiens (*FLW* 99)

Fowles is simply questioning the reality of the characters he has created, while knowing very well that they are in fact fictional as Sterne knows what is written on the page is indeed the result of fabrication of the novelist, himself. It reveals the point that Sterne technically walks through the same path with Fowles, whereas the literary method chosen to develop the metafictionality of the text differentiates in this case. For instance, Sterne does not comment on the characters of his novel in the way Fowles does. The primary importance lies on the presentation of the events, not the characters at all:

> Upon looking back from the end of the last chapter, and surveying the texture of what has been wrote, it is necessary, that upon this page and the three following, a good quantity of heterogeneous matter be inserted to keep up that just balance betwixt wisdom and folly, without which a book would not hold together a single year: nor is it a poor creeping digression (which but for the name of, a man might continue as well

> going on in the king's highway) which will do the business — no; if it is to be a digression, it must be a good frisky one, and upon a frisky subject too […] (*TS* 559).

In the excerpt the narrator Tristram talks to himself, just like commenting of an author who is already writing a text. Indeed, the action takes place as simultaneously as the reader reads the lines. In other words, the author and the reader stumble upon the lines, and that meeting establishes the frame of metafiction. The narrator evidently informs that an unrelated subject will occur on the pages following in order to preserve the balance between "wisdom and folly." While establishing the frame, the narrator has to break the illusion that all is written is fiction or imagination, in some sense he intentionally puzzles his reader and forces to question what is written on the page or who is he/she. "My good friend" says Tristram, "as sure as I am I – and you are you —" The person he is talking to asks "—And who are you?" Tristram answers "Don't puzzle me" (*TS* 473).

4.3. Trompe l'oeil

Waugh claims that new developments in fiction descend from the parody of "older or outworn" traditions. In the context of the debate on whether the novel is dead, Waugh argues that the formulation of the identity of the novel began with parody (69). Cervantes's *Don Quixote* makes a parody of conventions of the romance. Similarly, Fielding handles Richardson's *Pamela* and mocks it with a new text, *Shamela*, through which he parodies "the psychologically oriented detailism" by using the epistolary form employed in *Pamela*. A few years after those attempts, "the prototype" of the contemporary metafictional novel comes out, Sterne's *Tristram Shandy*, which is completely "a novel about itself" (Waugh 70).

Waugh explicitly notes that through parody, metafiction attempts to avoid breaking the ties with the previous traditions (66). Brian McHale, however, does not reject that aspect of metafiction and explains it with a quotation from Fowles's novel: "This story I am telling is all imagination. These characters I create never existed outside my own mind" (in McHale, 197). What the narrator of *The French Lieutenant's*

Woman says in the thirteenth chapter of the book is, for McHale, the sign of the demolition of "the illusory reality of the fictional world", and at the same time the narrator highlights his/her own "superior reality" (197). "Writing, when properly managed (as you may be sure I think mine is) is but a different name for conversation" says Tristram (*TS* 96). This is obviously to tell the reader that he is the writer of the book. That is to say, the metafictional frame, the reality of the author is added to the reality of the fictional world of the book.

In addition to the reality of the author and the book, it would not be wrong to combine the reality of the reader. Hence, Eddins reveals that Fowles's statement, "the freedom that allows other freedoms to exist," (218) for Eddins, not only does the author narrow the gap between himself and the characters, but also between himself and the reader. Eddins calls this attempt "to equalize the ontological reality between author, character, and reader as arrant sophistry," and at the same time "a dramatically instructive sort" (218). In this context, it is highly possible for the reader to identify him/herself with the author. At the end of the book, the point that the reader has to make a decision between the two possible endings indicates that the reader play the "author/god" here (219). Nevertheless, the narrator in *Tristram Shandy* plays similar games with his reader: "—call for pen and ink —here's paper ready to your hand.——Sit down, Sir, paint her to your own mind——as like your mistress as you can——as unlike your wife as your conscience will let you—'tis all one to me ——please but your own fancy in it" (*TS* 422). If Sterne had written those lines just after Fowles, we could have told that Sterne successfully improved the technique of Fowles. In the subject of the reality of the reader, Tristram, "the author/god," allows his reader not to choose one out of two or three, but to write amply the whole page, which is intentionally left blank, as he/she wants.

In his "Postmodernist Fiction" David Lodge clearly comments on the literature of postmodernism by analyzing the tendency in it under six headings. One of the tendencies is the discontinuity, and he notes that "it is by its continuity that a work of fiction, if successful, imposes its vision of the world upon the reader, displaces the 'real world' with an imagined world in which the reader (especially in the case of realistic fiction) lives vicariously. Postmodernism is suspicious of continuity" (261). Fond of

playing games with the reader, Tristram frequently turns his writing into a kind of conversation. As stated before, Tristram confesses that writing is a different name for conversation for him (*TS* 96). Therefore, the continuity of the story is often interrupted by the authorial voice throughout the novel. From the angle Russian Formalists' evaluation of the literature, it can undoubtedly be said that syuzhet, that is, the plot is deliberately constructed in the sense that the narrative line must create the effect of defamiliarization. Thus, Lodge epitomizes his statements with an example from Ronald Sukenick's *98.6*: "Interruption. Discontinuity. Imperfection. It can't be helped" (in Lodge 261).

Volume IV, Chapter xxiv, conveys a similar characteristic to the position where the reader is asked to get a pen and ink, and write the whole page. In this situation, the whole chapter is intentionally skipped by the author. Therefore "a chasm of ten pages" appears in the book, which can be surely seen in every edition. The disappearance of those pages is not enough to make a book imperfect, though it seems so; on the contrary, for Tristram, the book becomes "more perfect and complete" (*TS* 282). In the light of Lodge's quotation taken from Sukenick, the interruptions of the author might be a good point to discuss in terms of postmodernity and metafiction since Tristram as the narrator frequently does so. Actually, the story of the hero of the book begins with an interruption of the mother Mrs. Shandy, which results a curse like life for her son. At the beginning of the second volume Tristram using his authorial voice cuts off the story to tell again something not necessarily relevant to what he tells: "I have dropped the curtain over this scene for a minute,—to remind you of one thing, —and to inform you of another" (*TS* 128) says Tristram and warns his reader against the case that he will talk about what he has already told "a hundred and fifty pages ago" and after giving superfluous details, "the curtain shall be drawn up again" and the story shall go on without any interruption (*TS* 129).

In addition to the subject of imperfection discussed before, the imperfection of the words can be traced throughout the work. In Volume V, the narrator says "[w]ell might Locke write a chapter upon the imperfections of words" (*TS* 324), because Tristram does believe in such an aspect of words. As revealed in Griffin's essay "Tristram Shandy and Language," Locke, in fact, has a chapter on this topic, the

doubtfulness and uncertainty of words. Griffin comments on the chapter where Tristram uses a phrase as "having half a dozen words for one thing" while talking on Uncle Toby's love affair with Widow Wadman. This is the cause why Uncle Toby is still unaware of many things, since words, according to Locke, stand for ideas of things rather than the things themselves (in Griffin 110). Similarly, it is not different in the situation in which people react divergently to the news of Bobby's death. Besides, emphasizing the deficiency of words, Tristram notes: "Now there are such an infinitude of notes, tunes, cants, chants, airs, looks, and accents with which [a word] may be pronounced […] every one of 'em impressing a sense and meaning as different from the other, as dirt from cleanliness" (Griffin 110).

Concerning the unreliability of word's meaning, or technically of *signifier*, Bradbury's novel *My Strange Quest for Mensonge* (1987) apparently conveys, for Rose, particular features of parody. Rose quotes a passage from the text: "It is proving beyond doubt that we find ourselves in the age of the floating signifier, when word no longer attaches properly to thing, and no high bonding glues can help us. It discloses to us a world of parody and pastiche, query and quotation; having shown us all this, it teaches us how to enjoy it" (266). Contemporary parody and other forms stem from the point that we live in the age of "floating signifiers." Having lived almost three centuries ago, Sterne believed in the deficiency of words, which was defended particularly by Locke. At the beginning of the century, Ferdinand de Saussure marked an era by claiming that the relation between the signifier and signified is arbitrary (Saussure 62). Thus, Bradbury builds his parody on the arbitrariness of signifier, in Lockean words "the imperfection of words." Consequently, the title of his text *Mensonge* takes its name from a thoroughly fictional character Henri Mensonge, which is not different from linguistic arbitrariness, since Mensonge, in fact, does not have any signified, yet he is said to be, because he is completely a fictional character. Since there is no one in the literature in reality, *Mensonge* indicates in some sense the imperfection and unreliability of signifier.

It can be deduced from Elizabeth Ermarth that postmodern novels foreground the experience of reading as a continual present and this aspect makes the postmodern novels different from linear narratives (in Burgass 184). It is directly related with the

postmodern attempt that is to question linear history and temporality with specific design of thematic and plot devices. For instance, Gabriel Garcia Marquez's *One Hundred Years of Solitude* (1967) which is the story of Buendia family over six generations, whose plot presents circularity (Burgass 179). A similar situation is emphasized in Sterne's book again with techniques in the developing age of the genre:

> I am this month one whole year older than I was this time twelve-month; and having got, as you perceive, almost into the middle of my fourth volume—and no farther than to my first day's life—'tis demonstrative that I have three hundred and sixty-four days more life to write just now, than when I first set out; so that instead of advancing, as a common writer, in my work with what I have been doing at it—on the contrary, I am just thrown so many volumes back— (*TS* 256-7).

Such metafictional devices highlight plot design. Corresponding elements to achieve the same effect can be found in Italo Calvino's *If on a Winter's Night a Traveler* (1979) that underlines real (reading) time. Calvino's novel begins with "[y]ou are about to begin reading Italo Calvino's new novel, *If on a Winter's Night a Traveler*" an example of the most radically and structurally metafictional texts (Burgass 183). What Sterne, corresponding Calvino, does is to highlight the experience of reading.

If the quotation above is followed, it continues as "as at this rate I should just live 364 times faster than I should write—It must follow, an' please your worships, that the more I write, the more I shall have to write—and consequently, the more your worships read, the more your worships will have to read" (*TS* 257). Stuart Sim argues that "no complete retrospective of the self can be constructed, since in the present it is always being bombarded by new impressions" (117). It is possible here to interpret the quotation from the position of the reader for whom it is almost impossible to follow the real time, reading time, as Burgass has mentioned above. Therefore, in the ontological context, both the reader and the author have the same impossibility: to experience reading or writing time.

Nevertheless, Lodge argues that various authors have employed a range of devices to excess, even parodied and burlesqued them in order to escape from their tyranny. With his *Gravity's Rainbow* and *V*, Thomas Pynchon easily becomes one of those who excessively use such devices. Then, Lodge quotes Donald Barthelme who applies metaphoric overkill, for example:

> The moon rocks were as good as a meaningful and emotionally rewarding seduction that you had not expected. The moon rocks were as good as listening to what the members of the Supreme Court say to each other, in the Supreme Court Locker Room. They were as good as war. The moon rocks were better than a presentation copy of the Random House Dictionary of the English language signed by Geoffrey Chaucer himself (in Lodge 265).

It continues like this and repeating the same grammatical pattern, always making odd connections between the moon rocks and anything the narrator wants (265). A similar tendency is not absent in Sterne's novel. In Volume V, Chapter xv, Tristram suddenly begins his statement if the fifth volume had been a farce. Following this, he tries to tune his fiddle and talks about muses for poetry. Some tuning like words appear on the page like "diddle diddle, diddle diddle, diddle, dum" (*TS* 335) that the reader feel him/herself listening the process of the tuning. It can be easily said that this chapter is hardly relevant with the volume, which is again an example of well-established digression. In the case of talking meaninglessly, the same example can be given for the excessive use of digressions. While Tristram talks about breeches, the subject slips into the account of ancient dress and the reader observes the fashion of the Romans including "the open shoe, the close shoe, the slip shoe, the wooden show, the soc. the buskin and the military shoe" (*TS* 397). The narrator does not stop here and the list goes on insistently. In the light of Lodge's examples, the resemblance between postmodern texts and *Tristram Shandy* becomes easier to detect.

Graham Swift considers man as "the story-telling animal" in his *Waterland* (1983), questioning the notion of "history" as a meta-narrative, and the legitimacy of it.

The narrator of the novel is Tom Crick who is a history teacher trying to constitute an approach to history. Beginning from his own life story, Tom elaborately gives an account of various subjects such as the history of brewery, the French Revolution, story-telling. While describing history and reporting stories, he employs some similar techniques to Sterne's. First of all, in *Waterland* the reader follows the story from the perspective of the narrator, Tom, who constantly uses digressions throughout the novel. In the chapter fourteen, Tom contends that "[history] goes backwards as it goes forwards. It loops. It takes detours. Do not fall into the illusion that history is a well disciplined and unflagging column marching unswervingly into the future" (*Waterland* 117). Not only history goes backwards and forwards, but also his narrative technique does the same: suddenly the subject reaches to two generations before, then it shifts to the history of "rise of the Atkinsons." Not different from Tristram, Tom intends to tell history, simultaneously his own history. What Swift does in his novel is in some sense the situation of "play within the play," but not in the sense Sterne employed as a metafictional device, that is, Tom as a history teacher and his class constitute the first layer of the novel, the young Tom and his family is the second ontological layer. The ontological reality is frequently felt between the lines, which is possible to add as a third level. Different from Tom, Tristram makes his reality felt through metafictional mediums and become apparent that this is a fictional work: "I beg the reader will assist me here, to wheel off my uncle Toby's ordnance behind the scenes" (*TS* 410).

4.4. A Prophet: the Author

The narrator in metafictional novels has a significant function when the romantic irony is considered. Søren Kierkegaard designates the author prophet-like since he/she feels terribly the heavy crises of the transition period, in which he/she feels something, but it cannot be obviously stated. Thus, the author turns out to be a prophetic figure in the eyes of Kierkegaard. In the light of Kierkegaardian approach, criticizing severely but humorously as well, Sterne creates awareness about the present gap in his times.

> Thus---thus, my fellow-labourers and associates in this great harvest of our learning, now ripening before our eyes; thus it is, by slow steps of

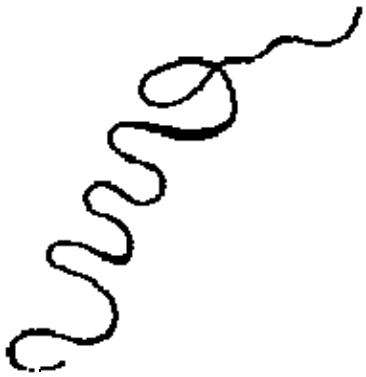
> casual increase, that our knowledge physical, metaphysical, physiological, polemical, nautical, mathematical, ænigmatical, technical, biographical, romantical, chemical, and obstetrical, with fifty other branches of it, (most of 'em ending as these do, in ical) have for these two last centuries and more, gradually been creeping upwards towards that 'Akun of their perfections, from which, if we may form a conjecture from the advances of these last seven years, we cannot possibly be far off. (*TS* 57)

Sterne knows very well the cultural legacy he takes over, therefore he has a strong panoramic view of the literary topography of his time. On this occasion, the deed "to creep" has a remarkable function in the meaning of the excerpt. All those scientific branches creep towards Akun of their perfection, indicating the "peak" of their excellence. The words "creep" and "Akun" mutually constitute the absolute negativity that Kierkegaard refers frequently. Nevertheless, the unity of meaning is deliberately completed after a few paragraphs, as Tristram regrets: "I only wish that the æra of my begetting, as well as the mode and manner of it, had been a little alter'd,--or that it could have been put off, with any convenience to my father or mother, for some twenty or five-and-twenty years longer, when a man in the literary world might have stood some chance —" (*TS* 57-58). The author, speaking in the voice of Tristram, feels sorry for the time he lives in, since the forthcoming age will offer him more chances than the present. Sterne is obviously aware of the obscurity and complexity of the rapidly changing period, thus he tells successively various branches of science in order to emphasize the activeness and variability they are subject to. Observed from another standpoint, the ground on which the author stands indicates the period of transition. The responsibility of the prophet-like writer, in Kierkegaardian sense, is to reflect his anxious feelings to the blank page.

Sterne writes an original and eccentric novel in order not to take a place in the main stream of the century. While achieving his purpose, he conveys several aspects of the author who is highly concerned with romantic irony, such as being "subjective" and "critical" (Muecke 20), and complete freedom to play the game (Kierkegaard 277).

Although the following quotation has been taken beforehand, it would be better to mention it again here: “The deuce of any other rule have I to govern myself by in this affair—and if I had one—as I do all things out of all rule—I would twist it and tear it to pieces, and throw it into the fire when I had done—Am I warm? I am, and the cause demands it—a pretty story! is a man to follow rules—or rules to follow him?” (*TS* 253). The question at the end of the excerpt is evidently a rhetoric question, since Tristram does not follow any rules while telling the story, even in the above passage, he swears to twist and burn the pages, nevertheless a brief digression immediately emerges “Am I warm?” Even in such a short paragraph, the narrator cannot help digressing from the matter. Sterne, with the supreme power to create, feels free and does not go after any rules. In Book 9:

> Nothing, continued the corporal, can be so sad as confinement for life—or so sweet, an’ please your honour, as liberty.
> Nothing, Trim ——said my uncle Toby, musing——
> Whilst a man is free,——cried the corporal, giving a flourish with his stick thus—



(*TS* 549-50)

The image is the possible expression of an ironist who is in purgatory and is able to confront crisis, suffering, agony, humour and despair. In this case, in addition to being prophet-like, Sterne turns out to be a god-like writer, doing whatever he wants with his *magical stick*.

The overlap between Romantic irony and metafiction basically derives from the point that both inform the reader the telling of the story. The author does not merely give an account of the story, instead tells narrating of "a story complete with the author and the narrating, the reader and the reading, the style and the choosing of the style, being ambivalently both art and life" (Muecke 20). Thus, the reader witnesses and participates in the writing process. In the twenty first chapter of Volume I Tristram narrates: "I think, replied my uncle Toby, taking his pipe from his mouth, and striking the head of it two or three times upon the nail of his left thumb, as he began his sentence,——I think, says he" and the following sentence is crucial here, since the voice of the author suddenly appears like *dues ex machine*, but instead of solving the problems, he makes them even more complicated for the reader: "But to enter rightly into my uncle Toby's sentiments upon this matter, you must be made to enter first a little into his character, the out-lines of which I shall just give you, and then the dialogue between him and my father will go on as well again" (*TS* 56). Tristram begins to depict Uncle Toby's character as he has promised, yet with full of digressions. Consequently, through four chapters, the narrator tries to tell the character of Uncle Toby. The new volume starts with those words: "I have begun a new book, on purpose that I might have room enough to explain the nature of the perplexities in which my uncle Toby was involved from the many discourses and interrogations about the siege of Namur, where he received his wound" (*TS* 73). Sharing the thoughts with the reader, he has some doubts whether he can finish his explanation. The next paragraph, feelings are shared with the reader: "I must remind the reader, in case he has read the history of King William's wars,—but if he has not,--I then inform him" (*TS* 73). Thus, the reader, who gains more and more information about the process of the novel, is deliberately informed by the spontaneous and random thoughts and feelings of the narrator Tristram.

The author in the postmodern texts turns out to be thoroughly different, when compared to those in the modern ones. Technically, the obvious existence of the writer in the postmodern texts, McHale writes, disappears completely in the modern ones. Consequently, modernists develop "narratorless" texts, based on free indirect dialogue exchanges (Hemingway), or on free indirect discourse (early Joyce, Woolf). Their own subjectivity is the second technical standard defining modernist and postmodernist text.

Modernists prefer to hide their identities and subjectivities rather than show up in the text. Thus, the first person narrator or interior monologuist comes out to help the writer (Conrad, Faulkner, Joyce in *Ulysses*). Postmodern literature fiction brings the author to light and makes him/her visible (McHale 199).

Free as used to be the postmodernist author either diminishes the fictional world, as in Chapter 13 in *The French Lieutenant's Woman*, or emerges to demonstrate him/herself in the act of producing the text the reader follows, as in Sukenick's *Up*. In this case, the condition of the writer becomes tangled on the page, since Roland Barthes's essay dated 1968 begins to make the minds confused and the title of which is accepted as the slogan of contemporary fiction writer: "The Death of an Author" (McHale 199). Although the situation of the already buried author seems to be contradictory at first sight, since it brings mind the question of how can a *dead* author wander on the pages of book. The writer as the creator or the phantom of the text, in my opinion, makes deliberately himself/herself feel between the lines. The existence is possible with the precise contribution of the reader. In other words, the reader has been needed much more than ever for the time being.

McHale explicitly foregrounds the similar sentences in his book. For him, the contemporary approaches to the death of the author indeed protect the presence of the author, but in a "displaced form" (200). The paradoxical aspect of the postmodernist author is simply reduced to a "tool for the exploration and exploitation of ontology." Thus, McHale explains the situation of the author as moving to and fro between "different levels of the ontological structure" which happens at different points in "the unfolding text" (202). Then, what is the function of blurring the edges between the ontological levels? To borrow from McHale, the primary function is to "intensify ontological instability, titillating or horrifying the reader" and consequently the reader does not surrender the reality of the multi-layered text (116).

4.5. The Reader or Re-writer?

A text is almost nothing without reader's presence, as pursuing a fundamental and vital aim to achieve: to interpret the text. As soon as the reader opens the front cover and read the first sentences of the text, he immediately gets involved in the

interpretation process. In the self-conscious parodic writing, Hutcheon states, the reader is drawn into an active dialogue with author. Moreover, the reader is left in the middle of parody designed to break his/her expectations and his/her desire for plausibility ("Narcissistic" 139). In fact, Hutcheon does not say irrelevant to the comments of McHale who claims metafiction to blur the edges of ontological levels. What is the role of the reader? The paramount responsibility of the reader is, according to Hutcheon, to participate in creating the universe of the fiction (139).

As stated before, Hutcheon argues in her *Narcissistic Narrative* that the reader is the one who can share the pleasure of imaginative creation with author. It is seriously about the vital characteristic of metafiction that the reader has already been informed that the text he/she reads is a fiction (49). Thus, already aware of the fictionality of the book, the reader is left alone in the realm of the metafictional text to interpret it with the intentional guidance of the author. "To share the pleasure of the imaginative creation of text with the author" signifies in some sense the creative imagination and the power to interpret what is written on the page. "Governed by his pen" (*TS* 375) Sterne, as an author, is already familiar with what imagination itself can create out of nothing. Hence, he leaves his reader some space to create: "The truest respect which you can pay to the reader's understanding, is to halve this matter amicably, and leave him something to imagine, in his turn, as well as yourself" (*TS* 96). In this sense, the recently born reader carries the same responsibility with the writer who is announced to be dead though: to create the text. In other words, he/she re-writes the text. Sterne's narrator deliberately continues: "For my own part, I am eternally paying him compliments of this kind, and do all that lies in my power to keep his imagination as busy as my own" (*TS* 96).

The table on which the author writes his/her text is to be shared by the reader. The result is the weakening of the institution of authorship, vice versa the strengthening of the institution of readership. Nevertheless, sitting around the same table undoubtedly requires an interpreter with a wide cultural and literary background. On the reader's side, it secretly carries the risk that the interpreter might misread the intention. Hutcheon argues, on this case, the very demanding aspect of parody leads an "elitist literary genre" and of course an elitist group of people ("A Theory" 88). Acquainted with the debate of intertextuality and originality Tristram wittily mocks with the

intertextual references, and in some sense manipulates the notion: "Tell me, ye learned, shall we for ever be adding so much to the bulk—so little to the stock? Shall we for ever make new books, as apothecaries make new mixtures, by pouring only out of one vessel into another? Are we for ever to be twisting, and untwisting the same rope? for ever in the same track—for ever at the same pace?" (*TS* 309-10). The point here is that the idea of intertextuality and/or originality concerns Sterne. He depicts writing a book as "pouring out of one vessel into another," which explicitly means picking up something from another work and deliberately adding it to your own text. This is the one side of the coin. Indeed, the other side of it conveys an ironic meaning. When Melvyn New's notes are taken into consideration, the whole passage ("Shall we for ever […] same pace) is taken from Robert Burton's *The Anatomy of Melancholy* (1638). At that point, what Sterne tries to express and emphasize turns out to be highly ironic since "his attack on plagiarists is plagiarized from Burton's introduction" (New 672). In his "The Nympholept's Tale" of *Unsent Letters* (1988), Bradbury similarly foregrounds and celebrates humorously the idea of intertextuality:

> We do, after all, have the happy concept of 'intertextuality'. And intertextuality […] proves that all texts are related to all other texts. Indeed not only does it demonstrate the universality of that pattern of allusion, quotation, cross-reference, parody and parallelism which has always kept us scholars business and in research grants; it also shows philosophically that authors do not write writing at all, but that writing writes authors (225).

Bradbury humorously celebrates the concept of intertextuality, since every text, in some sense, has explicit or implicit connotations to another text/s. Consequently, Murathan Mungan, a contemporary author from Turkey reminds himself with his play *Kağıt Taş Kumaş* (*Paper Stone Cloth*) (2006). In the second part of the book, "Hazır Giyim" (*Ready-to-wear*) one of the actors states that "Indeed, almost everything was said in Ancient Greek. The rest is repetition." Another one continues "If something had been left, Shakespeare must have said them all." The former actor begins to speak "today

everything is only the knowledge of repetition" (66) (*my translation*). In such a condition, what can an author do *originally*? Therefore, intertextual references, either intentionally or not, becomes inevitable. On the other hand, Bradbury indirectly welcomes the reader who, successfully or not, interprets the text. If authors do not write writing, then who/what does do this? Bradbury considers writing itself writes, but on other side of the coin the reader, with Hutcheon's term *decoder* writes or rewrites ("A Theory" 27). Words can easily connote something else, just like Bradbury's *floating signifier*, similarly texts might allude to other texts or anything that can take place on the page. The responsibility of the decoder here is to interpret it according to the cultural and literary background he/she has. To borrow again from Bradbury, but this time from *My Strange Quest for Mensonge*: "Now that we no longer knew quite what things meant any more, a new method in the study of literature called creative misreading, or maps of misprision, began, as it were, to bloom. It abolished authors, and replaced them by readers, who turned out to need a lot of critics to help them to misunderstand in the proper way" (15). Bradbury, as inferred from the excerpt certainly, ridicules the very condition in which author and reader are blended with each other. In the fifth volume of *Tristram Shandy*, Mr. Shandy reads a passage from a book, which contains some names of old towns like Babylon, Cizicum and Mitylenae. "The fairest towns that ever the sun rose upon, are now no more; the names only are left, and those (for many of them are wrong spelt) are falling themselves by piece-meals to decay, and in length of time will be forgotten, and involved with every thing in a perpetual night: the world itself, brother Toby, must—must come to an end" (*TS* 319).

The life is very much like art or vice versa. Sometimes, people are not even aware of even the history of where they live, the history of town or city. A historical church or mosque citizens pass by every day, for example, does not convey any meaning for them, since those inhabitants of the city do not know anything about it. It is not completely different for the reader, either. Should the writer sometimes make an allusion to a text, which cannot be reached for the time being, the reader falls into difficulty to trace the path of the references. That is to say, the decoder carries the great risk of missing the connotations of the words, which happens ridiculously in Sterne's book as well: "Now my uncle Toby knew not that this last paragraph was an extract of

Servius Sulpicius's consolatory letter to Tully.—He had as little skill, honest man, in the fragments, as he had in the whole pieces of antiquity" (*TS* 320). Chasing the intertextual details while reading is not the sole and vital duty of the reader, yet it would only make the act of reading much more enjoyable. Otherwise, he/she will, with Hutcheon's terminology, "neutralize" the double structure of text ("A Theory" 27).

Beginning the thirty fourth chapter of the third book with some concepts like "human mind," "consciousness" and "learning" Tristram talks about his father: "[Mr. Shandy] pick'd up an opinion, Sir, as a man in a state of nature picks up an apple.—It becomes his own—and if he is a man of spirit, he would lose his life rather than give it up" (*TS* 200). The line between intertextuality and plagiarism is quite sharp, thus writer should be pretty careful while making a reference to some other texts. As mentioned before, almost everything is written before, perhaps in Ancient Greek, yet the point here is the intention of author. Sterne continues to the paragraph:

> I am aware that Didius, the great civilian, will contest this point; and cry out against me, Whence comes this man's right to this apple? Ex confesso, he will say——things were in a state of nature—The apple, is as much Frank's apple as John's. Pray, Mr. Shandy, what patent has he to shew for it? and how did it begin to be his? was it, when he set his heart upon it? or when he gathered it? or when he chew'd it? or when he roasted it? or when he peel'd, or when he brought it home? or when he digested?——or when he——?——For 'tis plain, Sir, if the first picking up of the apple, made it not his--that no subsequent act could (*TS* 200).

Tristram foregrounds the idea that an apple or a text can be identical in the sense who owns what. Therefore, Tristram asks half a dozen questions to emphasize the intertextual issue. Sterne picks up an idea, just like Tristram's father, Mr. Shandy, picks up an opinion, or an apple. There is no difference between two deeds, yet the crucial point is the question in Tristram's mind: who owns the apple? His father, if not, whose apple is it? The notion of the possession of apple in the nature is the almost the same in

the realm of the ideas, in other words it is possible to ask whose idea it originally is? Or "how did it begin to be his?" (*TS* 200).

"*Tristram Shandy*" is about response, because it is about the nature of art (138) claims J. Paul Hunter in his essay "Response as Reformation." Concerning the art of interruption, Hunter gives an example from the eighteenth chapter of the second volume of the book where a sermon is read by Corporal Trim and the listeners constantly interrupt his reading and comment on everything, but the sermon. The sermon chapter, Hunter argues, wonderfully illustrates the general motif of the novel: watching the responder at work and using the characters as surrogates for the reader (133). A few pages later Hunter again begins to comment on the surrogate, which enables the reader pulled into a kind of awareness through which he/she discovers the development of the book, or literature generally (138). Not surprisingly Hunter claims that the protagonist of *Tristram Shandy* is the reader (137), who is obviously responsible, for instance, for interpreting the black page of regretting strongly about Yorick's death (145).

Hutcheon similarly puts an emphasis on Sterne's approach to his reader. Leaving blanks in the novel, for example, is Sterne's way of showing respect for his reader's imagination ("Narcissistic" 142). A similar interaction with the reader is, sometimes experimentally, followed by contemporary writers as well. With his *Lost in the Funhouse*, John Barth is one of those authors. The book consisting of a dozen of short stories, Hutcheon points, shares characteristics with Sterne's novel in the sense it communicates with its reader. In "Title" the reader is asked to fill in the blanks (143). Apart from John Barth's *Funhouse*, Donald Barthelme's *Snow White* is put to demonstrate the shared aspects. At the end of the first part of the book, the reader is asked to do the questionnaire about the story he/she reads: "Do you like the story so far? Yes ( ) No ( )" and moreover he/she is asked to rate the novel on a scale of 1 to 10 (143). To sum up, those examples in some sense give the reader an idea about how an eighteenth century novel and some contemporary texts share parallel characteristics and gather around similar issues.

CONCLUSION

What if my interpretation of the books
is false or misguided?
P.Ackroyd

The contemporary English novel, since its beginning almost three centuries ago, has reached to the point which is highly self-referential and parodistic, while constituting a microcosm of the postmodernist fiction. Its strengths lie in its ties to the prose tradition that goes even farther than the novel, and in its closeness to avant-garde fictional techniques of contemporary fiction. Despite its creativeness and inventiveness, English Fiction has also some debates on the essentials of the genre such as the author and the reader. This thesis aimed at studying the literary correlation between Laurence Sterne's novel, *The Life and Opinions of Tristram Shandy, Gentleman* and selected postmodern novels in the light of parody**,** which has been used in a variety of genres across the centuries. The novels utilized for comparing the postmodern elements are John Fowles' *The French Lieutenant's Woman*, Italio Calvino's *If on a Winter's Night a Traveller* and Graham Swift's *Waterland* and Ronald Sukenick's fiction. The main concern of this study has been to highlight postmodern conception such as manipulating the perception of the readers, and the institution of the author and the readership. Although different ideas and novelistic issues have been scrutinized in the different novels, the common element has been parody, since the recent literary tendency exposes that parody has always been popular among postmodern novels.

Since parody appears as the vital means connecting the two sides, the focus has been on parody and its related variations. Basically, as parody is a form of mocking someone through conveying in/direct references**,** the double-layered structure of parody needs a target to make fun of. Thus, it is frequently used as a means of creating comic situations, as in the example of talking like a child or mimicking dialects and accents. As a literary form, the history of parody goes back to Ancient Greek and since parody exists in various fields ranging from our daily life to literary texts**,** and considering the other writers' works written in the eighteenth century such as *Tom Jones* and *Joseph*

Andrews by Henry Fielding, it is no surprise that Sterne also applied parody in his novel. Yet, it is the significance of Sterne's technique similar to that of postmodern fiction that made *Tristram Shandy* eccentric in his age and enabled it to be popular across the centuries.

Tristram Shandy is not the only example of parody in the eighteenth century. There are some other novels written in the form of parody such as Henry Fielding's *Shamela* and Cleland's *Fanny Hill*, and the traces of its use in that period were examined in the thesis. In such a comparison, Sterne's novel becomes more salient than the others with his brilliant and unusual style, for instance the opinions and the stories come out of Tristram's eccentric mind, which is the origin of the digressive style of the novel. However, *Shamela* deals with the concept of time mocking Richardsonian type of narrator telling the story with too many details of months and years in which nothing really happens. Fielding illustrated the parody of the narration technique and Cleland exemplified that of sentiment of the century. Yet it revealed that Sterne went one step further and in a sense commented on and parodied wittily the novel as a genre.

The organic development of parody in the text manifests itself in many forms such as irony and satire throughout its literary history. For instance, satire tends to formulate irony and parody, while attacking the vices and follies of the society and the period. The analysis of the overlapping relationship between those forms in *Tristram Shandy* exposes that Sterne constructed the meaning system of the novel by successfully using them at the same time, which makes his novel sophisticated. While writing as an "excellent observer," and "admirable connoisseur," and pointing to the critics of his time, Tristram implicitly criticizes them. In addition to the distinguished digressive plot structure, the mutual association and perfect harmony of those forms underline the uniqueness of Sterne's novel as well.

The theoretical framework of the thesis has originated from Margaret Rose's approach which established a vantage point for looking at the postmodern parody in *Tristram Shandy*. Her theory has become indispensible for this study, since parody and metafiction overlap and frequently co-occur in the same text. She contends in her book *Parody* that parody of the contemporary age must be metafictional and at the same time comic. Furthermore, it must follow the modern period and its works in time, and with

the transformation of modernist principles. If *Tristram Shandy* is examined from the characteristics of the modern period, it becomes impossible to claim that it is a postmodern novel on account of its period. However, when this very principle is omitted, Sterne's novel turns out to be a thoroughly postmodern novel deriving from its metafictional and comic aspects.

The conceptual framework of the thesis has been constructed in relation to Russian Formalism to portray the ways in which parody and metafiction establish the meaning system of the novel. Both parody and metafiction convey the effect of defamiliarization in the text using different methods. However, parody in general is considered to be a system of laying bare, since it enhances the perceptions of the readers, as in the examples of Tristram's long digressions. In addition, the aspect of laying bare, parody, which has always maintained a brisk and refreshing character in literature, has unceasingly been linked with criticism whether it reacts against the canon and conventional thinking. That is, the relationship of parody with literature stems from the idea that literature always needs freshness. Kierkegaard claims that irony comes out whenever the current condition becomes dull, presenting nothing new. From this point of view, parody does not behave differently in the contemporary literary realm. In this context, coming after the narrating techniques of modernist fiction, postmodern fiction searches for an innovation by virtue of its avant-garde dimension. It is possible to claim that *Tristram Shandy* emerges as an example of avant-garde dimension of the eighteenth century fiction. Yet, there is no great difference between Sterne's practice of parody and his postmodern descendants in terms of parodying the authorial voice and the metafictional aspects.

Although the narrator of the novel is Tristram, Sterne's authorial voice is frequently felt through the book; therefore, it was significant to be able to detect which one is the author or the narrator. When the author interferes into the story, his/her ontological reality becomes visible for the audience. Yet, at the same time, the reader gets away from the illusion of literature. Since metafiction appears as a technique of laying bare, the reader is exposed to the defamiliarization effect of self-referentiality in the novel. At this point, Sterne does not miss the opportunity to intervene and create defamiliarization: he sometimes informs his readers, sometimes scolds. That attitude

towards his audience obviously highlights the manifestations of metafiction in the novel. Thus, the self-referential manner of the author emerges as an instrument that connects *Tristram Shandy* to the contemporary fiction.

Following the footprints of parody in Sterne's novel simultaneously enables the reader to discern the profile of contemporary English fiction. According to McHale, one of the noteworthy aspects of the modernist fiction is the "narratorless" texts, which means the disguise of the authorial voice, yet in the postmodern period the existence of the writer has become visible (199), although it has been declared that the author is dead. In *Tristram Shandy*, we frequently hear the voice of the writer Sterne/Tristram, which is not very original in the literature of the eighteenth century, since the similar tendency of speaking with the reader can be perceived in both *Tom Jones* and *Joseph Andrews*. However, Sterne evaluated the existence of the author from a different perspective. He highlighted the fictionality of the whole text with all its components such as the writer, the reader and the characters. This is indeed precisely what the postmodern writers do. At this point, since Fowles's *The French Lieutenant's Woman* illustrated the complicated position of the author in the twenty first century, his novel has been selected in order to underline the complex situation of the writer in Sterne's novel. Fowles's narrator obviously states that the characters he creates never existed outside his own mind (*FLW* 97). Similarly, Tristram confesses that sometimes all his "heroes get out off [his] hand" (*TS* 173). The close reading of *Tristram Shandy* has exposed that it is possible to say that the problematic issue of the authorship, which is one of the main concerns of the postmodern fiction, was foregrounded with this work a few centuries ago.

Moreover, Sterne's touching on the problematic of readership can be considered as an innovative point of view in literature. Governed by his pen, (*TS* 375) Tristram parodies not only the institution of the authorship, but also the reader. As mentioned above, parody is a means of defamiliarization, and it enabled Tristram to refresh the awareness of his reader by surprising them. In addition to manipulating the reader, the conventions of the readership are parodied as well. For instance, Tristram leaves the reader some space to fill, which means recognizing the reader as a re-writer of the text, both figuratively and literally. He asserts that the truest respect is "to leave the reader

something to imagine" (*TS* 96). Although at first sight leaving blank pages for the readers in the book seems to be a pleasant joke for them, yet it can be regarded as a participation of the reader to the (re)creation of the text. Already aware of the fictionality of the book, the reader is left in the realm of the metafictional text to interpret it with the intentional guidance of the author. The romantic ironic attitude of the author, Sterne/Tristram, leads to a variety of languages of different personas, including the author's and the reader's, providing multiple voices and thus meanings for the reader.

Does the reader only read the book or does he re-write it? Parodistic work conveys disadvantage, stemming unquestionably from the double-coded quality of parody. The reader is left alone with references to any text/s or any author/s. What challenges the audience is to follow the hidden intertextual traces on the page. Those intertextual details are at the same time deliberately left to please the reader with linguistic games. This enjoyment comes from the reader who shares and develops ideas with the creator of the text. Simultaneously, the reader becomes a co-writer of the text, since he/she constructs the meaning system of the text. Consequently, the reader gains a role and responsibility that he/she never had so far and behaves like an author does. In the analyses of *Tristram Shandy* it is revealed that writing is not the responsibility of only the author, but the reader as well. It is the very function of the reader to decode the references and fill in the blanks left by the author intentionally or unintentionally.

One of the recent discussions about the novel is the future of the fiction and the arguments have been frequently raised in recent times. The search for the alternative techniques to create a new grammar of the novel can be observed in the innovative, even in avant-garde dimension of postmodern fiction. It is revealed in the thesis that what Sterne did with the novel has been tried and become a pattern in today's literature. Some critics, like McHale, call it as "short circuit" and it is possible to regard it as a defamiliarization technique. At this point, various examples from Ronald Sukenick's and Fowles's fiction have been given to emphasize the parallelism in *Tristram Shandy*. Yet, postmodern novelistic techniques like short circuit can be considered as a search for generating new principles for the fiction in an age in which various issues like the death of the author, the death of the novel, and the birth of the reader have come into

discussion. In this context, it is very natural for parody to re-appear in this period. In the eighteenth century, the novel as a genre was discussed. For example, one of the mere results of this discussion was that various novelists like Defoe and Richardson claimed to write "histories," not novels at all. Then, Sterne appeared in the literary scene of the eighteenth century parodying the developing conventions of the genre. Today, the literary critics discuss the future of the novel in terms of originality and innovation, and a great deal of writers such as Beckett and Harold Nicolson commented on the death of the novel and Robbe-Grillet wrote essays about "nouveau roman" (new novel), which can be regarded as a search for a new path in postmodern fiction. In such a context, one of the functions of parody emerges as to prepare the reader for the new conditions of the coming age.

Within the scope of this thesis, it has been my intention to show how the postmodern fiction attempts to be highly innovative and original through the use of parody in the selected novels; yet, at the same time, it still revises some older techniques such as parody and metafiction which were effectively applied by Sterne. That is, the current tendency in literature exposes that parody has been revived again to pave the way of the transition to an unknown age. On the other hand, re-reading *Tristram Shandy* after two hundred and fifty years brings us to the point that if Sterne had lived and written his novel in contemporary age, *Tristram Shandy* would have been one of the most brilliant and original novels of the postmodern literature, because Sterne does "neither think nor act like any other man's child" (*TS* 7)

WORKS CITED

Abrams, M.H. *A Glossary of Literary Terms*. United States: Harcourt Brace College Publishers, 1999.

---. Ed. *The Norton Anthology*. New York: W.W. Norton and Company, 1993.

Aristotle. *Poetics*. Trans. S.H.Butcher. New York: Dover Publications Inc., 1997.

Baird, Theodore. "The Time-Scheme of Tristram Shandy and a Source." *PMLA*. 51.3 (1936): 803-820.

Bakhtin, M.M. *The Dialogic Imagination Four Essays.* Trans. Caryl Emerson and Michael Holquist. Austin: University of Texas, 2006.

Baker, Sheridan. "Fielding and the Irony of Form." *Eighteenth-Century Studies*. 2.2 (1968): 138-154.

Barnard, Robert. *A Short History of English Literature*. Norwich: Basil Blackwell, 1987.

Beck, Hamilton. "The Novel between 1740 and 1780: Parody and Historiography." *Journal of the History of Ideas*. 46.3 (1985): 405-416.

Bloom, Harold. *The Western Canon*. New York: Harcourt Brace, 1994.

Booth, Wayne. "Did Sterne Complete 'Tristram Shandy?'" *Modern Philology*. 48.3 (1951): 172- 183.

Borges, Jorge, Luis. "Pierre Menard, Author of the Quixote." *Labyrinths*. Trans. James E.Irby. London: Penguin Classics, 2000. 62-71.

Bradbury, Malcolm. *My Strange Quest for Mensonge*. London: King Penguin, 1988.

---. *No, Not Bloomsbury.* New York: Colombia University Press, 1988.

---. *Unsent Letters*. London: Arena, 1989.

Bridgman, Richard. "Satire's Changing Target." *College Composition and Communication*. 16.2 (1965): 85-89.

Brooks, Cleanth. "Irony and 'Ironic' Poetry." *College English*. 9.5 (1948): 231-237.

Buelow, George J. "Originality, Genius, Plagiarism in English Criticism of the Eighteenth Century." *International Review of the Aesthetics and Sociology of Music*. 21.2 (1990): 117-128.

Burgass, Catherine. “A Brief Story of Postmodern Plot.” *The Yearbook of English Studies*. 30 (2000): 177-186.

Cash, Arthur, C. *Laurence Sterne: The Early and Middle Years*. London: Methuen, 1975.

---. “The Lockean Psychology of Tristram Shandy.” *ELH*. 22.2 (1955): 125-135.

Cervantes, Miguel de. *Don Quixote de la Mancha*.Trans. Tobias Smollett. New York: The Modern Library, 2004.

Colley, Linda. “The Politics of Eighteenth-Century British History.” *The Journal of British Studies*. 25.4 (1986): 359-379.

Cook, Albert. “The Beginning of Fiction: Cervantes.” *The Journal of Aesthetics and Art Criticism*. 17.4 (1959): 463-472.

Creighton, Joanne V. “The Reader and Modern and Post-Modern Fiction.” *College Literature*. 9.3 (1982): 216-230.

Cuddon, J.A. *Dictionary of Literary Terms and Literary Theory*. London: Penguin Books, 1999.

Dane, Joseph A. *Parody: Critical Concepts versus Literary Practices, Aristophanes to Sterne*. Norman: University of Oklahoma Press, 1988.

Defoe, Daniel. *Robinson Crusoe*. Hertfordshire: Wordsworth Classics, 2000.

Dentith, Simon. *Parody*. London: Routledge, 2000.

Dobree, Bonamy. *The Oxford History of English Literature*. London: Oxford University Press, 1968.

Eagleton, Terry. *Edebiyat Kuramı* (*Literary Theory: An Introduction*). Trans. Tuncay Birkan. Istanbul: Ayrıntı Yayınları, 2004.

---. *The English Novel An Introduction*. Oxford: Blackwell Publishing, 2005.

Eddins, Dwight. “John Fowles: Existence as Authorship.” *Contemporary Literature*. 17.2 (1976): 204-222.

Egginton, William. “Cervantes, Romantic Irony and the Making of Reality.” *MLN*. 117.5 (2002): 1040-1068.

Eichenbaum, Boris. “The Theory of “Formal Method” *Russian Formalist Criticism Four Essays*. Trans. Lee T. Lemon and Marion J. Reis. Lincoln and London: University of Nebraska Press, 1965. 99-139.

Erlich, Victor. *Russian Formalism History-Doctrine*. New Heaven and London: Yale University Press, 1981.

---."Russian Formalism." *Journal of the History of Ideas*. 34.4 (1973): 627-638

Feagin, Susan L. "Presentation and Representation." *The Journal of Aesthetics and Art Criticism*. 56.3 (1998): 234-240.

Fielding, Henry. *Joseph Andrews and Shamela*. London: Penguin Books, 1999.

Fowles, John. *The French Lieutenant's Woman*. London: Vintage Classics, 2004.

Frank, Joseph. "The Consequence of Ian Watt." *Common Knowledge*. 13.2/3 (2007): 497-511.

Gautier, Gary. "Fanny Hill's Mapping of Sexuality, Female Identity, and Maternity." *Studies in English Literature, 1500-1900.* 35.3 (1995): 473-491.

Griffin, Robert J. "Tristram Shandy and Language." *College English*. 23.2 (1961): 108-112.

Hannoosh, Michele. "The Reflexive Function of Parody." *Comparative Literature*. 41.2 (1989): 113-127.

Hardy, Thomas. *Tess of the D'Urbervilles*. Kent: Wordsworth Classics, 2000.

Hassan, Ihab. *The Postmodern Turn: Essays in Postmodern Theory and Culture.* Christchurch, New Zealand: Cybereditions Corporation, 2001.

Hawley, Judith. "Introduction and Notes." *Joseph Andrews and Shamela*. London: Penguin Books, 1999.

Holdcroft, David. "Irony as a Trope, and Irony as Discourse." *Poetics Today*. 4.3 (1983): 493-511.

Holquist, Michael. "Glossary." *The Dialogic Imagination.* Austin: University of Texas Press, 2006. 423-434.

Honan, Park. "Realism, Reality, and the Novel: A Symposium on the Novel." *NOVEL: A Forum on Fiction*. 2.3 (1969): 197-211.

Householder Fred W. Jr,. "Π ΑΡΩ ΙΔ ΙΑ." *Classical Philology*. 39.1 (1944): 1-9.

Howes, Alan B. *Laurence Sterne: The Critical Heritage*. London and New York: Routledge, 1995.

Hunter, J. Paul. *Before Novels: The Cultural Contexts of Eighteenth-Century English Fiction*. New York: Norton, 1990.

---. “Biography and the Novel.” *Modern Language Studies*. 9.3 (1979): 68-84.

---. “Response as Reformation: ‘Tristram Shandy’ and the Art of Interruption.” *NOVEL: A Forum on Fiction*. 4.2 (1971): 132-146.

Hutchens, Eleanor N. “Verbal Irony in *Tom Jones*.” *PMLA*. 77.1 (1962): 46-50.

Hutcheon, Linda. *A Poetics of Postmodernism.* Cambridge: Routledge, 1988.

---. *A Theory of Parody.* Cambridge: Methuen, 1985.

---. *Narcissistic Narrative: The Metafictional Paradox.* Bristol: Methuen, 1985.

---. *The Politics of Postmodernism.* London and New York: Routledge, 1991.

Ingrassia, Catherine. “Introduction.” *A Companion to the Eighteenth-Century English Novel and Culture*. Ed. Backscheider Paula, and Catherine Ingrassia. Oxford: Blackwell Publishing, 2005. 1-17.

Jameson, Fredric. *Postmodernism or the Cultural Logic of Late Capitalism.* Durham: Duke University Press, 1991.

---.*The Prison-House of Language*. Princeton and London: Princeton University Press, 1974.

Jump, John D. *Burlesque*. London: Methuen & Co Ltd, 1972.

Kibbie, Ann Lousie. “Sentimental Properties: Pamela and Memoirs of a Woman of Pleasure.” *ELH.* 58.3 (1991): 561-577.

Kierkegaard, Søren. *The Concept of Irony with Continual Reference to Socrates.* Trans. Howard V.Hong. and Edna H. Hong. New Jersey: Princeton University Press, 1989.

Knight, Charles A. “Satire, Speech, and Genre.” *Comparative Literature*. 44.1 (1992): 22-41.

Kreuz, Roger J and Richard M. Roberts. “On Satire and Parody: The Importance of Being Ironic.” *Metaphor and Symbol*. 8.2 (1993): 97-109.

Lamb, Jonathan. “Sterne’s System of Imitation.” *The Modern Language Review*. 76.4 (1981): 794-810.

Lee, J. and Albert N. Katz. “The Differential Role of Ridicule in Sarcasm and Irony.” *Metaphor and Symbol*. 13.1 (1998): 1-15.

Lemon, Lee T, and Marion J. Reis. “Introduction.” *Russian Formalist Criticism Four Essays*. Lincoln and London: University of Nebraska Press, 1965. ix-xvii

Lerner, Lía Schwartz. "Golden Age Satire: Transformations of Genre." *MLN.* 105.2 (1990): 260-282.

Lodge, David. "Postmodernist Fiction." *Postmodernism and the Contemporary Novel.* Ed. Bran Nicol. Edinburgh: Edinburgh University Press, 2002. 250-277.

---. *The British Museum is Falling Down.* Baskerville: Penguin Books, 1983.

Longman Dictionary of Contemporary English. Longman, 1978.

Longyear Rey M. "Beethoven and Romantic Irony." *The Musical Quarterly*. 56.4 (1970): 647-664

Lonsdale, Roger. "New Attributions to John Cleland." *The Review of English Studies*. 30.119 (1979): 268-290.

Lukács, Georg. *The Historical Novel*. Trans. Hannah and Stanley Mitchell. London: Merlin Press, 1982.

---. *The Theory of the Novel*. Trans. Anna Bostock. Massachusetts: The MIT Press, 1971.

McCaffery, Larry. "The Art of Metafiction." *Metafiction*. Ed. Mark Currie. New York: Longman, 1995. 181-193.

McHale, Brian. *Postmodern Fiction*. London: Methuen, 1987.

Mendell, C.W. "Satire as Popular Philosophy." *Classical Philology*. 15.2 (1920): 138-157.

Miller, Harold, W. "Repetition of Lines in Aristophanes." *The American Journal of Philology*. 65.1 (1944): 26-36.

Muecke, D.C. *Irony*. London: Methuen, 1978.

Mungan, Murathan. *Kağıt Taş Kumaş*. Istanbul: Metis Yayınları, 2007.

New, Melvyn. "Notes." *The Life and Opinions of Tristram Shandy*. London: Penguin Books, 2003.

O'Connor, William Van. "Parody as Criticism." *College English* 25.4 (1964): 141-148.

Parla, Jale. *Don Kişot'tan Bugüne Roman*. Istanbul: İletişim, 2007.

---. "Edebiyat Kanonları." *Kitaplık*. 68.1 (2004): 51-53.

Piper, William Bowman. "Tristram Shandy's Digressive Artistry." *Studies in English Literature, 1500-1900*. 1.3 (1961): 65-76.

Pollard, Arthur. *Satire*. Bristol: Methuen & Co Ltd.,1977.

Ricks, Christopher. "Introductory Essay." *The Life and Opinions of Tristram Shandy*. London: Penguin Books, 2003.

Rose, Margaret, A. *Parody: Ancient, Modern, and Post–modern*. Cambridge: Cambridge University Press, 1995.

Russell, H.K. "'Tristram Shandy' and the Technique of the Novel." *Studies in Philology*. 42.3 (1945): 581-593.

Ryals, Clyde de L. *A World of Possibilities*. USA: Ohio State University Press, 1990.

Saussure, Ferdinand. "Course in General Linguistics." *Literary Theory: An Anthology*. Ed. Rivkin, Julie and Ryan, Michael. Cornwall: Blackwell. 2004. 59-71.

Schlesinger, Alfred Cary. "Indications of Parody in Aristophanes." *Transactions and Proceedings of the American Philological Association*. 67 (1936): 296-314.

Scholes, Robert. *Fabulation and Metafiction.* Urbana, Chicago, London: University of Illinois Press, 1980.

Shakespeare, William. "Hamlet." *The Complete Works of William Shakespeare*. Kent: Wordsworth Editions, 1999. 670-713.

Shklovsky, Victor. "Art as Technique." *Russian Formalist Criticism Four Essays*. Trans. Lee T. Lemon and Marion J. Reis. Lincoln and London: University of Nebraska Press, 1965. 3-24.

---. *Theory of Prose.* Trans. Benjamin Sher. USA: Dalkey Archive Press, 1998

Sim, Stuart. "'All that Exist are 'Island of Determinism'': Shandean Sentiment and the Dilemma of Postmodern Physics." *Laurence Sterne in Modernism and Postmodernism*. Eds. David Pierce and Peter de Voogd. Amsterdam: Rodopi, 1996.

Sobre, J.M. "*Don Quixote*, the Hero Upside-Down." *Hispanic Review*. 44.2 (1976): 127-141.

Spacks, Patricia Meyer. *Novel Beginnings Experiments in Eighteenth-Century English Fiction*. New Haven: Yale University Press, 2006.

Steiner, Peter. *Russian Formalism A Metapoetics*. London: Cornell University Press, 1984.

---. "Three Metaphors of Russian Formalism." *Poetics Today*. 2.1 (1980-81): 59-116

Sterne, Laurence. *The Life and Opinions of Tristram Shandy, Gentleman*. London: Penguin Classics, 2003.

Stephen, Leslie. *English Literature and Society in the Eighteenth Century*. London: Duckworth, 1910.

Swift, Graham. *Waterland*. New York: Poseidon Press, 1983.

Swift, Jonathan. "A Modest Proposal." *The Norton Anthology*. Ed. M.H. Abrams. New York: W.W. Norton and Company, 1993. 2181-2187.

Tomashevsky, Boris. "Thematics." *Russian Formalist Criticism Four Essays*. Trans. Lee T. Lemon and Marion J. Reis. Lincoln and London: University of Nebraska Press, 1965. 61-98.

Vasiliou, Iakovos. "Conditional Irony in the Socratic Dialogues." *The Classical Quarterly*.49.2 (1999): 456-472.

Watt, Ian. *The Rise of the Novel*. California: University of California Pres, 1957.

Watts, Carol. "The Modernity of Sterne." *Laurence Sterne in Modernism and Postmodernism*. Ed. David Pierce and Peter de Voogd. Amsterdam: Rodopi, 1996. 19-38.

Waugh, Patricia. *Metafiction The Theory and Practice of Self-Conscious Fiction*. London: Routledge, 1990.

Winterbottom, Michael. dir. *A Cock and Bull Story*. Perf. Steve Coogan, Rob Brydon, Keeley Hawes. Lions Gate, 2007. DVD.

Woods, Tim. *Beginning Postmodernism*. Manchester: Manchester University Press, 1999.

Wright, Andrew H. "Irony and Fiction." *The Journal of Aesthetics and Art Criticism*. 12.1 (1953): 111-118.

Wycherley, R.E. "Aristophanes and Euripides." *Greece & Rome*. 15.45 (1946): 98-107.

ÖZGEÇMİŞ

Emre Çakar, 1983 İzmir Konak doğumlu. Çimentaş Lisesi'nde orta öğretimini tamamladı. 2005'te Lisans eğitimini Kocaeli Üniversitesi İngiliz Dili Edebiyatı Bölümü'nde ikincilik derecesi ile tamamladı. 2006 yılının sonunda Celal Bayar Üniversitesi'nin aynı bölümünde Araştırma Görevlisi kadrosuna atandı. Halen görevine devam etmektedir.

ÖZET

Bu tezde Laurence Sterne'ün *The Life and Opinions of Tristram Shandy, Gentleman* adlı eserinin içerdiği postmodern öğeler, parodi çerçevesinde incelenmiştir. Bu çerçevede, bazı günümüz yazarlarının eserlerinden yola çıkarak *Tristram Shandy*'de yazar, okur ve metafiction (üstkurmaca) kavramlarının nasıl yer aldığı tartışılmıştır. Giriş ve sonuç bölümleri hariç, tez 4 bölümden oluşmaktadır. İlk bölümde parodinin kökeni ve tarihsel gelişimi, ardından ironi, hiciv, burlesk ve travesti gibi bazı edebi biçimler arasındaki benzerlikler araştırılmıştır. Ayrıca, Aristophanes'in bazı oyunları ile Cervantes'in *Don Quixote* adlı romanının odağında temel parodi çeşitleri incelenmiştir.

İkinci bölüm ise kuramsal yaklaşımları içerir. Tezin teorik çerçevesi Margaret Rose'un parodiye yaklaşımı ile oluşturulmuştur ki buna göre postmodern parodi hem üstkurmaca özelliği barındırmalı aynı zamanda da komik olmalıdır. Kavramsal yapı ise Rus Biçimcileri ışığında yapılandırılmış, bu çerçevede formalist gelenek içinde başvurulan "defamiliarization" (yabancılaştırma) ve "laying bare" (açıkça gösterme) teknikleri, parodinin esere katkısı bakımından ele alınmıştır. Sterne'ün romanını yazdığı dönem olan 18. yüzyıl ise üçüncü bölümde işlenmiştir. Döneme öncelikle, sosyal ve politik açıdan yaklaşılmış, ardından edebiyat anlayışı irdelenmiştir. Bu bağlamda, aynı yüzyılda parodinin kullanıldığı diğer eserlere değinilerek, *Tristram Shandy*'nin kendi çağında nasıl farklılaştığı tartışılmıştır. Son bölüm ise, öncelikle parodinin, ironi ve hiciv gibi diğer biçimlerle *Tristram Shandy*'de nasıl kullanıldığı araştırılmış ve. ardından "short circuit" (kısa devre) ele alınarak okuyucunun romanla olan birebir ilişkisinin nasıl etki altına alındığı, postmodern örneklerle incelenmiştir. Ayrıca, John Fowles, Italio Calvino, Malcolm Bradbury ve Ronald Sukenick gibi yazarların bazı romanlarından örneklerle "üstkurmaca," "yazar" ve "okur" gibi konuların izi sürülerek, Sterne tarafından romanda nasıl irdelendiği konu edilmiştir.

Sonuç olarak, postmodernist yazın yenilikçi olmaya çalışsa da, yapmaya çalışılanların pek çoğu aslında günümüzden yaklaşık 250 sene önce Sterne tarafından yapıldığı ortaya çıkmıştır. Diğer bir deyişle, eğer Sterne *Tristram Shandy*'yi günümüzde yazmış olsaydı, gerek romanında parodiyi kullanım biçimiyle, gerekse roman türüne yaklaşımıyla dönemin en yenilikçi ve en orijinal yazarlarından biri olacaktı.

ABSTRACT

This thesis aims at studying the parallelism between Laurence Sterne's novel *The life and Opinions of Tristram Shandy, Gentleman* (1759–67) and postmodern fiction in the light of parody. In this context, along with the variations of parody, how fundamental postmodern issues such as the author, the reader and metafiction, are constructed has been the basis of the correlation between *Tristram Shandy* and the postmodern fiction. The thesis consists of four chapters apart from the introduction and conclusion. The first chapter deals with the origin of parody underlining the similarities between irony, satire, burlesque and travesty. In the last two sections, the examples of types of parody are given from Aristophanes's plays and Cervantes's *Don Quixote*.

The second chapter includes the theoretical framework of the thesis which basically originates from Margaret Rose's approach, that is, postmodern parody must be metafictional and at the same time comic. The conceptual framework, on the other hand, is established on Russian Formalism which basically reveals how parody constructs the meaning system of the novel, focusing on the specific terms, such as "defamiliarization" and the "laying bare" technique. The third chapter scrutinized the period in which Sterne wrote his novel. The social and political conditions along with the literature of the century are explored to reconstruct the context for *Tristram Shandy*. Thus, the thesis also focused on the usage of parody in the 18th century. The fourth chapter begins with tracing how parody is employed with other similar forms, such as satire and irony, in *Tristram Shandy* and exemplifies the "short circuit" in *Tristram Shandy*, which is the manipulation of the reader in postmodern fiction through parody. In the following sections, the common ground Sterne's novel and the postmodern fiction in general share is explored from the points of the authorship, the reader and metafiction. John Fowles, Italio Calvino, Malcolm Bradbury and Ronald Sukenick's fictions are analysed with the aim of displaying the similar proponents with Sterne's.

The tendency in postmodern fiction has been innovative and original, yet it has been proved that those issues were handled by Sterne two hundred and fifty years ago. That is to say, if Sterne had lived and written his novel in contemporary age, *Tristram Shandy* would have been one of the most brilliant and original novels of the postmodern literature with his use of parody and his approach to the novel in general.