

of the world we live in as a ludicrous image."<sup>7</sup> 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

**Dirk Uffelmann**



## **Russias Alternative Prose:**

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**Literature Redeemed** Nicolas Dreyer, 2020-07-13 In the post Soviet period discussions of postmodernism in Russian literature have proliferated Based on close literary analysis of representative works of fiction by three post Soviet Russian writers Vladimir Sorokin Vladimir Turchkov and Aleksandr Khurgin this book investigates the usefulness and accuracy of the notion of postmodernism in the post Soviet context Classic Russian literature renowned for its pursuit of aesthetic moral and social values and the modernism that succeeded it have often been seen as antipodes to postmodernist principles The author wishes to dispute this polarity and proposes post Soviet neo modernism as an alternative concept Neo modernism embodies the notion that post Soviet writers have redeemed the tendency of earlier literature to seek the meaning of human existence in a transcendent realm as well as in the treasures of Russia's cultural past

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*Voices from the Void* Sally Dalton-Brown, 2000 Liudmila Petrushevskaya is one of the best known writers in Russia today recognized for her versatility as a dramatist scriptwriter and author of harrowing contemporary stories and even fairy tales Acclaimed for her shocking portraits of the pain and loss that distinguish the life of women in Russia and the old Soviet Union Petrushevskaya has also created texts notable for their scandalous humor and vibrant plasticity of form This study analyses her use of genres within the context of an overall description of her oeuvre Her texts deal with stories struggling to be told even in today's Russia Her characters are all storytellers but the truths they attempt to express are often too terrible to be voiced aloud and their tales are ultimately told from within a vast silence that threatens to engulf the narrative

*The Cambridge History of Russia: Volume 3, The Twentieth Century* Maureen Perrie, Ronald Grigor Suny, 2006-11-02 A major history of twentieth century

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**Vladimir Sorokin's Discourses** Dirk Uffelmann, 2020-04-21 Vladimir Sorokin is the most prominent and the most controversial contemporary Russian writer Having emerged as a prose writer in Moscow's artistic underground in the late 1970s and early 80s he became visible to a broader Russian audience only in the mid 1990s with texts shocking the moralistic expectations of traditionally minded readers by violating not only Soviet ideological taboos

but also injecting vulgar language sex and violence into plots that the postmodernist Sorokin borrowed from nineteenth century literature and Socialist Realism Sorokin became famous when the Putin youth organization burned his books in 2002 and he picked up neo nationalist and neo imperialist discourses in his dystopian novels of the 2000s and 2010s making him one of the fiercest critics of Russia's new middle ages while remaining steadfast in his dismantling of foreign discourses

Russian Postmodernism Mikhail N. Epstein, Alexander A. Genis, Slobodanka Vladiv-Glover, 2016 Recent decades have been decisive for Russia not only politically but culturally as well The end of the Cold War has enabled Russia to take part in the global rise and crystallization of postmodernism This volume investigates the manifestations of this crucial trend in Russian fiction poetry art and spirituality demonstrating how Russian postmodernism is its own unique entity It offers a point of departure and valuable guide to an area of contemporary literary cultural studies insufficiently represented in English language scholarship This second edition includes additional essays on the topic and a new introduction examining the most recent developments

*Montaging Pushkin* Alexandra Smith, 2006 *Montaging Pushkin* offers for the first time a coherent view of Pushkin's legacy to Russian twentieth century poetry giving many new insights Pushkin is shown to be a Russian forerunner of Baudelaire Furthermore it is argued that the rise of the Russian and European novel largely changed the ways Russian poets have looked at themselves and at poetic language that novelisation of poetry is detectable in the major works of poetry that engaged in a creative dialogue with Pushkin and that polyphonic lyric has been achieved Alexandra Smith locates significant examples of Pushkin's cinematographic cognition of reality suggesting that such dynamic descriptions of Petersburg helped create a highly original animated image of the city as comic apocalypse which followers of Pushkin appropriated very successfully even as far as the late twentieth century *Montaging Pushkin* will be of interest to all students of Russian poetry as well as specialists in literary theory European studies and the history of ideas Smith's thesis is both startling and original that Pushkin for all his Mozart like fluidity and perfection can be productively read as a poet of pain and violence His reflex was to respond to the totalizing authoritative public landscape of his era with an equally severe but specifically private individualizing disciplined set of demands on the Poet The recurring attention that later generations have paid toward those aspects of Pushkin's life and texts governed by the private right to resist or to initiate violence his duel his struggles with the bureaucracy his failed pursuit of service with honour suggest that this mythologeme is among the most productive in Pushkin's astonishing legacy

CARYL EMERSON A Watson Armour III University Professor of Slavic Languages and Literatures Chair of the Slavic Department Professor of Comparative Literature at Princeton University Smith's innovative study offers a wonderful analysis of how cinematographic editing and polyphony are detected in Russian twentieth century poetry It views Pushkin as a reference obligee of contemporary urban poetry

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*Unattainable Bride Russia* Ellen Rutten, 2010-03-08 Throughout the twentieth century and continuing today personifications of Russia as a bride occur in a wide range of Russian

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