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Title

Bakhtin's Dialogic Principles and their Impulse on the Postmodern Novel

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Abstract

Bakhtin, a Russian philosopher, has offered the literary world a new conception of the novel, language, and stylization. He saw himself as an operator in intra-linguistics. The philosopher established the notion of discourse dialogization. He further applied his theory on the novelistic discourse by consolidating his claims with concepts of dialogization. These concepts are heteroglossia, parody, and chronotope. At the end, Bakhtin initiates the idea that a novel's proper reading is analysing it using the previously mentioned concepts.

On the other hand, the postmodern novel can state several characteristics. These characteristics also provide an analysis and another reading to the novel. Thus, the problem that arises is whether readings of Bakhtin's dialogical principles and the postmodern novel's characteristics are compatible. The compatibility of these two conceptions is what determines the traceability of the dialogical principles in the postmodern novel.

However, the attempt to find the relation between Bakhtin's dialogical principles and the postmodern novel's characteristics has not been largely, or at all explored. The purpose of this paper is therefore to exploit the relationship, and further inspect their compatibility and the possibility to trace Bakhtin's concept in the postmodern novel.

While conducting the research, the methodology used was to explain and simplify Bakhtin dialogic principle, describe the postmodern novel characteristics, then analyse selected postmodern novel. Lastly, this research was able to find compatibility with, and to trace Bakhtin's dialogical principles in the postmodern novel.

Key Words Bakhtin, Dialogic, Postmodern Novel, Heteroglossia, Chronotope, Parody.

Dedication

To my beautiful parents who supported me, encouraged me and helped

me in every way possible, and to my siblings Yasmine and Imad.

I love you all. Thank you. This is for you.

Acknowledgement

Table of contents

General Introduction

This research paper's topic is the relationship between the dialogic principles Bakhtin introduces, and the postmodern novel. Mikhail Bakhtin has written four essays that were gathered in the translated version *The Dialogic Imagination Four Essays (1981)*. In this book, Bakhtin declares that discourse in all its shapes is dialogized. He further establishes a new vision and examination concerning the novel as a literary genre.

Bakhtin states that several concepts are the contributions which make the novelistic discourse dialogized, such as, heteroglossia. He claims that attempting a scrutinized reading or an analysis of a novel, without these concepts, is a disadvantage on the novel itself.

Meanwhile, the latest update on the novel's characteristics is the postmodern novel. It is still speculated that modernism is over, and now is the postmodern era. In fact, a few still claim that modernism is still going. Several others are claiming that postmodernism is over and it is followed by post-postmodernism.

Therefore, the main purpose of this study, using interdisciplinary approach, is to uncover a possibility of conducting an analysis and a reading of a novel combining both concepts; that of Bakhtin and of postmodern novel.

With Bakhtin's dialogic principles and the postmodern characteristics, readings of the novel as a literary genre, might differ or be of the same nature. So the question to be investigated is: are Bakhtin's dialogical principles traceable in the postmodern novel?

To answer the question, two hypotheses are provided. The fist hypothesis is that Bakhtin's dialogical principles are compatible with the postmodern novel's

characteristics; therefore, they are traceable in the postmodern novel. The second hypothesis is that Bakhtin's dialogical principles are of totally different nature than that of the postmodern characteristics; hence, they cannot be traced in the postmodern novel.

This research paper will provide a link between Bakhtin's way of reading a novel and that of postmodernism. Bakhtin sees the novel as new literary genre that has not been fully acknowledged to its complete capacity. He then sets some principles and different stylizations to analyse a novel and to discover its characteristics. The postmodern novel on the other hand is exposed in terms of the most apparent characteristics. Combining both views, checking their compatibility, and testing if they comprise the conception of the novel is therefore, set to be. This paper presents an insight into the mentioned aspects to offer a better reading of the novel.

On heteroglossia, a book edited by Andrian Blackledge and Angela Creese *"Heteroglossia as Practice and Pedagogy"* explored multilingualism in terms of social, political, and historical implications. The book uses Bakhtin's idea of heteroglossia to decipher the multiple voices in multilingualism. The volume also, explores further the production of meaning, context in language communication.

Another book by Joan Pujolar *"Gender, Heteroglossia and Power: A Sociolinguistic Study of Youth Culture"* uses heteroglossia's overall language idea to analyse the relation between language and gender identity.

On chronotope, a book by the title: *"Bakhtin's theory of literary chronotope: reflections, applications, perspectives"* by Nell Bermong as an editor, offers a philosophical reflexions, relevance of the chronotope for literary history, chronotopical readings and few perspectives for literary theory. The book also delves

in Bakhtin's concept of the chronotope for a range of theoretical topics like literary imagination, polysystem theory, and literary adaptation.

The first chapter of this study will first, give a general idea of Bakhtin the Russian philosopher and his achievements. Second, it will explain Bakhtin view on the novel as a literary genre. Next, it tackles how Bakhtin sees that a novel has its own style. The chapter delves into clarifying style difference to other genres according to him. Afterwards, the research examines language in novels. It presents Bakhtin's view on the matter. Then, the chapter exploits the dialogization of the novelistic discourse, again, through his essays. The dialogization is further developed by describing the involvement of context, utterance, and heteroglossia in realizing the dialogic nature of the novel's language. In addition, Bakhtin presents a stylization study of the novel which the first chapter further inspects. Continuing, parody according to him is highlighted. The rules to realize parody are clarified and explained. At the end of the chapter, chronotope, a literary concept of Bakhtin is described and interpreted.

Next, the second chapter, postmodernism as a general movement is described. Some of the influential theorists on postmodernism are mentioned, plus, their contributions on forming the postmodernism's general theme are disclosed. Moreover; the chapter explores the postmodern novel. It then, tackles the postmodern novel's characteristics including fragmentation, Intertextuality, parody, pastiche, Metafiction, hyper-reality, paranoia, late capitalism, irony and playfulness are examined and describes.

Finally, the third chapter examines and analyses the dialogic principles and the postmodern novel's characteristics. It investigates the compatibility by looking into the link of heteroglossia, parody and chronotope and the other characteristics. The

nature of their philosophy and general nature and understanding are further scrutinized. Next, it traces Bakhtin's dialogic principles in selected novels. The Verificationist and 1Q84 are analysed and inspected in terms of Heteroglossia, parody, and chronotope. The chapter concludes with the results of the analysis.

This paper offers to the academic research a new perspective of combining both the dialogic principles and the postmodern novel characteristics, to a better and another view and readings of the novel.

While conducting the research several limitations disturbed it to provide better information and to perform a deeper analysis of the situation inspected. The lack of documents was of first substance in limiting the research. Some of books were not available in the library, and any other ways of obtaining them were not possible for the researcher. The lack of time was another hurdle in front of a good accomplished dissertation.

Chapter one Bakhtin's Dialogical Principles.

Introduction

The first chapter of this research paper introduces the Russian philosopher Mikhail Bakhtin and his dialogic principles. In the dialogic imagination (1981) Bakhtin examines the novel; its genre, its style, its dialogic language, its development, its form, its function; and constructs his philosophy of language and discourse. Bakhtin's work argues that the novel represents the dialogic speech. It goes further and deciphers the duality of language, heteroglossia, the production of meaning, the other's word, social context, the writer and audience's relationship, and the concept of the word.

1.1. Mikhail Bakhtin (Biography)

Mikhail Mikhailovich Bakhtin was a Russian philosopher and a literary critic. Some might have described him as a linguist and literary theorist. He was born on November 16, 1895 in Orel, Russian Empire, and died on March 7, 1975 at the age of 79 in Moscow, Russia SFSR. He married Elena Aleksandrovna Okolovich in 1921. Bakhtin took on several jobs, other than authoring a few articles and essays; he was a teacher, a book keeper, a lecturer, Chair of the Department of General Literature, and Chairman of the Department of Russian and Foreign Literature in the Pedagogical Institute's successor Ogarev University of Mordovia, in 1958.

The dialogic qualities of language is considered one of his brilliant accomplishments, as well as essays such as: Problems of Dostoevsky's Creative Works, Discourse in the Novel (193-35), Forms of Time and Chronotope in the Novel (1937-38), The Novel of Education and Its significance in the History of Realism (1936-38), Rabelais and his World (1940 pub 1965), The problem of Speech

Genres (1953-54), Problems of Dostoevsky's Poetics (1963). Bakhtin studied different languages and was interested in literature from an early age. He lived a hard life but endured the difficulties and found solace in his words. His life, interests, and accomplishments all coincide.

Bakhtin was one of five children. He was close to his brother Nikolai more than the rest of his family. As a son of a banker from a noble family, he moved a lot and was blessed by a good upbringing as a child. Until the age of nine, he received a private tutoring from a German governess that provided him with readings in European culture like Greek and Romans. From nine to fifteen he lived in Vilnius, the capital of Lithuania; and went to school there, where he and Nikolai hired an additional tutor for Greek. As he lived in Vilnius, he showed interest in historic architecture, colourful mix of languages, classes, ethnic groups.

In1910, Bakhtin moved to Odessa where he finished gymnasium. He went to Odessa University in 1913, but moved to Petrograd University at the beginning of his sophomore year, and joined his brother Nikolai. As a young man, Bakhtin had a full intellectual life; he read and argued about the French and Russian symbolists, German philosophy, Russian literature, the Greeks and Romans, Futurist and Formalist thought, Kierkegaard, and Buber.

People described Bakhtin a man of a good sense of humour. He gathered around him friends who were intellectual. He liked to write in a peaceful and quiet environment; so he moved to Nevel in 1918. He was known for not being able to part with his cigarettes and strong tea. As of religion, Bakhtin was an active participant in the Petersburg Religious-Philosophic Society and was committed to a philosophic version of Russian Orthodox Theology. In terms of his relationship with his family,

Bakhtin kept a weak relationship with his parents and three younger sisters; whereas, he had an emotional and intellectual relationship with his older brother Nikolai.

Bakhtin Circle (previously known as Nevel Circle) was formed in Nevel. Its members discussed different issues and ideas, such as, music, art, ideologies, and history and future of Russia. They also saw themselves as founding a school of philosophy, and they targeted education through public lectures and public service. In 1920 Bakhtin moved to Vitebsk and the circle re-established itself. With him as the central figure, he engaged in public activities that shaped the rest of his life like: talks, lectures, and weekly meetings focusing on books and ideas.

In 1921, he married Elena Aleksandrovna, his landlady's daughter. He had a strong sustaining relationship with his wife. She supported him and took care of him when they faced hardship. Bakhtin began to suffer severely from osteomyelitis that led later to the amputation of all his right leg. He maintained his scholarly work living in poverty and privation, until 1929 when his carrier should have been stabilized; he was accused of crimes like having his name on a list of anticommunists published in Paris as well as corrupting the young. On account of the interception of friends, he was given a moderate sentence: 6 years of exile in Kustanai, Kazakhstan.

Bakhtin showed curiosity in literature since a young age, his interests in art and philosophy also were apparent. Bakhtin kept on that path; his studies and research revolved on literature and language. His choice of a career and his achievements later on, were evidence on how they coincided; after all he was labelled a linguist, language philosopher, and an author.

1.2. The Novel as a Literary Genre for Bakhtin

Bakhtin main field of study in the Dialogic Imagination was the novel; its language, discourse, and style. He discussed how the novel is different from the epic; in terms of style, language, and as genre. Then, he examined the history of the novel and how the novelistic discourse flourished with time. Next, he spoke about Chronotope which literally means "time-space". Bakhtin introduced the term and explained that a Chronotope is the interdependent relation between time and space in literature. At the end, he observed the discourse in the novel. He uncovered the dialogic nature of the novelistic discourse, the language dialogism. In addition he indicated the role that utterance and heteroglossia play in dialogism, and how they function from the individual to the society and back to the individual.

1.2.1. Novel's Style

To Bakhtin the novel is totally different from other genres in literature. He compares it to the epic, and sets to prove that analysing a novel through stylistics that were composed to explore and investigate other genres such as poetry is nonsensical, and will result only on killing the novel's spirit.

He believes that characteristics of another genre and of another era will hide the genre of the novel: "As a result, in the majority of these works on the novel, relatively minor stylistic variations -whether individual or characteristic of a particular school- have the effect of completely covering up the major stylistic lines determined by the development of the novel as a unique genre" (Bakhtin 43). He also emphasises that it is impossible to understand the novel discourse from that characteristics' point of view: "And all the while discourse in the novel has been living a life that is distinctly its own, a life that is impossible to understand from the point of view of stylistic categories formed on the basis of poetic genres in the

narrow sense of that term" (Bakhtin 43). He continues and declares that those stylistics are doomed to fail in the world of the novel: "The differences between the novel (and certain forms close to it) and all other genres-poetic genres in the narrow .sense-are so fundamental, so categorical, that all attempts to impose on the novel the concepts and norms of poetic imagery are doomed to fail" (Bakhtin 43).

Thus it is gathered that the novel is a different genre with a different style. The novelistic image, language and discourse are specifics to be taken into consideration when handling a novel. Applying Bakhtin's point of view sets the parameters in a different level when it comes to stylization of literary work. It opens the door to other visions and understandings. Bakhtin did not only shape the features that concerned the novel's style, but he explored the whole realm of the novel, finding its pillars as a literary genre like language.

1.2.2. Language in Novels

A distinctive feature of the novel's style is its language. Bakhtin here introduces another aspect of language production and perception. The author, reader, context, culture, and so on, play an important role in the matter. First he establishes that language is a social phenomenon conducted in different contexts which generates meaning. In addition, language and meaning are influenced by culture and history. Furthermore, language is about the relationship between the speaker and the audience. Then, Bakhtin takes another angle to look at language. He follows the word or utterance from production to reception to meaning establishment. Next, his theory on language acknowledges that every word production expects an answer. Putting together the above, it leads to recognize the dialogized nature of language in the novel (the novelistic discourse). It also uncovers the heterogeneous nature of the novelistic discourse.

As stated before, language is a social phenomenon that provides meaning according to context: "Bakhtin introduces a new epistemology or meditation on knowledge for understanding language. His theory of language argues that individuals produce language in specific social contexts and these social contexts determine meaning" (Wheelock 8).

The meaning presented by certain discourse is bound by the social environment "Form and content in discourse are one, once we understand that verbal discourse is a social phenomenon -social throughout its entire range and in each and every of its factors, from the sound image to the furthest reaches of abstract meaning." (Bakhtin 259)

1.2.3. Dialogization of Novelistic Discourse

The language in the novel is dialogized; for it is conditioned to a few principles, and they are:

1.2.3.1 Context

It is a characteristic of language dialogization: "a central feature of dialogism and language a social phenomenon" (Wheelock 9). Discourse will only mean something if it interacts in context with another context "The internal politics of style (how the elements are put together) is determined by its external politics (its relationship to alien discourse). Discourse lives, as it were, on the boundary between its own context and another, alien, context" (Bakhtin 284). The relationship between a context and another is based on the idea of owns word and another; hence the next principle.

1.2.3.2 Utterance

Utterance is more than a word in its abstract meaning. It lives in the background of contradictory opinions, point of view, values, judgments, listener's response, and

emotional expression. It is when the utterance is uttered when the start of meaning start to take shape. The utterance represents the speaker's intentions. And when it is out there, it mingles with how the listener hears it, feel it, his own thinking and his response, and of course context; which results in receiving meaning. Utterance meaning changes whenever the social environment changes too:

> The word directed toward its object, enters a dialogically agitated and tension-filled environment of alien words, values, judgments and accents, weaves in and out of complex interrelationships, merges with some, recoils from others, intersects with yet a third group: and all this may crucially shape discourse […] The living utterance, having taking meaning and shape at a particular historical moment in a socially specific environment (Bakhtin 276)

The word is liable by history. Over time, a meaning of a certain word can change and evolve. That is why utterance is influenced by history. Also ideologies and society contribute to the general acquired meaning of an utterance.

The main goal of language in the first place is communication. Therefore, Bakhtin argues that utterance is directed towards an object. It expects an answer: "But no living word relates to its object in a singular way: between the word and its object, between the word and the speaking subject, there exists an elastic environment of other, alien words about the same object, the same theme, and this is an environment that it is often difficult to penetrate" (Bakhtin 276). It basically means that a word is related to several other words that belong to the same theme, in addition to the speaker's and the listener's own input of intention and understanding. The interaction of both the speaker and the listener itself is a way for the word to come across external factors.

This will eventually incorporate to its abstract meaning; and that marks the dialogical nature of the word or utterance, hence; the dialogization of discourse: "The dialogic orientation of discourse is a phenomenon that is, of course, a property of any discourse. It is the natural orientation of any living discourse. On all its various routes toward the object, in all its directions, the word encounters an alien word and cannot help encountering it in a living, tension-filled interaction" (Bakhtin 279).

Bakhtin stresses on the way that the word incites an answer. He goes further and relates utterance to heteroglossia as a means to establish it: "the utterance not only answers the requirements of its own language as an individualized embodiment of a speech act, but it answers the requirements of heteroglossia as well" (Bakhtin 272). He sees language as a living thing and not in an abstract way. One of his arguments is heteroglossia: "Language is not an abstract system of normative forms but rather a concrete heteroglot conception of the world" (Bakhtin 293).

1.2.3.3 Heteroglossia

Heteroglossia is what Bakhtin claim language comes down to. He argues that language since the beginning of its existence till now cannot escape but to be heteroglot. This means that language is enriched and evolved by objects from different places, time, societies, and ideologies. Different languages "co-habit" together which result in finding traces of different languages in the same national language, and it enhances the perception of a heteroglot language.

Heteroglossia defies the concept of unitary language. Both defend opposite principles. When unitary language is all about centralization; heteroglossia is for decentralization. The unitary language can be seen in poetry where language is examined by linguistics, stylistics, phonetics and the likes. Whereas heteroglossia is

the essence of everyday discourse (so as that of the novel); it is examined by socio-semantics, sphere of discourse, language consciousness, multi- languagedness, verbal genres (quotidian, rhetorical, artistic-prose). Heteroglossia is seen at lower classes (clowns, peasants, spectacles, everyday life…) it ridicules formal language. It is the street language that declined unified language and centralization.

Accordingly, social stratification is apparent in the language used in different context by different socially-classified people. People from different social classes, people with different jobs, and people with different personalities… may use the same national language, but their vocabulary is not the same. Language stratification does not only happen in vocabulary, but also in the style of speech; verbal or written (different genres: letter, novel…). In addition, the words used by certain people that belong to the same social circle can develop their own language that is exclusive only to them. As Bakhtin explains:

> Social stratification is also and primarily determined by differences between the forms used to convey meaning and between the expressive planes of various belief systems [...] Various tendencies (artistic and otherwise), circles, journals, particular newspapers, even particular significant artistic works and individual persons are all capable of stratifying language, in proportion to their social significance; they are capable of attracting its words and forms into their orbit by means of their own characteristic intentions and accents, and in so doing to a certain extent alienating these words and forms from other tendencies, parties, artistic works and persons. (290)

Language stratification encourages heteroglossia, and in a way or another it is a form of heteroglossia. It creates different voices and styles within discourse.

Back to the novel, discourse as it was already established is dialogized. Heteroglossia is of a significant contribution into rending the novelistic discourse dialogic, and to Bakhtin the novel's language mirrors that of the society: "of course all these processes of shift and renewal of the national language that are reflected by the novel do not bear an abstract linguistic character in the novel: they are inseparable from social and ideological struggle, from processes of evolution and of the renewal of society and the folk" (Bakhtin 67-68). Heteroglossia is factor to uncover the various languages in the novel, as well as, the diversity of voices and styles of discourse. Hence, the novel is where all the different styles are gathered on a heterogeneous platform.

The different voices in the novelistic discourse are alive in the language that the author uses. Throughout the novel he is giving up some of his control on the characters. He converses with his characters; both their language and style of speech are different. It is a dialogical relationship "The author participates in the novel (he is omnipresent in it) with almost no direct language of his own. The language of the novel is a system of languages that mutually and ideologically interanimate each other."(Bakhtin 47); ergo, the author does not appear in novel's languages levels but rather at the authorial center: "the center of organization where all levels interact" (Bakhtin 49)

The novelistic discourse is dialogic in every way possible. The dialogic nature comes from the heteroglossia, language stratification, meaning that is bound by context and previous concepts, and word orientations towards the listener or the reader, how the receiver of the novelistic discourse shares powers over it with the author and the characters, and how social ideologies are present in the novelistic

discourse. The dialogization is all about the different voices and images, and the recognition of the other.

1.2.4. Stylization Study of the Novel

A novel's style is a formation of several other styles. So, in order to study it; it is of an important matter to recognize the dialogic nature of novelistic discourse. Plus, the different voices that interrelate with each other and social ideologies: "the basic task for a stylistics in a novel are, therefore; the study of specific images, of languages and styles; the organization of these images; their typology (for they are extremely diverse); the combination of images of languages of languages within the novelistic whole; the transfers and switchings of languages and voices; their dialogical interrelationships" (Bakhtin 50).

Bakhtin breaks down the combined styles in a novel as next:

> We list below the basic types of compositional-stylistic unities into which the novelistic whole usually breaks down:
>
> 1. Direct authorial literary-artistic narration (in all its diverse variants)
>
> 2. Stylization of the various forms of oral everyday narration
>
> (skaz);
>
> 3. Stylization of the various forms of semiliterary (written) everyday narration (the letter, the diary, etc.);
>
> 4. Various forms of literary but extra-artistic authorial speech
>
> (Moral, philosophical or scientific statements, oratory, ethnographic descriptions, memoranda and so forth);
>
> 5. The stylistically individualized speech of characters (Bakhtin 262).

He explains that the formed relationship between utterances, language, different voices, and heteroglossia is dialogization and fundamental in novel's style: "These

distinctive links and interrelationships between utterances and languages, this movement of the theme through different languages and speech types, its dispersion into the rivulets and droplets of social heteroglossia, its dialogization- this is the basic distinguishing feature of the stylistics of the novel" (263)

1.2.5. Parody

Parody to Bakhtin is more than it is presented in a dictionary. It is a natural development of language. The main idea here is that words cannot be of total originality every time. So, the words are repeated but laced with the individual's own input. This share of words and language form at end a parody.

When the speaker laces his own touch on the parodied language, he is in a way contributing in separating his point of view of previous understanding: "Arguably, since it is not possible to invent a new language, every use of language is, in a sense, already a repetition of "the word of another" that evokes an established semiotic and cultural code. Parody provides a method for distancing oneself from the presented style or content – its characteristic feature may be located in its double planed, hybrid construction (Uściński 12- 13).

It is essential to recognize the role of "the other" in building the language. It becomes natural to borrow someone else's words (unintentionally); not word for word but the style or general theme. Parody is dialogized hybrid of two languages of two subjects: "Thus every parody is an intentional dialogized hybrid. Within it, languages and styles actively and mutually illuminate on another" (Bakhtin 76). It is more of an intra-linguistic happening than anything else. The stratification of language nurtures the smooth transaction of parody in discourse. In terms of the novel, the parody of another's language, style, or voice makes the parodied point of

view more noticeable, unlike the other which is less apparent and presents the perception of the other:

> Thus it is that in parody two languages are crossed with each other, as well as two styles, two linguistic points of view, and in the final analysis two speaking subjects. It is true that only one of these languages (the one that is parodied) is present in its own right; the other is present invisibly, as an actualizing background for creating and perceiving. Parody is an intentional hybrid, but usually it is an intra-linguistic one, one that nourishes itself on the stratification of the literary language into generic languages and languages of various specific tendencies. (Bakhtin 76)

Parody; a feature of the novel, is an old method to render the other's word (probably a direct word or an aesthetic literary form like poetry) more dialogic and heteroglot, to take the seriousness off of it, or mock it. Bakhtin argues that parody nudged by laughter, encouraged the novel forward as a new literary genre. Trying to escape the seriousness of the direct word and the rules that bound literature starting from the Greek time to The Middle Ages, people turned to parody as a way of relief.

The second voice in parodic discourse is generally settled by laughter to give another prospect or a personal verdict on the parodied discourse: "Parodic art embodies the subversive potential of laughter, for it introduces the distorting presence of an alien perspective, a second reality and a second, dissonant voice that enters and transgresses the boundaries of the parodied genre, style or discourse". (Uściński 15)

Parody makes the word more reachable to the world -unlike the abstract way and centralization of language- using irony, stylistics caricatures, and the juxtaposition of the double voiced discourse.

The carnival was one of Bakhtin arguments of adapting parody. With people parodying other's words and adding their point of view as the second voice, the reception of such change enticed the dialogized discourse to take claim in the next years to come. With the rise of the novel, parody became more popular among writers such as Max Beerbohm in *A Christmas Garland* (1912), James Joyce in an episode of *Ulysses* 'Oxen of the Sun' and so on.

1.2.6.   Chronotope

Another feature of the novel according to Bakhtin is Chronotope. The term is an inspiration from Einstein's theory of relativity where time is the fourth dimension of space. It represents the relationship between time and space in literature: "we will give the name *chronotope* (literally, "time space") to the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature" (Bakhtin 84). Time and space are interdependent; they work together and not separately. Bakhtin stresses that time takes shape and becomes 'alive', as well as space that responds to it: "Time, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history" (Bakhtin 84).

 In the novel, time and space are represented by language. In return, they indicate the language's own time and space: "It embodies the temporal and spatial characteristics of language. Or, in other words, chronotopes function within literature to capture and reveal to readers particular historical and biographical features of language" (Wheelock 21).

Thanks to chronotopes the novel can be approached more easily and better understood since they provide materials (time and space) to breathe life into the text. Chronotopes does not only deliver settings but also correspond to the ideologies,

cultures, and societies of that set time in that set place. Hence, the chronotopes may represent different genre according to the period and location of the represented discourse: "Bakhtin relates the term to specific genre types that accordingly correspond to specific historical time periods and cultural knowledge. Chronotopes are the "form shaping ideology for understanding the nature of events and actions [...]. Specific chronotopes, then, represent particular worldviews or ideologies" (Wheelock 21).

There could be several chronotopes in the same novel. Some chronotopes are dominant than the others in the general theme of the novel. Every scene or event represents a chronotope. These different chronotopes are related to each other in a dialogical way: "The general characteristic of these interactions [chronotopes' interactions] is that they are dialogical (in the broadest use of the word)" (Bakhtin 252). In consonance with Bakhtin, the chronotope of the novel should be accompanied with that of the writer and the reader but not fused; they should co-exist and not blend.

The chronotopes of the real world (that of the reader) is considered the means of representing the chronotopes of the novel: "Out of the actual chronotopes of our world (which serve as the source of representation) emerge the reflected and created chronotopes of the world represented in the work (in the text)" (Bakhtin 253)

Conclusion

The novel is the heart of the society's diversity, culture, history, and ideologies. The language in the novel is dialogized as any verbal discourse in real life. That is the reason of asserting that the production of language is a social phenomenon at its core.

The novelistic discourse has several images that the stylist can discover within it; it is full concepts which results to different conception of meaning. The meaning in the novelistic discourse changes from one point of view to another. The dialogization of the discourse is the main factor of meaning differences.

The nature of the language itself is dialogic. It was born in and affected by society. It is comprehended differently if a context is present; without a concept the words are just word in the abstract way (with no soul). Thus the dialogization of the language depends on the context, heteroglossia, the relationship of the author/characters and reader, and the acknowledgement of the other's word, even the concept of the chronotope is another way to prove that language is dialogic.

The word to Bakhtin in its abstract way is infected first with the situation it was uttered in, the person's (writer or speaker) believes, intentions, intonation, and previous confrontation with the same word uttered. Second, when the word is out there it is affected by the environment and context. Then, it is in the listener's or reader's realm; his reaction to it, his way of thinking and understanding, and previous confrontation with the same word will form the his own abstraction of meaning from the word received. Lastly, the listener's answer will affect the overall of the word.

The heteroglot nature of discourse is what makes it a legit dialogic one. The different voices in the same language, language stratification, and a more lenient authorial authority within the novelistic discourse all contribute to its dialogization.

Parody is another facade of the novelistic discourse and it makes it dialogized also. It enriches it with double voiced language of both the parodied and the parody language. It provides an additional and different reality, perception, understanding, or a point of view. It validates the other's word existence in the discourse and its theme or style (the first voice); while the supplementing it with additional opinion.

Parody was first introduced for the sake of laughter; thus, generally, irony, sarcasm, travesty, and mimicry are the star features in it.

Bakhtin introduces another concept that serves the dialogization of discourse; the chronotope. It offers a scoop into the setting of a specific event, the general theme or ideologies, of the characters or certain discourses. It also permits the reader to connect with the author and characters and form a relationship with them; which allows the discourse to breath, take shape and emerge as a living thing and form its own reality (separate from the actual reality of the reader). Chronotopes give a general vibe of the happenings of the novel and that helps to better understand and follow the events in their pace.

Chapter Two The Postmodern Novel

Introduction

The second chapter of this research paper is solely relater to postmodernism and especially the postmodern novel and its characteristics. This chapter intends to cover the main idea of postmodernism gathering different view in different fields. Then, it gives an insight of some of the prominent theorist and philosophers, and their involvement in influencing the postmodern theory. Next, the chapter focuses on the postmodern literature and postmodernist writers. Afterwards, it concentrates on the postmodern novel, its characteristics and features, and common concepts.

2.1. Postmodernism

Postmodernism can be a period, a trend, a philosophy, a theory, an ideology, or all of that. Many definitions and classifications attempted to place postmodernism to a certain description. But alas, each attempt tended to be too long; for it tries to cover every aspect and field that postmodernism covers, or tended to be unsatisfactory because it missed something that concerns postmodernism. Nevertheless, a long or short definition; either, is a disappointment or missing something because of the shapeless and vague nature of postmodernism.

Some people have different interpretations about what postmodernism really is, but there are certain features that are common. These features lean to form a basic understanding of it; even though some people claim that postmodernism cannot be contained into a definition for it is beyond that. Thus, standard definitions are often provided to manage a closer description depending on the field of study.

It is frequent to associate postmodernism to post World War II, generally around 1950s onwards. It was a reaction or a continuation to modernism. When modernism

was adamant to breach laws and traditions and tried to see the world in new perspectives, postmodernism rather continues through with some basic ideas of its former movement; modernism, and refused some other ones. Both movements for example might share the "avant-garde" in art and literature, but the avant-garde of postmodernism is an evolved one; probably different, than that of modernism.

For postmodernism to exist it is a declaration of the end of modernism. Hence, several philosophers criticized modernism and acknowledged the era of postmodernism such as Foucault. He is considered one of the pioneers of shaping the postmodern theory (but not entirely). He developed new perspectives on society, knowledge, discourse, and power.

Foucault concludes with stating that power controls truths. For him, power is a web where everything is controlled. Subjectivity is affected by it, knowledge, society functions, and discourse are directed by it too, he also sees culture as a form of truth produced by power. It cannot be escaped. Power controls everything and is everywhere.

Even though this conception of power is a postmodern philosophy, it was not perfect. Giddens and Hebermas criticized the principles on which Foucault had dealt with power. Giddens saw him as a cryptonormativism, and his discourse is without foundation, while Hebermas pointed the lack of mechanism of social integration in his interpretation of power.

On the other hand, Jean Baudrillard assimilated the postmodern culture in his observations or theory. The mass media culture, capitalism, globalization, economics, language, and ideologies are all incorporated into his outcome resolutions. Baudrillard established the concept of simulation, simulacra and hyper-

reality. His observations construct a range that contains sociology, media, semiotics, history, philosophy, and metaphysics studies.

The main idea is that reality no longer is of consistence nature. In other words it does not exist. Because of agents of representation like mass media, the society or the consumer is deprived the capability to distinguish the natural sense from the stimulation sense leading to the emergence of hyper-reality. Baudrillard argues that the relation between reality and simulation does no longer exist. Therefore, the illusion of an object that does not exist is impossible. Hence, the fake copies and simulation of reality and, the notion of behind the illusion is only another illusion. When the object and reality of simulation is absent; the truth disappears. There is no reality, only appearances and illusions, and instead hyper-reality rules.

Simulation and hyper-reality criticizes TV, capital, science and politics. It adopts the facts of consumerism and diminishes the postmodern culture. It also advocates that there is no going back from this misfortune, that history has ended and we are in world that has lost meaning.

On the other side, Jean Lyotard declares that modernism has ended and postmodernism is dominating. Lyotard states that meta-narratives of modernism lost their charm and are a thing of the past. The postmodern era is where meta-narrative scenarios are exhausted. It is all about the short stories, fragmentation and pluralism.

Lyotard also focused on knowledge in a postmodern world. Because of globalization, computer sciences, advanced technology, interests in language operations, culture, translation, and intelligence gathering, the power is shifting around the world according to knowledge acquisition. In other words knowledge is power. And thanks to the new features of knowledge acquirement such as TV, the amount of knowledge given and even its credibility is controlled.

What became important in postmodern era is the way of acquiring said knowledge, and not the nature of it or its reliability. To achieve power, people are interested in gathering knowledge, hence; they set forth to collect it no matter how much of truth the outcome have. If some intelligence is required to gain power, they make the evidence or truth to make ends meet. Therefore, truth cannot be trusted. Knowledge for Lyotard is both narrative and scientific. They complement each other, work together. And only together they can provide dominance and power.

Another aspect Lyotard tackles regarding postmodernism is language and discourse. He states that there is no overall language system. He established the concept of language games. Lyotard compare language with games. They both function to a certain set of rules. Postmodernism in his point of view takes on old styles combines them and imitates them to a certain level creating a case where reality and truth cannot be understood. Lyotard supports fragmentation and rejects totality which puts postmodernism in a similar perceptive as post-structuralism.

2.2. Postmodern Literature: an Insight on the Novel

Not different from previous identifications, postmodern literature has come to identify itself against modernism. But there are some similarities, and scholars refer to them as continuations which presses the idea of "nothing new" such as concepts developed through time like fragmentation. Besides, technology became a part of social life in postmodern era more than it was in modernism. Its effect continues to engross in literature creating elevations such as paranoia.

Because postmodernism came in time when globalization, the "no boundaries" culture has put its imprint in literature too. Rejecting big narratives and accepting differences in ideologies is a side effect to it. Mixing genres, cultures, languages,

trend emergence has been well expressed through literature, depicting those that happened in society.

Postmodern literature came to be distinguished from its previous by distinguished characteristics especially in the novel. It developed some characteristics that had been common and repetitive; characteristics that were indicated as postmodern features.

2.2.1. Fragmentation

In the postmodern view, fragmentation might have been a modernism feature but it is also a postmodern one. Modernism saw fragmentation as a sad and an unfortunate thing. It was about the lost and disturbed soul of that era. The chaos and big narratives that brought the search of meaning when it escaped only increased the hopeless approach on fragmentation. On the other hand, postmodernism approaches fragmentation in a playful way. It embraces it and accepts it in a way. Postmodernism no longer sees fragmentation as a sad thing, but it deals with it and the chaos with skepticism. It accepts the "misfortune" and just goes with it. It stops the search and the attempt to find meaning and adopts it's lose as a fact.

2.2.2. Intertextuality

As far as postmodern literature goes, it is of a fundamental matter that Intertextuality is a fact of the current text, specifically the novel. Intertextuality manifests the notion of nothing new, no text is original. The main idea is that every text is related to another, that they influence each other. A literary text uses the existence or the effect of previous text to exist or to be; which means that no literary text is a separate entity or alone.

Intertextuality can be the relationship with a text and another or a text and several others. It can be seen as a reference within the text, but it can get more complex since

it can refer to more than a single text. The interwoven relationship between literary texts can get blurry, and texts may seem similar that a perplexity between these texts can occur.

A single text can refer to other texts, events, writers, characters, or famous themes…etc Intertextuality can be seen in parody, pastiche, homage, quotes, a continuation of previous works, and direct references: "Intertextuality in postmodern literature can be a reference or parallel to another literary work, an extended discussion of a work, or the adoption of a style" (*literature for the 21ˢᵗ* 5).

As Intertextuality can be defined as the relationship between texts, the author's authority over his work is questioned. Since the author is responsible for bringing the words together, and references or plain implication of other's work and known themes, it gives him as enough control as it is the reader's. The reader has, if not equal, a close reign over the literary text. It is his response to it that gives the text a shape or meaning. This reader's response, in addition to the author referencing to other work or the influence of other work on his own, form the connection with previous texts or upcoming ones.

2.2.3. Parody

Parody was defined as burlesque in the 18ᵗʰ century, and then it underwent changes that included the addition of other aspects such as metafiction, intertextuality, satire, and deconstruction. According to the postmodern view, the distinctive feature of parody which is a type of imitation as a literary device is the attempt to ridicule the imitated subject. This imitation is laced with irony, scepticism, and sometimes absurdity. It is not a real burlesque. For the burlesque is more exaggerating and heavy on the comic side.

Though parody has a comic aspect, it is a tool to criticize or comment. It provides other perspectives, opinions, criticism, and commentary on the imitated subject. Thus, parody is more of a general mode of a literary work than just a technique.

Parody provides a relation between texts; it is a type of Intertextuality in away. In other words the product of parody is related to the original work or the subject of imitation. It marks the change that occurs in the parodied work with touch of irony, scepticism, or even absurdity or a more meaningful satire.

The change or the subject of the parody can be of a general theme of the work or characters. It also can be seen in the change of language or grammar, the general message of the work, or even the appearance of the juxtaposition unlike the original subject.

Another aspect of parody would be using the actual background to a work of other or different one in order to imitate and criticize: "Parody includes any cultural practice which provides a relatively polemical allusive imitation of another culture production or practice" (qtd. In Uściński 11)

2.2.4. Pastiche

Pastiche has become a trait of postmodernism. As the interaction of different cultures is a postmodern occurrence and one of the strongest postmodern features, pastiche is a mirror of said interactions, and therefore; a phenomenon that cannot be prevented in a postmodern era: "it has become a cliché to announce that we live in a remix culture'... what was referred to in postmodern times as quoting, appropriation, and pastiche, no longer needs any special name. Now this is simply the basic logic of cultural production" (Lev Manovich)

In relation to literature and according to the postmodern stand on pastiche; it combines different elements, styles or genres together in a single work. Mixing

genres together or 'pasting and patching' them together is what pastiche is about. It is also a case of Intertextuality. It is an imitation for the sake of it. A text which is a subject of pastiche can mimic other texts or styles, and as many of them as it can mimic. So, a text can include several genres or styles combined in a single work.

Pastiche can be used for the purpose of homage sometimes, for it adopts the original styles or, more often than not, different past styles. It became common to notice that the postmodern novel is an epitome of pastiche. Genres like romance, horror, action can be found in a single work.

2.2.5. Metafiction

As a postmodern feature, Metafiction continues to emphasise that there is nothing new, and that originality is over rated when it comes to literature. Metafiction is a tool that highlights fiction.

The postmodern text does not hide the fact that it is indeed a text, fiction, and not a reality. Writers of different genres of previous era might have steeled themselves as realists but postmodernists emphasises that their production is fiction. In this light, Metafiction projects self-awareness. It brings the attention to the narrative text, the process of writing, and the fictional aspect of it; thus, creating awareness between fiction and reality.

Metafiction is also about writing stories about stories, and stories in stories: "Metafiction is essentially writing about writing about writing or "foregrounding the apparatus" (Literature for the 21st century 5). It has some characteristics such as changes in the story lines, emotional distance, unexpected narrative shifts, and a unique way in process of the story. (Literature for the 21st century 5)

2.2.6. Hyper-reality

Hyperreality is a term well known used by Jean Baudrillard. Baudrillard associated this term with postmodernism. To him the postmodern era is a place where simulations substitutes reality, leading to Hyperreality. He sees that postmodernism is about information. And since information gathering is through technology, then, our understanding of reality is hyper-real.

Novels had touched this subject so often, especially the science fiction genres. It became a postmodern thing to incorporate technology and Hyperreality in narratives and in the process of building the core of the novel. Also, media invasion (a type of Hyperreality) of people lives and societies is depicted and presented naturally in the novel's narration.

Hyperreality puts an emphasis on "no originality" and "nothing new" mottos of postmodernism since it expands the idea of simulation. It defends the suggestion that nothing is original anymore, just simulations of realities that existed in the past. Experiences are no longer lived. They are represented by simulation. That is what postmodernists claim. The use of text in depicting reality itself is an example of Hyperreality in a way.

2.2.7. Paranoia

The emergence of technology, the large talk about the apocalypse, the cold war, and Hyperreality, caused the postmodernists and their audience to be "paranoid". Paranoia is demonstrated in the postmodern novel on a large scale. With the growth of technology the fear of it taking control over Man became a great subject that escalated into paranoia. Many postmodern novelists depicted said paranoia on their themes making it a general theme in postmodern literature.

In addition, the cold war has contributed on the intensification of paranoia. During and after the cold war people started paying attention to technology violating their privacy. The fear of spies and feelings of being watched painted the postmodern literature scene. As well as the fear of being controlled, it participated in paranoia. It is a human trait after all to seek freedom. Being controlled with greater forces or hidden powers is directing people's lives has sent them into overdrive and prompted paranoia.

New world order has no less influence on paranoia development. It became a well known goal to be reached, but its side effects like dictatorship, eliminating individualism, differences, and personal freedoms created paranoia of this order and its controlling tendencies.

As technology has taken a big space in our lives, the fear of it ruling the world generated the fear of nature destruction. When nature is destroyed, animals follow, and then Man is next. Being at the top of the food chain, Man gets to watch the end of the world happen and cannot do anything since it is too late. This has been a great subject for postmodernists to discuss, and write about.

The end of the world as paranoia induced theme did not only tackle technology or nature destruction, but it was coaxed by natural phenomenon like tsunami, as well as Man own doing like clones taking over the world and replacing humans.

2.2.8. Late Capitalism

In light of postmodern views, late capitalism might seem a topic on economics, but it impacts the postmodern novel immensely. The late capitalism is recognized to be after the industrialization wave, capitalism, and WWII. It became a way of living, a mode that everybody is under the influence with. It does not only touch the

economics aspect of the society. It goes beyond and touches life styles and shapes the current that flows in a world that is ruled by economics.

Industrialisation is not as it used to be pre-postmodernism. It is affected by the appearance of big corporation and consumerism culture. It is important to acknowledge the power of the consumerism culture. Since the world is getting "smaller", consumerism scale is getting bigger and bigger. A large portion of economics relies on it. This culture has promoted the commotion of trends.

Trend culture is possible because of globalization, mass media, and industrialization. As an industrial society that relies on mass media and technology on gathering information, big corporation that has influence across the globe, and other industrialists, has realized that creating a trend or following it is a profitable market. Hence it leads to the commodity culture.

The commodity culture is a natural evolvement in the late capitalism time. Since consumerism is a critical part of it, to commend the customer is a way of making sure of a repetitive and a loyal consuming.

In novels the same principle is being used. Postmodernists had acknowledged the popular culture influence on an industrial society. Novelists are writing on topics and subjects that are trending or interesting to the consumer. Repeating previously known or tackled themes and following the "wave" is often seen in postmodern novels. The effort is for accommodating their audience.

Aside from that, the effect of late capitalism on society did not escape the postmodernists. Even as creators of trends, following it, and participating in the popular motion, late capitalism was criticised by the novelist. It was a hot topic in literature and effects such as creating paranoia and controlling the free will using mass media were largely disliked and novels were a platform to these opinions.

2.2.9. Irony and Playfulness

It became a way of postmodernists to use irony and playfulness in their writings. They discussed and deliberated serious topics playfully. They even went on their way and made it silly sometimes. They used word-play and story lines that highlighted the comic aspect of their production.

Early postmodernists were associated with black humorists. Their style of writing took an edge of sarcasm, irony, even though the subjects were of a serious matter. Another way of incorporating humour or irony was making characters, passages, events in the novel playful; whereas, the rest of it had a serious vibe.

Irony shapes the postmodern novel and that is showed in the way postmodern novelists embraced the "chaos". Their precedents; the modernists, kind of mourned the chaos that has enveloped the world. In contrast, postmodern writers just accept the fact, and do not try to change it. They go with it and acknowledge it. The playfulness and irony in treating the chaos has dominated the postmodern scene.

Fragmentation in modernism and postmodernism is different. The former treated it with a sad vibe and the concept of lost souls. The latter on the other hand, does not. Postmodern fragmentation had an ironic vibe and a concept of playful souls.

Of course parody cannot be extracted from the ironic and playful wave of postmodernism. Parody took the parodied work and added the sarcasm, irony, playfulness, and humour to form the new perspective, and conduct a commentary or criticism.

Conclusion

Many are arguing that we are, at the moment, in a postmodern time. Other argues that postmodernism has ended and out time is the post-postmodernism. Since it is not

a detectable or measurable thing, there cannot be a definite judgement. As this chapter treats the postmodern novel, postmodernism is examined in a way that tries to summarize its meaning or purpose.

Postmodern features are discussed and clarified in addition to, some of the prominent scholars' opinions that shape postmodernism or add to it concepts. Foucault, Baudrillard, and Lyotard's understanding and their contributions were also explained.

Then, the postmodern literature, specifically the novel, is treated in this chapter. The characteristics of the postmodern novel are explored and clarified. Features like irony, Metafiction, parody, and Intertextuality are of a great impact on shaping the flow and the way of writing the novel. Concepts and common themes like paranoia, hyper-reality, and late capitalism are of no less importance in adding to the postmodern novel.

Chapter three Tracing Bakhtin's Dialogic Principles in Selected Postmodern

Novel.

Introduction

The third chapter of this research paper tries to unravel the compatibility of both the dialogic principles and the postmodern novel's characteristics. It goes further and discusses two selected postmodern novels. Then it will conclude whether Bakhtin's dialogic principles are traced in the postmodern novel.

The novels presented are to be analyzed depending on the concepts that Bakhtin proposed. Afterwards, this chapter traces Bakhtin's concepts of the novel and tries to conclude whether the postmodern novel is compatible with the dialogic principle, and if Bakhtin's concepts are of assistance in accomplishing a reading on the postmodern novel.

3.1. The Dialogic Principles and the Postmodern Novel's Characteristics Compatibility

Bakhtin has set parameters to scrutinize, analyze, and read a novel. These parameters were specified to the novel. He claimed that old stylization are not meant to be applied on the novel, they do not do justice by it, and conceal its different styles and phenomenon. The new concepts that he provides are a fresh look to see the novel through.

3.1.1. Parody

Bakhtin did his research on parody; its history and the process of its emergence as a literary tool. His definition of parody stands on some principles like the other's word. Words or utterances are not an individual product but collaboration between

the speaker and the listener, in addition to context, environment and previous knowledge.

For this reason, words and utterances are repeated. This repetition might be similar but not quiet exactly. When the speaker utters a certain word it is tied with the speaker's intention, intonation, own understanding, and his previous knowledge on the subject. He forms his own perception of it, and constructs his own opinion and meaning about the utterance.

When it comes to the postmodern novel and its perception of parody, it is apparent that no big difference is present between the two. Parody in the postmodern novel also uses previous texts. It also utilizes other concepts, characters, and books as a subject to be parodied. With the notion of nothing new and the acceptance of no original text, the postmodern novel follows the understanding of Bakhtin's parody.

Another aspect of parody in Bakhtin's dialogical principles is humor, laughter and irony. Bakhtin constructed his research on the way, sarcasm, and irony paved the road for parody. Even its imprint on the literary scene was built on laughter and irony platforms. It became essential to have a sense of playfulness to recognize parody as what it is.

No different, the postmodern novel does not spare irony. It has its fare share of playfulness, and word play that incites laughter. Unusual Characters, events, or nouns are sometimes included to add on the novel's mood some light vibes.

Since Bakhtin acknowledges that words are related, their meaning might not be original, and the other's word is always present in conversation or texts. He took parody as inevitable phenomenon of copying words. On the other hand, the postmodern pillar arguably is Intertextuality. Accordingly, texts are related to each other. They refer to each other, and their presence is felt in other texts.

In addition, Bakhtin's parody might embrace laughter, but it does not stick to a certain "genre" of writing. Its genre can change today as well as tomorrow. And it can be of multiple genres in the same time. This is what the postmodern novel is likely to be; a pastiche. Several genres patched together to create a single novel.

3.1.2. Chronotope

Bakhtin employs another concept which is chronotope. Chronotope is a concept that occupies both time and space. The chronotope represents the relationship between time and space. They are codependent. They work together and not separately. Chronotopes in the novel are indicator of certain ideologies, cultures, even languages. It gives a sense of life to the text.

And as of the postmodern novel, the idea of Hyperreality is of the same concept. Hyperreality is an equivalent of the real experience. It depends on signs and simulation to create a copy of reality. The same, chronotopes give an illusion of reality that might not exist in the first place only in text.

Chronotopes of the text's characters and events are not the only ones. Bakhtin believes that in order to read a novel to the fullest the chronotopes of both the reader and writer must be taken into consideration. Which means even if the text's chronotopes give the illusion of a certain reality; there is always the other reality of the writer and that of the reader.

Metafiction does the same thing. It stirs the attention to the fact that the text is at the end a fiction. It conveys the reality of the text and that of the reader. It shows that they are both different.

3.1.3. Heteroglossia

A term Bakhtin uses to describe the several aspects of language. Heteroglossia celebrates the diversity in language. It represents the society's hopes and dreams,

failures, and problems. It mirrors the difference between the society's individuals or different groups within the same society. It represents minority and majority, through language.

Late capitalism on the other hand might be different in general. But in literature, it has some similarity to heteroglossia, and that lies in the popular culture. The postmodern novel is affected by late capitalism. It accommodates the different people and talk about the popular subjects that concerns them. And since late capitalism helped societies to coexist, the diversity is unavoidable. Therefore when it comes to literature, late capitalism reflects the complex differences of the society.

Besides, late capitalism is itself a hot topic discussed in novel as well as paranoia. It is apparent in the language use in novels that they are unfavorable and disliked. Heteroglossia is on the other hand a means to display the society's different conception and ideologies through language.

3.2. Tracing Bakhtin's Dialogic Principles in Selected Postmodern Novel

Tracing Bakhtin's dialogic principles in the postmodern novel is a method to enable finding whether these principles are a prominent feature in the postmodern novel or not. It will also clarify the depth of the dialogic principles' impulse on it.

The selected novels are flagged as postmodern. Their writers are well known postmodernists. These novels are acknowledged by critics and are one of the best seller postmodern novels. Some of these novels have several adaptations and others have garnered awards or got a nomination.

3.2.1. *The Verificationist*

3.2.1.1. About the Author

Donald Antrim an American writer born in (1958). His first novel "Elect Mr. Robinson for a Better World" (1993) garnered him attention as a brilliant postmodern novelist. The New Yorker listed him one of the twentieth best writers under the age of forty (1999). He was also named as Mac Arthur follower.

Antrim has several critically acclaimed novels such as "The hundred Brothers" and "The Verificationist". He received grants and awards from The John Simon Guggenheim Memorial Foundation, The National Endowment for the Arts, and Dorothy and Lewis B. Cullman Center for Scholars and Writers at the New York Public Library.

3.2.1.2. Plot Summary

This novel is about the protagonist Tom. One night in April, in New England, He invited a group of psychologists from the Krakower institute to attend their semiannual gathering to a pancake house. The group orders their food and starts bonding with flowing conversations. The conversations vary from flirtation, to their shop talk then to their sexual frustration, bordering on the funny side every now and then.

Tom wanted to start food fight but Bernhardt griped him in the air in a bear-hug. From that moment Tom experienced an ability to flow above the group. He stayed in his state of hallucination till the end of the novel. While Tom flows under the ceiling of the restaurant, others join him. It is not known whether it is a group hallucination or tom's alone.

Throughout the novel, Tom thinks of his wife Jane. He imagines her cheating with other men. Sometimes he even joins her in sexual activities with other men. He recollects that they have a hard time with making children.

3.2.1.3.   Heteroglossia in *The Verificationist*

Detecting heteroglossia in *The Verificationist* is not a hardship. Tom and the rest of the psychologists talk about different thing that regular guys talk about; work and sex. But these men address these subjects with a vocabulary that is – to a certain extent- exclusive to their group or people of the same occupation. This distinctive language that they share is an example of language stratification.

Language stratification explores the language that different groups of people share. The shared vocabulary refers to the different styles and languages in discourse. As psychologists they refer to their sexual tension with other terms that other people out of their group might not think of using. Their social stratification only intensifies their language stratification. Hence, the language used in the novel is heteroglot and dialogized.

The speech diversity, simple language, and the different voices (when Tom talks with the rest of the group, and himself, and other speakers like the waitress) are of an influence in rending the novelistic discourse more rich. They are images of heteroglossia that mirror the language diversity and dialogization. Even the informality of the language in most of the conversations is another form of heteroglossia.

3.2.1.4.   Parody in *The Verificationist*

Parody in a Bakhtinian sense is about language. When somebody else's words are repeated with an intervention of the speaker's intentions and understanding of these words, parody is realized. Of course some sense of humor is always present in a literary work, an example of parody.

The Verificationist discourse includes terms that are not the writers' own words. The New York Times called the novel "A Freudian free-for-all" referring to

Sigmund Freud the well-known psychoanalyst whose work is being studied throughout the world by psychologists who particularly are well informed on his studies.

Antrim's use of a specific vocabulary in his novel *The Verificationist* is a type of a parody to a "Freudian language". Since some of these vocabularies are used in psychoanalysis studies and some characters are psychologists, Antrim could not but copy and borrow the terms. The terms were a necessary because they mirror how psychologists' daily life is intertwined with their knowledge and work.

On Antrim's style, there are some remarks on him being the next Mac Arthur. His way of telling a story is similar. This similarity can be unintentional, which strengthens Bakhtin's idea on how parody can be most of the time unavoidable. A new language cannot be invented every time. Styles cannot be original a hundred percent. Therefore, parody is a necessary means to communication.

The Verificationist novelistic discourse is very witty and entices its reader to engage in funny conversations with the characters, and even laugh at their antics. This playfulness and irony that are within the discourse are another characteristic of parody. Bakhtin mentions in his research that parody is almost always accompanied with irony and laughter.

So going back to Bakhtin, his philosophy on parody and language is realized in *The Verificationist*. The language, vocabulary and the novel's discourse are a plain example, in addition to the style and the witty novelistic discourse.

3.2.1.5.   Chronotope in *The Verificationist*

This novel contains several chronotopes. Chronotopes that of the reader and the writer, are present. But the major chronotope is that of the pancake house at a night of April. This chronotope is a dominant one. It continues from the beginning of the

novel till the end. It gives visualization on the settings and provides further information on characters.

One more chronotope is that of Tom's wife Jane. When Tom thinks about his wife and what she is up to at home, another chronotope is created, probably several others. Jane cheating on Tom with other man has his own chronotope. Then Tom joining his wife in her sexual escapades with other men is also another chronotope. When Tom thinks of his wife and their lack of children is an additional chronotope in the novel.

When Tom is floating under the ceiling of the pancake house, it creates a chronotope. This chronotope is intertwined with that of the group in the restaurant. A chronotope within a chronotope is a usual happening in novels, because novels have their own time composition and flow. It is different from the real time and the chronotope of the reader.

In novels generally chronotopes vary from small ones to major (dominant) ones. *The Verificationist* is an example of that. It contains a major chronotope which is of the whole group, and several small one of Tom in multiple states of mind.

Heteroglossia, parody and chronotope are arguably the essence of Bakhtin's dialogic principle. They make the novelistic discourse of a dialogized nature. Therefore, *The Verificationist* novelistic discourse is dialogized. This novel's discourse is heteroglot. It is a parody of other words, ideas, and society shared ideologies. It is also a platform where several chronotopes are present. They are present in the novel both separately and tangled.

3.2.2. 1Q48

3.2.2.1. About the Author

Haruki Murakami a Japanese novelist was born in Kyoto, Japan on January 12th, 1949. He sold millions of copies of his novels. He is a best seller author in Japan and internationally. His work was translated to fifty languages.

Murakami's work is critically acclaimed. He obtained numerous awards for his fiction and non-fiction work. For example he got the World Fantasy Award (2006) and the Frank O'Connor International Short Story Award (2006). He received also the Franz Kafka Prize (2006) and the Jerusalem Prize (2009).

A few of Murakami's acknowledgeable novels are The Wind-up Bird Chronicle (1994-1995), Kafka on the Shore (2002), and 1Q84 (2011). He translated works of well known authors from English to Japanese. He is known for his western style of writing (un-Japanese). Furthermore he is regarded as a significant postmodern writer for his attribution to the postmodern literature.

3.2.2.2.   Plot Summary

This story is about the journey of two protagonist of two parallel world coming together, Aomame and Tengo. These two have a mysterious relationship that is revealed at the end of the novel.

Tengo is asked to ghost write a 17 years old girl's story "Air Chrysalis" by Komatsu. Kumatsu insists on Tengo and claims that he will enter the story into a literary competition. He was sure that the story will make it big and the girl will win a prize. Tengo is not convinced to shadow write someone else work, so he sets to meet the girl.

The girl's name is Fuka Eri and she gives him permission to do what he wants with the story. Tengo is intrigued with Eri's past because she seems lifeless and not capable of writing the story alone. It is known later that her guardian's daughter helped her.

Back to Aomame, she is an assassin that kills men who abuse women. She is paid by the old rich women called the Dowager. On her way on a mission to assassinate a man in a hotel, she enters an alternative reality, where realities and news she did not know of happened. That parallel world, also have two moons. She starts to call it 1Q89. On the other side, Fuka Eri introduces Tengo to her guardian Ebisuno sensei. Ebisuno is her father Tamotsu Fukada's friend. In 1974 Fukada along with thirty members of a religious cult "Takashima" went away and formed their own commune "Sakigake". Then, Fuka Eri appeared unannounced on Ebisuno's door steps. She did not explain what happened to her. Even when Ebisuno asked for her father, he was told that he is unavailable. So, from there on he became Eri's guardian.

Another character makes an appearance, a ten year old girl named Tsubasa. She was abused by the cult leader. The dowager found her and intended to adopt her. Tsubasa reminds her to the daughter she lost to domestic abuse. Then, Aomame was introduced to Tsubasa when the little girl was staying in the safe house of the dowager.

The old rich women searched Sakigake and finds evidence of abuse, and other pre-teen girls sexually abused too. Therefore she sends Aomame to kill the religious cult leader, who is suspected to be the abuser. When Aomame meets him, she discovers that he is physically big, but suffers from a chronic disease that causes him muscle pain. The leader of the cult who is after all Fuka Eri's father, strikes a deal with Aomame knowing she was there to kill him. Aomame will kill him and he will protect Tengo. Aomame finally killed him and went into hiding with the dowager and her bodyguard Tamaru.

At this point of the story, a private investigator with the name of Ushikana enters the plot. He is hired by Sakigake to find Tengo to investigate "Air Chrysalis" and to

find their leader's killer Aomame. The narration in the novel then, follows the private investigator.

As Ushikana follows the protagonists he adds to his list the dowager as another suspect. Next, he rents a room to in Tengo's apartment building and took pictures of residents. The private investigator discovered that Fuka Eri is hiding in Tengo's apartment, but Tengo is away visiting his sick father. Eri noticed Ushikana. She left a note to Tengo and went away.

Aomame on the other hand is following Ushikana to find Tengo. The investigator spotted her and wanted to report back to Sakigake, but Tamaru got to him first and killed him.

Aomame and Tengo were finally reunited through Ushikana. The couple were classmate who shared a moment, fell in love, and stayed loyal to their love even after twenty years. After their reunion, they exit the parallel world of 1Q84 they were trapped into, to what they believe is the real one. But at the end of the novel, it is hinted that it is not the real world that they belonged to.

1Q84 was long listed in Man Asian Literary Prize, and placed second in Amazon's top books of the year in 2011. He novel sold million copies both in Japan and internationally.

3.2.2.3.   Heteroglossia in *1Q84*

Heteroglossia in *1Q84* is a witness on the richness of the novel's language. Heteroglossia is recognized with various voices detected in the novel. Plus, the ideologies and the different reactions to them are also present.

Throughout the novel the narration shifts from a character to another. The style of speech differs, and the individuality of each character appears. Tengo, Aomame, and Ushikana all take turns to develop the narration. They have different stories to tell

and different views on the world they live in. They express through language their opinions on some of the happenings in the novel, as well as, the different reactions to the ideologies they are following or confronting.

The different voices in the novelistic discourse and point of views indicate heteroglossia in the novel. It illustrates that society's characteristics, understandings, and standing point on some issues as well as those of the writer. The language used in the novel is also a "simple" one. It is not as might be referred to as refined literature, but more of everyday and common langue between common people. This illustrates the heteroglot nature of the novelistic discourse.

3.2.2.4.   Parody in *1Q84*

Again, Bakhtin's idea of parody is to copy the other's word; which is unavoidable, and make it your own by adding the speaker's own understanding, labelling, and intention to it. In *1Q84* Murakami used a style of writing that was said to be influenced with western literature.

The New York Times said that Murakami quoted a few pop songs in his novel *1Q84*: "he quotes Sonny and Cher, for reasons that perhaps only he understands, the beat goes on." In addition, it suggested that he took the some of the primary narrations of his novel from Kurt Vonnegut: "In one of the many moments that suggest Mr. Murakami takes some of his cosmic rules from Kurt Vonnegut's playbook, there turn out to be people known as receivers and others known as perceivers".

Besides, it goes unnoticed that *1Q84* is similar to George Orwell's 1984. It is in fact a witty word play on the same title, for in Japanese number nine is "kyū".

On the overall language parody in *1Q84,* vocabulary such as cult, commute, the leader, sexual references took a big portion of the novelistic discourse. The abstract

meaning of these words and their nature of direct words are altered in the novel. Perspectives, opinions, and intentions are added to them. The contexts were these different vocabularies are used gives them a second voice.

The parodied vocabulary is generated again. It was given a new reality, perception and understanding. While acknowledging the other's work in the novelistic discourse, the second voice offered by parody is present wild and clear. The opinion on some of the issues could be grasped going through the dialogized novelistic discourse of *1Q84*.

3.2.2.5.   Chronotope in *1Q84*

This novel contains many chronotopes. There is the chronotope where Tengo is first introduced. The chronotope then changes and when Tengo meets Fuka Eri. Then, Aomame is exiting the taxi going in her mission to kill an abuser in a hotel entering a parallel world. This chronotope that follows Aomame in another alternative reality is one of the most important chronotopes in the novel. It serves the story telling and the enigma of the two lovers connecting through different worlds.

Another chronotope goes back in time till 1974, when Fukada is a member of Takashima. This chronotope gives a scoop and provides understanding of some characters' relationships and an idea to better understand previous and upcoming events.

A new chronotope is initiated in the story when the relationship of Aomame and the dowager is revealed, followed by chronotopes of events concerning the Sakigake cult. Concerning the style of the novel narration, multiple chronotopes follow Aomame in her daily life, meeting new people and having promiscuous sexual encounters. And other chronotopes follow Tengo's life style like wearing his pyjamas.

The appearance of Tsubasa in the novel marks a new chronotope. In facts it simulates other chronotopes, for example the Dowager daughter being abused and killed, Tsubasa stay in the safe house, Aomame and her encounter, and her disappearance.

The story moves forward to another chronotope. It involves the Dowager searching Sakigake. The next chronotope was when Aomame was asked to kill the cult leader. Then, the chronotope is constructed upon the event when Aomame meets the leader and strikes a deal with him.

When the character of Ushikana appears other chronotopes concerning him are incorporated further in the story. A chronotope goes back in time and space when Ushikana is left by his wife and two daughters. Then, a new one when he is hired by Sakigake.

Chronotopes of Eri, Tengo, Dowager, Aomame, Tamaru are entangled in the last chapter of the novel. Two different chronotopes of two different worlds are sensed to be in tension. First chronotopes follows Ushikana observing Tengo's residence, then, Eri discovering him, afterwards, chronotopes of Tengo returning after visiting his sick father.

Aomame commence a new chronotope when she is following the private investigator to find Tengo. This chronotope is followed by that of Ushikana noting her and attempting to report her to Sakigake. Tamaru then, marks a chronotope where he gets to Ushikana and kills him.

At the end of the story both Aomame and Tengo are leaving 1Q84 and entering a world with a single moon which they think of as their original one. This chronotope is once again disturbed by the suggestions that they are in another alternative reality.

The major chronotopes or the dominant ones in *1Q84* are those of Tengo and Aomame. Other chronotopes are secondary or complimentary. The chronotopes in this novel are different in nature which according to Bakhtin is a signature of the novel.

1Q84 is a novel that concepts of Bakhtin concerning the dialogization of the novel such as heteroglossia, parody, and chronotopes are traceable. As a result, *1Q84* novelistic discourse is dialogized.

The Verificationist and *1Q84* are one of the well-recognized postmodern novels. They consist of all the major postmodern novel characteristics. Even their writers are critically acclaimed as postmodern novelists.

Intertextuality was very apparent in *1Q84*. Murakami has incorporated several lyrics in his text. *The Verificationist* is also a typical case of Intertextuality when Antrim uses psychoanalysis terms in his text also.

Metafiction which took the big share in both novels can be seen as a principle writing style of both the postmodernist writers. *The Verificationist's* protagonist Tom starts to flow over his group of psychologists throughout the novel. This event is an example of Metafiction since it is obvious such events are not perceptible in reality.

The other novel, *1Q84*, main theory is alternative worlds and realities. This is in fact a clear pointing of the text's declaration of fiction, especially the mention of the two moons and little people.

Pastiche also, was present in both novels and strongly in *1Q84*. Apart of it being mystery/ fiction it incorporates romance as another main style of the novel. In addition, hyper-reality was a prominent feature in both novels.

The Verificationist is an illustration of how Tom is both present with group and in his thoughts with his wife. Also his state in the air with several others was not

commented by the rest of people in the restaurant, which is a hyper-reality created in the novel. It cannot happen in real life and just watching it happens also is not a usual thing in reality.

1Q84 is as well a hyper-reality example. Characters are living in different realities. Different other world that is shared by little people is another reality that exists in the novel. Moreover, Aomame turns to media to know realities that concern the alternative world of *1Q84,* confirming the theory of hyper-reality that truths are not experienced by acquired, and sometimes through media.

Furthermore, irony and playfulness are featured in both novels. Irony is strongly suggested in *1Q84*, and world play in the title is a case of playfulness along with the addition of popular pop songs' lyrics.

The Verificationist is an illustration of playfulness in the postmodern novel. The conversation between the psychologists is engaging in a playful way. Besides it treats the subject of Tom's wife Jane with a light atmosphere.

Conclusion

At the end, Bakhtin's dialogical principles are indeed compatible with characteristics of the postmodern novel, as it is discussed above. Both selected novels are witnesses on this result. Moreover, after discussing the novels, an analysis of them is initiated. The analysis attempts to trace Bakhtin's dialogical principle in *The Verificationist* and *1Q84.*

Heteroglossia, parody, and chronotope are further inspected in the novels. Finally, it is concluded that they are traceable in the postmodern novel and they provide an additional way of reading novels in general.

After being able to trace heteroglossia, parody, and chronotopes as Bakhtin's dialogical principles in *The Verificationist* and *1Q84*, the research question is answered, and the first hypothesis which is: Bakhtin's dialogical principles are traceable in the postmodern novel; is true.

General Conclusion

This research paper was conducted in order to inspect the compatibility of Bakhtin's dialogical principles and the postmodern novel characteristics. The compatibility was analysed, and Bakhtin's concepts: heteroglossia, parody, and chronotope were traced in the postmodern novel.

First, the first chapter of this paper concluded that language in general is dialogized. The novel as a literary genre was abused by being analysed with stylistics that limited its most prominent feature, which is dialogization. The novelistic discourse was inspected in terms of context, utterance, the word's direction in a discourse, heteroglossia, multiple languages, language stratification, parody and laughter, language decentralization, the otherness in word perception, chronotopes, and the author's authority on the novel's characters. At the end, it was clear that because of the mentioned concepts above, the language in literature (especially novels) is dialogized. And the novel as a literary genre is a mirror of society's culture, ideologies, and different characteristics.

Then, the second chapter on the other hand, was a descriptive chapter of postmodernism and postmodern literature. The postmodern novel's characteristics were explained and described. It delivered the idea that mass media, technology, social ideologies like no truth no originality and, power play have an effect on the emergence of the postmodern theory. They also effected and were reflected in the postmodern novel.

At the end, the third chapter concluded the research by uncovering the compatibility between Bakhtin dialogical principles and the postmodern novel's

characteristics. Heteroglossia was compatible with late capitalism and paranoia. These characteristics were sort of a complimentary to the idea of heteroglossia.

Chronotope was also compatible with hyper-reality and Metafiction. They all point the existence of texts as texts, and the difference between the reader and characters' realities.

At last, parody is as well compatible with some of the postmodern novel's characteristics. Bakhtin's perspective of parody was compatible with the postmodern perspective of parody, irony, playfulness, and Intertextuality. They all serve the idea of "nothing new".

The third chapter also analysed and traced Bakhtin's dialogic principles in *The Verificationist* and *1Q84*. Both novels contained characteristics of the postmodern novel. They both also proved that Bakhtin's concept: heteroglossia, parody, and chronotope are traceable in the postmodern novel.

Finally, the overall conclusion of this dissertation is that combining the dialogic principle plus the novel's characteristic can be a new reading of the novel as a literary genre. Both concepts are more close in their nature that not. Therefore they are compatible, and Bakhtin's principles are traceable in the postmodern novel.

This research's result can be further explored in an upcoming PhD's research. A combination of both concepts can be attempted simultaneously in reading and analysing a novel.

Glossary

Avant-garde: an important and much used term in the history of art and literature. It clearly has a military origin ('advanced guard') and, as applied to art and literature, denotes exploration, pathfinding, innovation and invention; something new, something advanced (ahead of its time) and revolutionary. During the last quarter of the 19th c. The term and concept appear in both cultural and political contexts. Gradually the cultural-artistic meaning displaced the socio-political meaning. For a long time it has been commonplace to refer to avant-garde art of literature.

Carnival: carnivalization/ carnivalesque: broadly speaking a carnival is an occasion or season of revels, of merrymaking, feasting, and entertainment. In times past there where carnivals which were symbolic of disruption and subversion of authority; a turning upside down of the hierarchical scale. Mikhail Bakhtin coined the word 'carnivalization' (he introduces it in the chapter 'from the prehistory of novelistic discourse', in his book the dialogic imagination – translated in 1981) to describe the penetration or incorporation of carnival into everyday life, and its shaping effect on language and literature. A carnivalesque element is also characteristic of burlesque, parody and personal satire. Bakhtin puts forward theory that the element of carnival in literature is subversive; it disrupts authority and introduces alternatives. It is a kind of a liberating influence and he sees it as part of the subversion of the sacred word in renaissance culture.

Chronotope: Mikhail Bakhtin puts forth the theory of the literary chronotope as referring to the unity of time and space inherent to a narrative. The chronotope was initially used in genre theory in helping categorize the major chronotopes of the western novel. Chronotopes are also regarded as studies in narrative imagination, i.e. readers visualize for themselves the entire

world of the narrative as a changing spatial situation with an accompanying change in time. Thus chronotopes refer both to particular narrative genres and particular worldviews.

Dialogic: terms used by Bakhtin in his discussions of language and discourse in literature in which he examines the different 'voices' and suggests how the use of discourse in, for example, a novel may influence and, in a sense, 'disrupt' the authority of a single voice. In his book problems of Dostoievski's poetics (1929) he makes a contrast between Dostoievski's logic (or polyphonic) form, which allows characters to speak in their own voices', as it were. In Bakhtin's words, they are liberated to speak 'a plurality of independent and unmerged voices and consciousness, a genuine polyphony of fully valid voices...' which are not subject to the authoritative control of the author. By contrast, characters in Tolstoy's novels are subject to such control. However, Bakhtin distinction does not imply that characters are necessarily differentiated by an idiosyncratic style of speech or by their idiolect. In fact, Tolstoy's characters (e.g. in *War and Peace*) are more easily distinguishable in this respect than are Dostoievski's (e.g. in *The Possessed*). Bakhtin claims that his approach in this theory is translinguistic rather than linguistic. In an essay published in translation in *the Dialogic Imagination* (1981) he elaborates his earlier opinions and avers that the dialogic/polyphonic from tends to be typical of the novel.

Discourse: usually a learned discussion, spoken or written, on a philosophical, political, literary or religious topic. It is closely related to a treatise and a dissertation. In fact, the three terms are very nearly synonymous. In linguistics 'discourse' denotes a 'stretch of language' larger than a sentence. Latterly, the term has acquired much wider meanings and much wider implications. Basically, it is language which is understood as utterance and thus involves subjects who speak and write. Discourse has an object and is directed to or at an object. Thus, in theory at any rate, discourse might include any modes of utterance as a part of social practice. They are differentiated by their intention.

Fragmentation: Related to the theme of destruction is the theme of fragmentation. Fragmentation in modernist literature is thematic, as well as formal. Plot, characters, theme, images, and narrative form itself are broken. Take, for instance, T.S. Eliot's "The Waste Land," which depicts a modern waste land of crumbled cities. The poem itself is fragmented, consisting of broken stanzas and sentences that resemble the cultural debris and detritus through which the speaker (modern man) wades. William Faulkner's novels, such as "The Sound and the Fury" are also fragmented in form, consisting of disjointed and nonlinear narratives. Modernist literature embraces fragmentation as a literary form, since it reinforces the fragmentation of reality and contradicts Hegelian notions of totality and wholeness.

Heteroglossia: (GK hetero, 'other, different' + glossa, glotta, 'tong') A term coined by Bakhtin– the Russian is *raznorecie* – to describe the variety and diversity of languages used in epic and in the novel. He distinguished between the language used represent the attitudes and opinions of the author and that used by individual characters in fiction and epic.

Language centralization: is the attempt to unify the national language. Language centralization is complimented by centralization of ideologies, centralization of linguistics, unified understandings, a single language, unified verbal ideologies, and unified official language.

Language stratification: is the social stratification mirrored in language. Every socially stratified group shared their own language.

Parody: (GK 'beside, subsidiary or mock song') the imitative use of the words, styles, attitude, tone and ideas of an author in such a way as to make them ridiculous. This is usually achieved by exaggerating certain traits, using more or less the same technique as the cartoon caricaturist. In fact, a kind of satirical mimicry. As a branch of satire its purpose may be corrective as well as derisive. If an author has a propensity for archaic or long words, double-

banked   adjectives, long, convoluted sentences and paragraphs, strange names, quaint mannerisms of expression, is sentimental, bombastic, arch pompous, then these are some of the features that the would-be parodist will seek to exploit. Parody is difficult to accomplish well. There has to be a subtle balance between close resemblance to the 'original' and a deliberate distortion of its principle characteristics. It is, therefore, a minor from of literary art which is likely to be successful only in the hands of writers who are original and creative themselves. In fact, the majority of the best parodies are the work of gifted writers.

Pastiche: (it pasta, 'paste') A patchwork of words, sentences of complete passages from various authors or one author. It is, therefore, a kind of imitation and, when intentional, maybe form of parody. An elaborate form of pastiche is a sustained work (say, a novel) written mostly or entirely in the style and manner of another writer.

Postmodernism: a general (and sometimes controversial) term used to refer to changes, developments and tendencies which have taken place (and are taking place) in literature, art, music, architecture, philosophy, etc. Since the 1940s or 1950s. Post-modernism is different from modernism, even a reaction against it. It is no easier to define than many other –isms. Like them, it is amorphous by nature. To talk of post-modernism is to imply that modernism is over and done with. This is not so. There never is a neat demarcation line. Originally, avant-garde movement in literature and the arts in general were modernist; avant-garde influences continue. It might be said that there is a new avant-garde. Besides, postmodernism is still happening. When something else develops from it or instead of it, it will, perhaps, be easier to identify, describe and classify. As far as literature is concerned it is possible to describe certain features in post-modernism. For instance, there is literature which tends to be non-traditional and against authority and signification. Here one may set experimental techniques, in fiction as displayed in the *nouveau roman* and the anti-novel. In some cases these looked perilously close to mere gimmickry. Other discernible features of post-

modernism are an eclectic approach, aleatory writing, parody and pastiche. Nor should we forget the importance of what is called magic realism in fiction, new modes is science fiction, the popularity of neo-Gothic and horror story. The burgeoning of Marxist, feminist and psychoanalytic criticism since the 1970s is yet another aspect of post-modernism. It also refers to a critical position in criticism, in which a complete relativism exists – hence its proximity to post-structuralism. Perhaps most important of all are the revolutionary theories and philosophy and literary criticism expressed in structuralism and deconstruction. A helpful analysis of various aspects in Jean Francois Lyotard's *The Postmodern Condition: a Report on Knowledge (1984).*

Stylistics: Akin to linguistics and semantics, it is an analytical science which covers all the expressive aspects of language: phonology, prosody, morphology, syntax and lexicology.

Utterance: Utterance: an expression in a living context of exchange--termed a "word" or "utterance"--is the main unit of meaning (not abstract sentences out of context), and is formed through a speaker's relation to Otherness (other people, others' words and expressions, and the lived cultural world in time and place).

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