

Contents

PREFACE.....	XV
IN MEMORIAM: PROF. DR. GERHARD HOFFMANN (1931–2018).....	XVII
1 PROBLEMS OF DEFINITION AND INTERRELATION.....	1
1.1 The Comic Mode’s Double Structure: Target and Value Poles	1
1.2 Satire and Humor as Network of Values	3
1.3 The Interplay of Form and Content	6
1.4 Satire as Mediator of Didacticism and Narrative	7
1.5 The System of Humor.....	8
1.6 The Chain of Incongruity Categories and Play of Meaning.....	11
1.7 The Comic Perspective	12
1.8 Satire versus Humor	14
1.9 The Grotesque.....	15
1.9.1 The Absurd	16
1.9.2 Play.....	17
1.9.3 Irony	18
1.9.4 Parody.....	20
1.10 The Satiric Stance	21
1.11 Narrative and Satire	25
1.12 Satire’s Targets: The Narrative Form of Hypocrisy, Sameness, and the “System”	28
2 THE 18TH-CENTURY NOVEL: HUMOR AS SIGN OF GOOD NATURE	35

3	THE MODEL CASE: COMIC VIEW, HUMOR, AND SATIRE IN CERVANTES'S <i>DON QUIXOTE</i>	41
4	HUMOR AS PHILOSOPHICAL ATTITUDE	47
5	THE RIVALRY BETWEEN HUMOR AND SATIRE AND THEIR EXHAUSTION IN THE NOVEL.....	53
6	SATIRE, HUMOR, AND IRONY IN AMERICAN FICTION	59
	6.1 Satire and American Humor	59
	6.2 The Targets of Satire in American Fiction.....	66
7	SATIRE AND UTOPIA: NATHANIEL HAWTHORNE'S <i>THE BLITHEDALE ROMANCE</i>	71
8	HERMAN MELVILLE: STRANGENESS, SATIRE, HUMOR, PLAY, IRONY, AND THE COMIC MODE.....	75
	8.1 The Curious, the Mysterious, and Satire as Substructure	75
	8.2 Experiments with Social and Cosmic Satire, Satire and Symbolic Method, Travel and Bildungsroman as Structures of Satire: <i>Mardi</i> and <i>White-Jacket</i>	81
	8.3 The Combination of Strangeness, Irony, Cosmic Satire, and the Post-Tragic Mode as Attitudes and Forms of Incongruity: <i>Moby-Dick</i>	85
	8.4 Social Satire and Parody, the Mystic Mode, and Cosmic Satire: <i>Pierre; or, The Ambiguities</i>	94
	8.5 Satire and the Attitudes of Play and Irony: <i>The Confidence-Man</i>	102
9	MARK TWAIN: HUMOR, SATIRE, AND THE GROTESQUE	113
	9.1 Satire and Humor, Authenticity and Reality in the Novel	113
	9.2 Play, Pose, Irony of Form: <i>The Innocents Abroad</i> , <i>Tom Sawyer</i> , and <i>Life on the Mississippi</i>	120

9.3	Satire and the Grotesque against Humor and the Comic Mode: <i>Huckleberry Finn</i>	126
9.4	A Medley of the Fantastic, the Satiric, and the Grotesque: <i>A Connecticut Yankee in King Arthur's Court</i>	130
10	REALISM AND NATURALISM AND SATIRE	139
10.1	Realism, Time, Life	139
10.1.1	Realism of the Ordinary: William Dean Howells.....	141
10.1.2	Impressionism and Factualism: Hamlin Garland	144
10.2	The Naturalist Novel: Satire and Universal Determinism	145
10.2.1	Satire and the Existentialist View: Stephen Crane's <i>The Red Badge of Courage</i>	156
10.2.2	Satire and the Force of Nature: Frank Norris's <i>The Octopus</i>	158
10.3	The Mystery of the City, Multiperspectivity, Satire, and the Ambivalence of the Value Pole: Theodore Dreiser	162
10.3.1	Satire and Mystery in the City Novel: <i>Sister Carrie</i>	163
10.3.2	Satire in the Context of Personal Faults, Social Corruption, and Accidental Circumstances: <i>An American Tragedy</i>	168
11	SATIRE AS AESTHETIC SYSTEM OF DIFFERENTIATION AND "CULTURE CONSCIOUSNESS": HENRY JAMES	173
12	EDITH WHARTON: STRATEGIES OF SATIRIC AND NARRATIVE IRONY AND THE RISE AND FALL MODEL	183
12.1	Strategies of Satiric Fiction.....	183
12.2	The Rise and Fall Model and the Values of the Past	188
13	TOTAL SATIRE AND THE COMIC VIEW: SINCLAIR LEWIS AND ERNEST HEMINGWAY	197
13.1	Sinclair Lewis's <i>Babbitt</i>	197

13.2 Ernest Hemingway: Satire, Existentialism, the “Boundary Situation,” and Purification of Language.....	202
14 THE THIRTIES: IDEOLOGY, DOCUMENTATION, SATIRE, AND THE SELF’S LIBERATION FROM THE PRESSURES OF THE SOCIAL ENVIRONMENT	205
15 TRUTH AND IDENTITY INSTEAD OF MORAL RULES: STEPHEN SPENDER AND THE TRANSFORMATION OF SATIRE IN MODERNIST TEXTS.....	211
16 THE AMERICAN NOVEL AFTER 1945: SATIRE AND THE MULTIPLICATION OF VIEWPOINTS.....	215
16.1 The Novel of the 1950s and the 1960s: Mobility of Perspectives, No Satire without a Comic View	215
16.2 The Comic View Wins out over Satire: Satire Turns upon “the immense mass of things, ideas, beliefs”—Saul Bellow’s Comic Novel of Education	218
16.3 A Black Man’s Point of View and a Satiric View of the System: Ralph Ellison’s <i>Invisible Man</i>	223
16.4 Feminist, Social, and Universal Satire: Mary McCarthy’s Criticism of Consciousness	226
16.5 The Artificiality and Ideological Constructedness of Satire and the Body as Value Pole: Norman Mailer	228
16.6 Play, Irony, Paradox, and the Satiric Mode	233
17 POSTMODERNIST FICTION.....	241
17.1 Multiperspectivism and Partiality of Satire	241
17.2 Satire, Waste, and Paranoia.....	245
17.3 Entropy, the Void, and Satire against the System.....	254
17.4 Satire and the Labyrinth, Paranoia, and the Void	257

17.5 Parody, Satire, Myth, and the Tragic View:	
John Barth's <i>Giles Goat-Boy</i>	266
18 THE TRAGIC VIEW IN FICTION.....	277
18.1 Definitions and Conceptions.....	277
18.2 The Nineteenth Century and Modernism.....	280
18.3 The Postmodernist View	284
19 THE ABSURD AS REDUCTION OF THE TRAGIC MODE	293
19.1 The Concept of the Absurd	293
19.2 Rebellion of Thought and Language Against Nothingness:	
Samuel Beckett's <i>The Unnamable</i>	296
19.3 Reduction of the Absurd in the Postmodernist Novel.....	298
19.4 Design and Debris, Clarity and Paradox: Suicide in John	
Hawkes's <i>Travesty</i>	307
19.5 The Absurdity of the Absurd: John Barth's "Night-Sea	
Journey"	310
20 THE GROTESQUE AND THE MONSTROUS	315
20.1 Definitions, Components, Ambiguities.....	315
20.2 The Historic View.....	325
20.2.1 Problem Zones and Variations of Forms.....	325
20.2.2 The Development of Grotesque Deformation	
out of the Disorientation Pole: Edgar Allan Poe's	
"The Masque of the Red Death".....	330
20.2.3 The Grotesque and the Absurd:	
Herman Melville's "Bartleby, the Scrivener"	334
20.2.4 Grotesque Laughter	339
20.2.5 The Modernist Novel.....	343
20.2.6 The Grotesque Ideal of Love in the	
"Grotesque Reality" of a "Wasteland" Society:	
F. Scott Fitzgerald's <i>The Great Gatsby</i>	350

20.2.7	The Grotesque as Demonic Force of the City and as Mysterious Life Principle: John Dos Passos's <i>Manhattan Transfer</i>	353
20.2.8	The Heroic Grotesque, the Mental, Faustian Grotesque, History as Grotesque Force, the Grotesque Form, and their Ironic Interrelation: William Faulkner's <i>Absalom, Absalom!</i>	357
20.2.9	The Grotesque as Station to the Mysticism of Religious Experience: Flannery O'Connor's <i>The Violent Bear It Away</i>	363
20.3	The Postmodernist Grotesque: Its Radicalization in Terms of the Monstrous and its Attenuation by Play, Irony, and the Comic Mode	366
20.3.1	The Monstrous "National State of Mind": Nathanael West's <i>The Day of the Locust</i>	369
20.3.2	The Monstrous Excess of Violence: Jerzy Kosiński's <i>The Painted Bird</i>	373
20.3.3	The Monstrous, the Failure of the Comic Mode, and the Postmodernist Excess of Distance: John Hawkes's <i>The Cannibal</i>	375
20.3.4	The Satiric and the Playful Grotesque: Joseph Heller's <i>Catch-22</i>	381
20.3.5	Levels of the Grotesque and the Playful Grotesque: Kurt Vonnegut's <i>Slaughterhouse-Five</i>	387
20.4	The Mystery Factor of the Grotesque and the Grotesque as Ontological Enigma: Robert Coover's <i>John's Wife</i>	391
20.5	The New Realism of the Post-Postmodernist Novel: The Grotesque Social Condition, and "the mystery"	399
21	THE MODALITY OF PLAY	411
21.1	Conceptions and Contexts	413
21.2	Fourteen Theses: Human Play and Play of the World	416

21.3 Play, Text, and Art	418
21.4 Limits of Play	430
21.5 Play, the Comic Mode, and Humor in the Traditional Novel.....	435
21.5.1 The Novel as Play: Miguel de Cervantes’s <i>Don Quixote</i>	435
21.5.2 Playful Humor in the English Novel of the Eighteenth and Nineteenth Centuries	438
21.5.3 Play with Oddities: Laurence Sterne’s <i>Tristram Shandy</i>	439
21.5.4 Play Along the Way: Henry Fielding’s <i>Tom Jones</i> ...	441
21.5.5 The Freedom of Play and the Unifying Power of Humor: Charles Dickens’s <i>Pickwick Papers</i>	443
21.6 Playing Around Strangeness and Mystery in the American Novel: Herman Melville and Mark Twain.....	445
21.6.1 Playing Around with Language as Reality Principle: <i>Moby-Dick</i> and <i>The Confidence-Man</i>	447
21.6.2 Play versus Reality: <i>Tom Sawyer</i> and <i>A Connecticut Yankee in King Arthur’s Court</i>	452
21.7 Play in the Modernist Novel: Playing Around Things.....	456
21.8 Psychological Play with Irony: Henry James’s <i>The Ambassadors</i>	458
21.9 Play and Deconstruction of the Traditional Concepts of the Imagination: The Postmodernist Novel	461
21.9.1 Playful Aesthetic Maximalism I: Play, Parody, and Possibility Thinking in John Barth	466
21.9.2 Playful Aesthetic Maximalism II: The Multiplication of Viewpoints in Thomas Pynchon.....	474
21.9.3 Playful “Minus Functions”: Minimalism, Chaos, and Boredom in Donald Barthelme, Richard Brautigan, Raymond Federman, and Ronald Sukenick.....	480

21.9.4	Play, Irony, Parody, and the Comic Mode.....	487
21.9.5	Strangeness, Mystery, and Freedom as Contexts of Play.....	489
22	IRONY.....	493
22.1	Introduction.....	493
22.2	Irony of Subject Matter and Irony of Form.....	494
22.3	Kierkegaard and the Attitude of Irony.....	502
22.4	The Modernist Novel: Cosmic Irony and the Moment of Revelation.....	506
22.4.1	Forms of Narrative Irony: Cosmic Irony.....	508
22.4.2	Cosmic Irony in Herman Melville's <i>Moby-Dick</i> versus the Modernist Nature Novel.....	512
22.4.3	Natural Formations and Psychic Time: The Mythic View, the Symbolizing Method, and Joseph Conrad's <i>Heart of Darkness</i> and <i>Nostramo</i>	532
22.5	Irony Everywhere: <i>A Portrait of the Artist as a Young Man</i>	541
22.6	The Moment of Being and the Irony of Time: Virginia Woolf's <i>To the Lighthouse</i>	547
22.7	The Sexual Act and the Moment of Being: D. H. Lawrence's <i>The Rainbow</i> and <i>Women in Love</i>	552
22.8	The Irony of Time.....	560
22.8.1	James Joyce, <i>Ulysses</i>	563
22.8.2	Virginia Woolf, <i>Mrs. Dalloway</i>	564
22.8.3	Ernest Hemingway, <i>A Farewell to Arms</i>	568
22.8.4	William Faulkner, <i>The Sound and the Fury</i>	571
22.9	The Quest for Meaning and the Irony of Endings.....	576
22.9.1	Henry James, <i>The Portrait of a Lady</i>	577
22.9.2	Joseph Conrad, <i>Heart of Darkness</i>	578

22.9.3	F. Scott Fitzgerald, <i>The Great Gatsby</i>	580
22.9.4	Ernest Hemingway, <i>A Farewell to Arms</i>	582
22.9.5	William Faulkner, <i>Absalom, Absalom!</i>	584
22.10	Postmodernist Irony	591
22.11	Free Irony as Meta-Irony in Postmodernist Fiction	594
22.12	Paradox as “the soul, source and principle” of Irony	603
22.13	Irony of Structure and Character and Ironic Multiperspectivity: Thomas Pynchon’s <i>Gravity’s Rainbow</i>	610
23	THE COMIC MODE	625
23.1	Transformations of the Comic Mode in the English and American Novel: Contexts and Definitions	625
23.2	Play, the Comic Mode, and Humor: The Picaresque Model, the Odd, and the Flat Character in the English Novel	631
23.3	Satire and the Comic Mode in the Victorian Novel	641
23.4	The Comical Satirist as Quasi-Nihilist: Becky Sharp in W. M. Thackeray’s <i>Vanity Fair</i>	642
23.5	Satire and the Revised Comic Mode: George Meredith’s <i>The Egoist</i>	644
24	THE MODERNIST COMIC MODE UNDER THE SWAY OF IRONY	653
24.1	The Comic Mode as Paradox and Universal Theme: Henry James	653
24.2	The Universal Comic View and “Free,” Life-Oriented Humor: William Faulkner’s <i>The Hamlet</i>	659
25	THE POSTMODERNIST “FREE” COMIC MODE	669
25.1	Play, Irony, Parody, and the Comic Mode in the Postmodernist Context	670

25.2	The Author's Voice: Chaos, Trash, Debris, and the Design of the Free Comic Mode	675
26	PARODY AND PLAY	697
26.1	Statements and Tendencies	705
26.2	The Expansion of Parody as Structure of Existential Attitudes, Combinations with Play, Irony, Satire, and Comic Effects: Donald Barthelme	709
26.3	Universal Parody, Imitation, and Transformation of Patterns: John Barth	715
27	FREE HUMOR, FREE IRONY, FREE COMIC VIEW: THEIR CONTRIBUTION TO A NEW SENSE OF COMPLETION	729
28	SUMMING UP: FRAMES OF ARTICULATION AND THE PERSPECTIVES OF INCONGRUITY, THE ORDINARY AND THE EXTRAORDINARY, WHOLENESS AND DIFFERENTIATION, THE POSSIBLE AND THE IMPOSSIBLE.....	735
	BIBLIOGRAPHY	757