

of the world we live in as a ludicrous image."⁷ McLuhan reiterates this again in the late 1970s in an interview by an old friend, Louis Forsdale, where he further suggested that he had once again become interested in the critical study of Menippean *satire* and was working on its history, primarily to assist his son, Eric, whom he had encouraged to write a thesis on Laurence Sterne's *Tristram Shandy* as Menippean *satire* (McLuhan 1978).

While initially an analysis of McLuhan's view of himself as satirist, particularly as some kind of Menippean satirist, and the relation of this to the foundations of his work having literary roots may seem somewhat technical and esoteric, it will actually deepen our understanding of the man and his work. It is particularly significant to note that this type of *satire* has undergone further transformations in film and multimedia, especially in relation to computer poetry and art.

Menippean *satire* had become a "hot" topic among literary theorists in the 1970s and remained so into the 1980s, fuelled by the French and English translations of Mikhail Bakhtin's writings on *The Poetics of Dostoevsky* (1965), and Julia Kristeva's "Word, Dialogue and Novel" (1979, originally published in *Эстетика* in 1969). To the best of my personal knowledge McLuhan's first major interest in Menippean *satire* dates much further back to the early 1950s during a period in which he was my mentor and I was collaborating with him, although he had already been pre-disposed to such an interest by his study of Thomas Nashe, in which he had come to realize the importance of Lucian in both the tradition of transmitting patristic eloquence and as an influence on the satires of major Renaissance writers such as Rabelais, Erasmus, More, and Nashe (McLuhan 1943). It is significant that in the Forsdale interview McLuhan suggested that he has renewed his interest in Menippean *satire*, confirming his early awareness of this genre as having a particular significance for him.

A short digression is necessary to explain this genre (a full examination of its complex history would require a much lengthier discussion). There were various major strands of Menippean *satire* but for our current discussion it is necessary to mention only two: the first, represented by fragments of Varro's satires, Rabelais, Pope, or Joyce's *Finnegans Wake*, emerges from the world of carnival, in which the Irish wake participatory; the second strand, as represented in Lucian's *Satires* rises from the philosophical tradition of the Cynics, Menippus being the name of a Cynic philosopher who is reputed to have first written such satires, as well as being seen in satirists such as Wyndham Lewis.

The Varroian strain is marked by the sensuous, bodily humour of the carnival and the fait, a mode of revolution (though controlled rev-

olution) against authority, a world of misrule. The Cynic strain, although incorporating many of the comic strategies of the more *carnavalesque* form, is more philosophic, more detached, and usually more bitter. Naturally, since all genres evolve through history, its contemporary transformations have their own unique characteristics. Either of these modes of learned *satire* are adaptable to the emerging twentieth-century technoculture, which has developed its own, somewhat perverse, form of an all-pervasive, media-produced world of carnival. Either of these satiric genres is complex enough to encompass the complexities of the emerging technoculture and it would be incorrect to limit their rhetorical and poetic richness to some simple formulae in which the Menippean or Varroian is defined as only cynical, hyperbolic, and non-moral.

Although to my knowledge McLuhan did not publicly claim that he was a Menippean satirist until the mid 1970s, as early as 1971, in *The Medium Is the Mass View Mirror*, I had alluded briefly to the likelihood that McLuhan had been influenced by the Menippean satirists: "as the title *War and Peace in the Global Village* betrays, [he] is trying to write academic epic. But the particular mixing of genre as he carries it out is not that of the Menippean satirists whom he loves and who excelled in this mode (though ironically enough *The Gutenberg Galaxy* refers again and again to those individuals - Rabelais, Erasmus, Pope, Swift, and Joyce). What their visions were that McLuhan's are not, are satiric visions of the intellectual world of their time. If McLuhan writes *satire*, he deliberately conceals it behind a facade for the purpose of making it commercially viable and he conceals it so well that few of his critics have accused him of writing it at all" (Theall 1971, 91). Earlier in the book I had noted that McLuhan in part "makes Joyce more accessible by translating from the Menippean *satire* of *Finnegans Wake* into [his] essay" (*Ibid.*, 16). It would have been more accurate to suggest that he turned Joyce from the *carnavalesque* mode (often described as Varroian) into the more cynical satiric mode of Lewis, for one contemporary type of continuation of this mode of Menippean *satire* in the twentieth century is exemplified in Lewis's writing - both in his novels, *The Apes of God* and *The Human Age*, and in his satiric essays.

To explain the importance of these connections let me digress first to discuss my personal involvement with Marshall as a mentor. In 1951 Marshall and I began a series of discussions sparked off by my having to present a seminar paper on Pope's *satire*, emphasizing *The Dunciad*, for a graduate course in eighteenth-century literature. In my reading I had discovered that in the prose parts of *The Dunciad* Variorum Pope had situated his poem in a particular comic tradition of the epic, which he identified, somewhat wittily, as the Little Epic and which he associ-

Russias Alternative Prose

Peter I. Barta



Russias Alternative Prose:

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Table of Contents Russias Alternative Prose

1. Understanding the eBook Russias Alternative Prose
 - The Rise of Digital Reading Russias Alternative Prose
 - Advantages of eBooks Over Traditional Books
2. Identifying Russias Alternative Prose
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Russias Alternative Prose
 - User-Friendly Interface
4. Exploring eBook Recommendations from Russias Alternative Prose
 - Personalized Recommendations

- Russias Alternative Prose User Reviews and Ratings
- Russias Alternative Prose and Bestseller Lists
- 5. Accessing Russias Alternative Prose Free and Paid eBooks
 - Russias Alternative Prose Public Domain eBooks
 - Russias Alternative Prose eBook Subscription Services
 - Russias Alternative Prose Budget-Friendly Options
- 6. Navigating Russias Alternative Prose eBook Formats
 - ePub, PDF, MOBI, and More
 - Russias Alternative Prose Compatibility with Devices
 - Russias Alternative Prose Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Russias Alternative Prose
 - Highlighting and Note-Taking Russias Alternative Prose
 - Interactive Elements Russias Alternative Prose
- 8. Staying Engaged with Russias Alternative Prose
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Russias Alternative Prose
- 9. Balancing eBooks and Physical Books Russias Alternative Prose
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Russias Alternative Prose
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Russias Alternative Prose
 - Setting Reading Goals Russias Alternative Prose
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Russias Alternative Prose
 - Fact-Checking eBook Content of Russias Alternative Prose

- Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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