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LITERARY EXHAUSTION AND REPLENISHMNET IN SELECTED WORKS BY KURT VONNEGUT, JOHN BARTH AND JOHN IRVING

ABDALHADI NIMER ABDALQADER ABU JWEID

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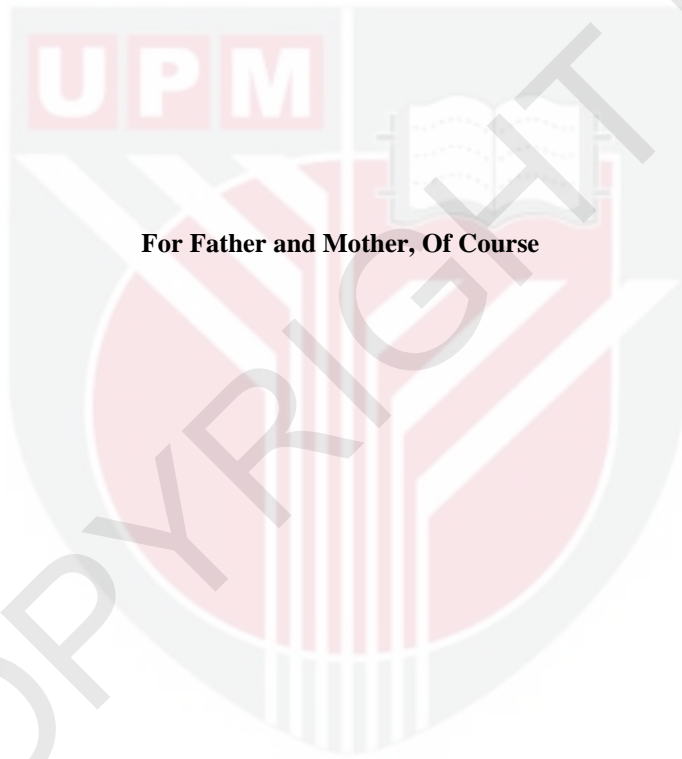**By**

ABDALHADI NIMER ABDALQADER ABU JWEID

Thesis Submitted to the School of Graduate Studies, Universiti Putra Malaysia, in Fulfilment of the Requirements for the Degree of Doctor of Philosophy

December 2015

For Father and Mother, Of Course

Abstract of thesis presented to the Senate of Universiti Putra Malaysia in fulfilment of
the requirement for the degree of Doctor of Philosophy

**LITERARY EXHAUSTION AND REPLENISHMNET IN SELECTED WORKS
BY KURT VONNEGUT, JOHN BARTH AND JOHN IRVING**

By

ABDALHADI NIMER ABDALQADER ABU JWEID

December 2015

Chair   **: Arbaayah Binti Ali Termizi, PhD**
Faculty   **: Faculty of Modern Languages and Communication**

This thesis studies the literary exhaustion and its possible replenishment in Kurt
Vonngut's *Slaughterhouse-Five*, John Barth's *Chimera* (1972), and John
Irvin's *The World According to Garp* (1978). The study mainly focuses on the
postmodern experimentation in these novels to critique the spirit of literary exhaustion
prevailing modern literature. This experimentation lies in manipulating the plot,
narratorial characters' discontsei order to provide remedial replenishment of
exhaustion. Therefore, a narrative conceptual framework is applied to analyze these
literary elements.

The dissertation is divided into six chapters and a conclusion. The first chapter
introduces the main arguments of the study including the objectives, questions,
statement of the problem, significance of the study, and methodology. Chapter two is
the literature review. This chapter presents the selected novels within postmodern
narrative and how the dissertation arguof different from them. The third chapter is
the conceptual framework. The selected conceptual framework comprises three
narrative categories The aye Patricia Wagh's Selfreflective device Mimetic
devices an Narrative device parde gentte levels of the focalization action
an Mikhail Bakhti mode of the dialogic discourse

Chapter five stuies Kutt Vonngut's *Slaughterhouse-Five*. It emphasizes the
represen ation of iffction onrealit in theovel, It useDeki device,
enttes concep of the extradiegetic narrato an akhti concep of dial
discourse to access the authors implied voice The fifth chapter
tackles the use of Wagh mimetic devices enttes concep of the intradiege
narratoran akhti conce of theial ogic discourse inhni's The
chapter also approaches the way in which Barth parodies previous literary works to
inovate a postmoder parodic pastiche chapter six stuies John Irvin's *The World
According to Garp*. This chapter emphasizes the authorial self-consciousness in the
novel to highlight the authors critical voRlf-thiiskeDof literary
exhaustio hechapter anlsis depen ongh narrative devices enttes
concep of the extradiegetic narratoran akhti concep of thedialogicdisc
Finally, the conclusion sums up the main arguments of the study.

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Abstrak tesis yang dikemukakan kepada Senat Universiti Putra Malaysia sebagai memenuhi keperluan untuk ijazah Doctor Falsafah

LITERARY EXHUASTION AND REPLENISHMENT IN SELECTED WORKS BY KURT VONNEGUT, JOHN BARTH, AND JOHN IRVING

Oleh

ABDALHADI NIMER A. ABU JWEID

Disember 2015

Pengerusi : **Arbaayah Binti Ali Termizi, PhD**
Fakulti : **Bahasa Moden dan Komunikasi**

Disertasi ini mengkaji kelesuan sastera dan pengisian semula mungkin dalam Kurt Vonnegut *Slaughterhouse-Five* (1969), *Chimera* John Barth (1972), dan John Irving *The World According to Garp* (1978). Kajian ini terutamanya memberi tumpuan kepada eksperimentasi pascamoden dalam novel ini untuk mengkritik semangat kelesuan sastera semasa kesusasteraan moden. eksperimentasi ini terletak pada memanipulasi wacana plot, perawi, dan watak-watak itu untuk menyediakan pengisian semula pemulihan kepada kelesuan itu. Oleh itu, rangka kerja konsep naratif digunakan untuk menganalisis unsur-unsur sastera.

Disertasi ini dibahagikan kepada tujuh. Bab pertama memperkenalkan hujah-hujah utama kajian termasuk objektif, soalan, pernyataan masalah, kepentingan kajian, dan metodologi. Bab dua adalah kajian kesusasteraan. Bab ini membentangkan novel yang dipilih dalam naratif pasca moden dan bagaimana hujah disertasi yang berbeza daripada mereka. Bab ketiga ialah rangka kerja konsep. Rangka kerja konsep yang dipilih terdiri daripada tiga kategori naratif. Mereka adalah 1) . peranti reflectif diri, peramti meniru-niru , dan peranti Naratif Patricia Waugh, 2) tahap terhadap faktor fokalosasi Gérard Genette, dan 3) ini wacana dialogic Mikhail Bakhtin.

Bab empat kajian Kurt Vonnegut yang Gudangsembelihan-Five. Ia menekankan perwakilan fiksyen dan realiti dalam novel ini. Ia menggunakan peranti diri refleksif Waugh itu, konsep perawi extradiegetic Genette, dan kensep dialogik wacana untuk Bakhtin menyerlahkan suara tersirat pengarang dalam novel ini. Bab kelima menangani penggunaan peranti yg meniru-niru Waugh, konsep perawi intradiegetic Genette, dan lunsep wacana dialogik Bakhtin di Chimera John Barth ini. Bab ini juga pendekatan cara Barth olok-olokan karya sastera sebelumnya kepada inovasi yang pastice parodik pascamoden. Bab enam kajian John Irving Dunia Menurut Garp. Bab ini menekankan authorial kesedaran diri dalam novel ini untuk menyerlahkan suara kritikal pengarang yang menangani isu kelesuan sastera. Analisis Bab bergantung kepada peranti naratif Waugh itu, konsep Genette terhadap perawi extradiegetic, dan konsep Bakhtin ini wacana dialogic. Akhirnya, kesimpulan merumuskan hujah-hujah utama kajian.

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I would like to express my gratitude to my supervisors, Dr. Arbaayah Binti ali Termizi, Prof. Wan Roselezam Wan Yahya, and Dr. Hardev Kaur. They have been a souce of encouragement this thesis, without their help it would be not finished. I would alos like to thank them for their tolerance and patience, and valuable suggestions over the period of writing the thesis. They have provided an unsurpassed support, and they have been an inspiration for all my work. I also wish to express my sincere thanks for my parents for their support love, and inspiration.

I certify that a Thesis Examination Committee has met on 10 December 2015 to conduct the final examination of Abdalhadi A Abujweid on his thesis entitled "Literary Exhaustion and Replenishment in Selected Works by Kurt Vonnegut, John Barth and John Irving" in accordance with the Universities and University Colleges Act 1971 and the Constitution of the Universiti Putra Malaysia [P.U.(A) 106] 15 March 1998. The Committee recommends that the student be awarded the Doctor of Philosophy.

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This thesis was submitted to the Senate of Universiti Putra Malaysia and has been accepted as fulfillment for the degree of Doctor of Philosophy. The members of the Supervisory Committee were as follows:

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I hereby confirm that:
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Declaration by Members of Supervisory Committee

This is to confirm that:
- the research conducted and the writing of this thesis was under our supervision;
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CHAPTER ONE

INTRODUCTION

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> were already well
> into the working
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> what is gropingly
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> fiction. (John Barth,
> ³The Literature of
> Replenishment, ´
> 206)

1.1 Background of the Study

For more than sixty years, the term postmodernism seems permanently suspended between opposite meanings and uses. For many, it has come to serve as an umbrella terminology for any critical procedures or creative practice involving a relation between reality and literary texts. Others try to limit its application to the radical theory of textuality that the term was originally devised to express. However, there has been a common consensus on the ³loss of realty ´ in postmodern literature. Such claims underscore ³texts [which] actually illuminate the transition to a new type of postmodern society, and provide perspectives that might be of use for critical social theory and for projects of political transformation (parentheses added) ´(Kellner 84).

Douglas Kellner ¶ remarks on postmodernism ³transitional ´ predilection towards a ³new type ´prophesy a radical departure from modernism literary artifices; especially the technical aspects. Consequently, written texts ³constitute perhaps the first high-tech new wave social theories ´(84). As such, writing involves what perhaps the first self-consciously produce of science fiction as a social theory to project futuristic anticipation for the world to come, the ³world right around the corner ´(84). Here, the apparent peculiarity of such fictional writing is the unprecedented ³model ´which undermines the status of reality. There is no ³reality, ´or at least, ³even potentiality, in the name of which oppressive phenomena can be criticized or transformed, because there is nothing behind the flow, codes signs and simulacra ´(83).

In postmodern literature, the connection between self-consciousness and novelty inscribes a fundamental technical experimentation. Kellner ascribes this experimentation to the ³revolutionary ferment in the intellectual world exploded in the political and social sphere ´where this ³period was a time of ferment, experimentation; novelty and synthesis that combined theories from diverse fields ´(5).

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Kellner ¶ explication of novelty, self-consciousness, and experimentation in postmodern literary texts involves postmodern critics ¶ common perspectives on a number of technical iconoclasts inherent in literary forms. But there is a common agreement that postmodernism celebrates these three major tenets in relation to the depiction of reality in literature. Furthermore, they extricate fictional forms from ³preconceptions ´about what ³postmodern texts exemplify ´(6).

In the long run, postmodern repudiation with modern literary forms results in experimental peculiarity within postmodern literary techniques which exhibit the ³avant-garde ´ fictional forms as opposed to modern ones. The conspicuous postmodern feature is the artistic experimentation with the techniques of literary works. Such technical experimentation is described as the postmodern literary avant-gardism. Accordingly, postmodern fiction can be a reactionary ³movement ´; Hassan comments: ³By avant-garde, I mean those movements that agitated the earlier part of our century ´ (5).

Postmodernism avant-gardism posits many postulations on the inherent elements of modernism literature. One of those postulations relates to the issue of modern ³exhausted possibilities ´of literary forms and modes. John Barth is widely argued to be the practitioner of the theory of literary exhaustion. In his groundbreaking essay ³The Literature of Exhaustion, ´ Barth begins his theoretical consideration of the literature of exhaustion by referring to the ³decadence ´ of modern and pre-modern literary forms; or as he argues ³by exhaustion ¶I don ¶ mean anything so tired as the subject of physical, moral, or intellectual decadence, only the used-upness of certain forms or the felt exhaustion of certain possibilities- by no means necessarily a cause for despair ´(64).

In his essay, Barth issues a manifesto for postmodern experimental literature. As such, postmodern experimentation is achieved by the technical structure of literary works because ³art and its forms and techniques live in history and certainly do change ´(66). A fundamental practice to avoid such literary exhaustion, Barth argues, is to ³succeed ´ even the modern avant-garde works. Barth laments this exhaustion by stating that ³ « L W is dismaying to see so many of our writers following Dostoevsky or Tolstoy or Balzac when the question seems to me to be how to succeed not even Joyce and Kafka, but those who *succeeded* Joyce and Kafka and are now in the evenings of their own careers (italics in original) ´(67).

In his essay, Barth also calls for innovative artistic experimentation ³to rediscover Y D O L G O \ W K H D U W L I L F H V R I the past but it the right way, W H U D W X U H aware of what one ¶ predecessors have been up to ´(68). Moreover, artistic imitation brings about literary novelty; ³the imitation, like the Dadaist echoes in the work of the intermedia ¶types, is something new and *may be* quite serious and passionate despite its farcical aspect (italics in original) ´(72). Yet, artistic imitation should be formal and self-reflexive through ³novels which imitate the form of the Novel, by an author who imitates the role of Author ´(72).

The sense of literary exhaustion makes writers break away with inherited literary forms and render them a new literary ³spirit. ´ Barth advocates this argument by referring to Jorge Luis Borges ¶ works which, according to Barth, exemplify the use of literary exhaustion to write experimental fiction;

> Moreover, like all Borges ¶works, it illustrates in other of its aspects my subject: how an artist may paradoxically turn the felt ultimacies of our time into material and means for his work ₊paradoxically, because by doing so he transcends what had appeared to be his refutation, in the same way that the mystic who transcends finitude is said to be enabled to live, spiritually and physically, in the finite world. (71)

In the following years, Barth wrote another follow-up essay inextricably entitled ³The Literature of Replenishment ´(1984). In this essay, Barth describes postmodern literature simply ³the literature of replenishment. ´While modernism literature faces a seemingly ³dead ´ or ³exhausted ´ literary form, postmodern literature provides a literary remedy for such exhaustion. Accordingly, Barth contends that postmodern replenishes the ³used up ´artistic forms which take the traditional modern forms and put them in practical fiction. Practical fiction, thus, is relative since it represents reality which can be perceived differently by people. Barth further claims that ³in my view, the proper program for postmodernism is neither a mere extension of the modernism SURJUDP «QRU D PHUH LQWHQVLILFDWLRQ RI FHUWDLQ F contrary a wholesale subversion or repudiation of either modernism or what I ¶m calling premodernism: ₊raditional ¶bourgeois realism ´(201).

The replenishing aspect of postmodern literature appears in the literary self-reflexivity simply because ³*post*modernist merely emphasizes the ₊performing ¶self-consciousness and self-reflexiveness of modernism, in a spirit of cultural subversiveness and anarchy (italics in original) ´(Barth, 1984: 200). Barth intensifies this argument by referring to postmodern literature as a ³synthesis ´of modern literary modes; ³a worthy program for postmodernist fiction, I believe, is the synthesis or transcension of these antithesis, which may be summed up as premodernist and modernist modes of writing ´(203).

The effective execution of the literature of replenishment is the interrogation of literary used-upness and employing them in a technical, as well as experimental, fictional narratives within ³the effective ₊xhaustion of not of language or of literature, but of the aesthetic of high modernism ´(206). For this reason, the literature of replenishment requires an artistic virtuosity; or technical experimentation. Taking this into account, Barth comments on the main purpose of his essay:

> the simple burden of my essay was that the forms and modes of art live in human history and therefore subject to used-upness, at least in the minds of significant numbers of artists in particular times and places: in other words, that artistic conventions are liable to be retired, subverted, transcended, transformed, or even deployed against themselves to generate new and lively work. (205)

Barth is deeply aware of the significance of previous literary forms, but he considers them ³productions ´necessary for replenishing modern literary exhaustion; Barth writes: ³but I deplore the artistic and critical cast of mind that repudiates the whole modernist enterprise as an aberration and sets to work as if it hadn ¶ happened ´(202). One last remark on the idea of the literature of replenishment is that Barth ¶ contemporary authors tried their hands to write avant-garde literary forms which are assessed under the label postmodernism. Here, Barth consistently alludes to his fiction as the type of the literature of replenishment:

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> A number of us, in quite different ways and with varying combinations of intuitive response and conscious deliberation, were already well into the working out, not of the next- best thing after modernism, but of the *best next thing*: what is gropingly now called postmodernist fiction; what I hope might also be thought of one day as a literature of replenishment (italics in original). (206)

In the light of the aforementioned theoretical studies, postmodern literature takes the modern and pre-modern literary forms and synthesizes them into experimental techniques to avoid the literary exhaustion. Consequently, such exhaustion is caused by modernism reliance on previous literary forms which represent fictional collective realism. To illustrate, collective realism is the way in which all readers give their similar impressions of the literary works they read. However, postmodern realism is relative since every reader express his ʃunique interpretation of reality; the collective reality individual ´(Sim 118).

The basic interplay between postmodern literary avant-gardism and traditional literary forms is the technical structure of literary works. Since the trendy feature of postmodern literature is the rejection of collective realism, the main focus of this research will be on the technical experimentation in three American postmodern novels, namely, Kurt Vonnegut ¶ *Slaughterhouse-Five* (1969), John Barth ¶ *Chimera* (1972), and John Irving ¶ *The World According to Garp* (1978).

The narrative construction of these novels endows them a feature of artistic experimentation. The novels are technically structured in a postmodern narrative which has a direct and strong connection with avant-garde fiction in the first decades of postmodern period. What renders them postmodern peculiarities is the technical experimentation with the narrative point of view, characters, and plot. As will be illustrated in the following sections, this experimentation relies on modernism literary forms and recasting them a new representation within a postmodern technique.

1.2 Postmodernism and Reality

In the above-mentioned studies, there has been a common postmodern assent on the relative nature of reality. Insisting on the discursive ambivalence and emphasizing the deconstructive potential at the expense of radical ontological differences between ʃsigns ´ and reality, Jean Baudrillard arouses a question of substituting the signs of the real ʃfor the real, that is to say of an operation of deterring every real process via its operational double, a programmatic, metastable, perfectly descriptive machine that offers all the signs of the real and short circuits all its vicissitudes ´(2).

As a mode of generic transgression simultaneously foregrounding realist poetics and elements of theology, for example, fictional realism is particularly apt to articulate ideological and cultural dissent; and many postmodern writers have relied on its defamiliarizing mechanisms to affect ʃreal reflections ´of the dominant power system. Baudrillard purports: ʃone can see that the iconoclasts, whom one accuses of disdaining and negating images, were those who accorded them their true value, in contrast to the iconolaters who only saw reflections in them and were content to venerate a filigree God ´(5).

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Additionally, novelty throughout fictional works consistently highlights the intrinsic relationship between texts and reality. The characters ¶characteristics make much sense of that. The plot and other literary elements undergo real representation within experimental novelty. In this way, they commonly create a fictional depiction which is different from modernism depiction of reality. Baudrillard continues: ʒthe postmodern would be that which, in the modern, puts forward the unpresentable in presentation itself; that which denies itself ´(81).

David Tracy, another postmodern critic, simply discusses an alternative but equally univocal ʄtruth ¶onto textual events. He employs the concept of ʒpresent time ´model both to exemplify and question his anti-modern position, whilst producing an interrogatory and plural account of modern illusion; ʒpostmodern thought has exposed two illusions of modernity: the unreality of the notion of presence in modernity ¶ concept of present time and the unreality of the modern subject ¶ self-understanding as grounded in itself ´(15). This anti-modern concept works to critique modern reality as the origin of truth, bringing ʒunreal ´discourse into dialogue with other voices drawn from contemporary literature. This promiscuity serves to intimate a profound narrative vision of fiction.

These variations bring the reader relentlessly back to the fictional textuality; whereby eschewing any pretence at the sense of realism. In addition, several instances of textual usage of real narrative provide a ʒreplacement, ´ there is a ʄcommunal ´and the final ʒnon-presence ´initiated by the author and revealing his/her control over the work ¶ textual construction; Tracy justifies that ʒthere are two major candidates in our period for a replacement of the modern individual and the empty time enforced by the reign of the techno-economic realm and its social evolutionary views ´ (11). As such, postmodernism becomes ʒthe anti-modern communal self of the neoconservatives and the postmodern claim to non-selfhood and non-presence ´(11).

This is revealed by the changes that occur in literary developments. As a text exemplifies certain social or linguistic distinctive reality, its sense of identity likewise gradually changes and disappears away as Tracy puts it as follows: ʒwe need the enabling reflections of the postmoderns to expose the unreality of the present and the death of the modern, self-grounding self in all its myriad forms ´(17). Recognizing the partiality of the textual vision, postmodern literature alters its fictional construction to take into account the authoritative experimental strategies, and thus, it is notable that the fictional text creates now the ʒantimodern ´reaction. Here, ʒthe antimoderns, in their intellectual neoconservative form, will be tempted to retreat into a wholesale reaction that will sometimes leave their policies of restoration distinguishable ´(20).

These changing ideas about reality have been played out in postmodern literature, and they reflect shifting narrative concerns towards experimental fictional genres. However, in modernism, traditional literary techniques and styles were characteristic of reality in fictional texts. However, postmodernism celebrates literary departure towards technical experimentation. Stuart Sim, in *The Routledge Companion to Postmodernism* (2001), discusses the experimental strategies utilized by postmodern authors to break away with the conventional construction of literary texts: ʒthe postmodern writer distrusts the wholeness and completion associated with traditional stories, and prefers to deal with other ways of structuring narrative ´(127). Thus, modern literary modes

are challenged in postmodern fiction. This postmodern fictional experimentation results in avant-garde genres, such as metafiction.

The disappearance of literary realism perpetuates the artistic quality of experimental narrative in postmodern fiction. In this research, therefore, I will utilize metafictional devices related to postmodern narrative techniques. The devices will be examined in the light of the authorial experimental ˒self-reflective ´representation of the narrator, characters ¶discourse, and plot of *Slaughterhouse-Five*, *Chimera*, and *The World According to Garp*. For further elaboration, the research will expound the relevant metafictional devices in chapter three.

1.3   Narrative Metafiction and Intertextuality

Though metafiction has roots throughout the history of literature, it appears in postmodern literature as an independent genre. During literary periods, metafiction manifests in parody and travesty. This is true to Linda Hutcheon ¶ idea that parody, even in postmodern literature, is a means of critiquing the forms of previous literary works.

In *A Theory of Parody: The Techniques of Twentieth Century Art Forms* (1985), Hutcheon talks about twentieth-century writers, such as John Barth, who write in parodic styles because they utilize parody as a mode of ˒self-reflexivity ´to avoid the monotonous use of fictional forms. In this respect, Hutcheon discusses the treatment of parody in the works of these writers: ˒consciousness about form, as achieved by ZULWHUV OLNH 6WHUQH DQG %DUWK)RZHO DQG RWKHU parody, is one possible mode of denuding contrast, of defamiliarizing ɟrans-textualization, ¶of the deviation from aesthetic norms established by usage ´(35).

Hutcheon ¶ argument corresponds to Julie Rivkin ¶ and Michael Ryan ¶ discussion of parody in *Literary Theory: An Anthology* (2004). According to Rivkin and Ryan, parody is an objective style where ˒the author distances himself from this common language, he steps back and objectifies it, forcing his own intentions to refract and diffuse themselves through the medium of this common view that has become embodied in language ´(678).

Since the critical point of parody is the authorial ˒consciousness, ´it is in affinity with metafiction. Metafictional texts are characterized by an explicit self-conscious narrative point of view. This self-consciousness is assessed under metafictional literary representation. It is critically argued that this literary genre enables authors to ˒comment ´on the aims of their works. Patricia Waugh approaches the attributes of metafictional texts. Metafiction can describe the artistic nature of literary texts to provide a different ˒outlook ´on the real world. In *Metafiction: The Theory and Practice of Self-Conscious Fiction* (1984), Waugh defines metafiction as:

> A term given to fictional writing which self-consciously and systematically draws attention to its status as an artefact in order to pose questions about the relationship between fiction and reality. In providing a critique of their own methods of construction, such writings not only examine the fundamental

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structures of narrative fiction, they also explore the possible fictionality of the world outside the literary fictional text. (2)

By the same token, metafictional novelists look for literary styles which utilize representative writing ʻconstruction´ to explain the nature of the real world. Waugh further argues that metafiction is ʻa fictional form that is culturally relevant for contemporary readers. In showing us how literary fiction creates its imaginary worlds, metafiction helps us understand how the reality we live day by day is similarly constructed, similarly written¶ (18).

In his definitions of metafiction, in *The Concise Oxford Dictionary of Literary Terms* (1972), Chris Baldick talks about the self-referential nature of metafictional texts. According to Baldick, the ʻself-conscious´ fictional text focuses on the relationship between the text and the reader: ʻthe term is normally used for works that involve a significant degree of self-consciousness about themselves as fictions, in ways that go beyond occasional apologetic address to the reader´ (151).

Accordingly, metafiction illustrates the discontinuity between fiction and reality. In his book simply entitled *Metafiction* (1995), Mark Currie talks about such kind of discontinuity, yet he maintains that realism is vital for shaping metafiction; Currie comments: ʻmetafiction explicitly lays bare the conventions of realism; it does not ignore or abandon them. Very often realistic conventions supply the control¶of in metafictional texts, the norm of background against which the conventional strategies can foreground themselves´ (53).

In metafictional terms, ʻself-reflexivity´ technique is considered a relative connection between the author and his/her text; i.e., the fictional discourse which entails a relationship between the reader and the text. Mikhail Bakhtin describes this process as the ʻdialogic relations.´ These relations require the ʻmonologic mode´ which represents the authors own voice. In ʻMikhail Bakhin and the Dialogical Dimensions of the Novel´(1985), David Patterson discusses the ʻdimensions of the dialogic novel. Patterson maintains that dialogism refers to the relationship between the text and the reader: ʻThe dialogical dimension of the novel draws its readers into a dialogical interaction with the novel´ (131). Dialogism, furthermore, depends on the authorial monologic mode.

The critical dimensions of the relationship between the text and other texts via the dialogic mode carry out the intertextual characteristics of metafictional works. A key representative of the theory of intertextuality is Julia Kristeva. Kristeva gives several illustrative definitions of intertextuality. Juliana De Noody approaches Kristeva¶ definitions of intertextuality in *Derrida, Kristeva, and the Dividing Line* (1998). Kristeva defines intertextuality as ʻany text is constructed as a mosaic of quotations; any text is the absorption and transformation of another. The notion of intertextuality replaces that of intersubjectivity´ (270). It is therefore the contention of Kristeva that intertextuality is a process of reading another text; whereby an author¶ work becomes a re-writing process by reading other texts i.e., the written work is a reformulation of another one.

Again, intertextuality refers to the relationship among literary texts. This is explained in Martin Coyle *et al* ¶ discussion of intertextuality in *Encyclopedia of Literature and Criticism* (1990). Coyle *et al* contend that: ³for deconstruction, intertextuality ¶ refers to both the relationship among literary texts and the dialogue between them and other writing. Each text takes its meaning from other texts, not merely prior texts, but other concomitant texts and expressions of culture and language ´(613).

In *The Kristeva Reader* (1986), Toril Moi talks about the relation betwee0n Kristeva ¶ and Bakhtin ¶ intertextual theories; Moi argues:

> In this context Kristeva ¶ insistence on the importance of the speaking subject as the principal object for linguistic analysis would seem to have its roots in her own reading of Bakhtinian dialogism ¶ as an open-ended play between the text of the subject and the text of the addressee, an analysis which also gives rise to the Kristevan concept of intertextuality. ¶(34)

In addition, the extratextual communication appears ³paradoxically ´ in the fictional narrative. O ¶Neill discusses such paradoxical nature of the textual communication relationships. He claims that the ³reading process ´ participates in the authorial subversive strategy in the extratextual communication. O ¶Neill writes: ³The process of reading ¶a text, once conceived of as purely a practical matter of sticking in a thumb and pulling out a plum, deconstructs theoretically into a logical impossibility, a self-sustaining paradox ´(130).

To sum up, intertextuality plays an integral part in metafiction. The main domain of metafiction incorporates the self-reflexive nature of literary texts. Being so, metafiction employs intertextuality to pose fictional questions on the technical features of fictional works. In order to achieve the narrative techniques, metafiction abounds with narrative devices pertinent to the ³self-conscious ´structure of fictional writings.

In analyzing the narrative structure of Vonnegut ¶ *Slaughterhouse-Five*, Barth ¶ *Chimera*, and Irving ¶ *The World According to Garp*, I will focus on the metafictional devices. The intertextual elements will be studied to clarify the targeted metafictional devices. As for metafiction, three main devices will be utilized in the textual analysis of the selected novels. The first device will be the self-reflexive device and will be applied to Vonnegut ¶ *Slaughterhouse-Five*. The second is the mimetic device which will be used in analyzing Barth ¶ *Chimera*, and the third device is the narrative device and will be applied to analyze Irving ¶ *The World According to Garp*. These metafictional devices will be further elaborated in the conceptual framework.

1.4   The Focalization Factor

One of the most relevant narrative concepts is the focalization factor. * p U DGenette is given a great credit for not only introducing the concept, but also for incorporating it into the poetics of narratology. The focalization factor, according to Genette, is the narrative point through which the whole fictional story is told. To put it briefly, the focalization factor is the difference between the D X Ws Kv Rtlig perspective and the

fictional narrator who tells the events; or in Genette's words "the distinction between the question *Who is the character whose point of view orients the narrative perspective*? And the very different question *Who is the narrator*? - Or more simply, the question *Who sees*? and the question *Who speaks*? (italics in original) "(186).

Mieke Bal, in *Narratology: Introduction to the Theory of Narrative* (1985), argues that the focalization factor is the "most important, most penetrating, and most subtle means of manipulation available to the narrative text, whether literary or otherwise "(116). Here, Bal focuses on the "manipulative" aspects of the focalization factor. Such manipulation occurs on the extrinsic level where the author compresses his writing ideology and introducing it by his narrator's intrinsic narrative level. In this manner, the author and his fictional narrator play reciprocal roles in the course of the fictional plot which is constructed throughout the narrative "perceptibility "(109).

Another component of the focalization factor is the narrator's "verbal" potential which conveys the story's events. The narrator's verbal recounts, however, could be the author's literary vision. In *Narrative Fiction: Contemporary Poetics*, Shlomith Rimmon-Kenan discusses this narrative point where "the story is presented in the text through the mediation of some "prism, " "perspective, " "angle of vision, "verbalized by the narrator though not necessarily his "(71).

Graham Allen tackles the nature of the subject of enunciation in his book *Intertextuality* (2011). The subject of enunciation plays an integral role in constructing the narrative levels of the focalization factor. Allen contends that "the subject, as poststructuralists like Kristeva and Barthes are fond of declaring, is *lost* in writing (italics in original) " (39). Accordingly, intertextual texts require particular character performance to embody the "lost" subject in writing. In *Fictions of Discourse: Reading Narrative Theory* (1994), Patrick O'Neill expounds Allen's claims and discusses O'Neill's classification of three kinds of narrators regarding the focalization factor levels:

> In terms of narrative level, since every narrator either produces or is part of a particular narrative reality-or, as Genette calls it, a diegesis ±every narrative first of all has an extradiegetic narrator who produces it; any character within that primary narrative who also produces a narrative is an intradiegetic narrator; and any character within that (second-degree) narrative is a hypodiegetic narrator… In terms of the narrative reality presented, any one of these three kinds of narrator may either play a greater or lesser role as a character in his or her own narrative, in which case Genette speaks of a homodiegetic narrator, or may be entirely absent from it, in which case the narrator is said to be heterodiegetic. (60-61)

Thus, the main three narrators in the levels of the focalization factor are the extradiegetic, intradiegetic, and hypodiegetic narrators. In my research, the extradiegetic narrator will be studied in both Vonnegut's *Slaughterhouse-Five* and Irving's *The World According to Garp*. However, the intradiegetic narrator will be analyzed in Barth's *Chimera*. In these narrative levels, the authors manipulate the roles of their narrators by interfering into the narrative events to comment on the experimental techniques of their novels as postmodern critiques of modern "used-up "

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literary forms. The third category, or the hypodiegetic narrator, is not going to be pursued in this research.

1.5   Bakhtin Theory of Discourse

In many recent postmodern theories, there has been a shift of emphasis towards narrative discourse. The conventions of discourse play an important role in the construction and representation of fictional narrative in postmodern texts. Much has been written on the complex relationships between discourse and fiction. In *Postmodernism: A Very short Introduction* (2002), Christopher Butler argues how discourse raises much interest in treating the cultural aspects concerning reality: ʒthe most important postmodernist ethical argument concerns the relationship between discourse and power. A ʒdiscourse ¶ here means a historically evolved set of interlocking and mutually supporting statements, which are used to define and describe a subject matter ´(44).

In *The Dialogic Imagination: Four Essays* (1981), Mikail Bakhtin focuses on ʒvarious forms and degrees ´ of the dialogic relationships in discourse. Bakhtin argues that utterances in literary discourses are directed towards some objects:

> Discourse lives, as it were, beyond itself, in a living impulse toward the object;
> if we detach ourselves completely from this impulse all we have left is the naked
> corps of the word, from which we can learn nothing at all about the social
> VLWXDWLRQ RU WKH IDWH The whole matter consists in the LQ OLIH «
> fact that there may be, between ʒlanguages, ´highly specific dialogic relations;
> no matter how these languages are conceived, they may all be taken as particular
> points of view on the world. (292-93)

Bakhtin also introduces the term ʒheteroglossia ´which means the ʒcoexistence ´of a number of discourses in one ʒlinguistic code. ´In this sense, heteroglossia is the same as dialogism. Accordingly, the authorial voice is represented in the author ¶ commitment to the text. This is obvious through the author ¶ utilization of textual devices that pertain to his/her monologic mode. In ʒDiscourse in the Novel ´(2001), Bakhtin discusses the importance of language to heteroglossia; Bakhtin contends:

> From this point of view, literary language itself is only one of these heterolog
> languages-and in its turn is also stratified into languages (generic, period-
> bound and others). And this stratification and heteroglossia, once realized, is
> not only a static invariant of linguistic life, but also what insures its dynamics:
> stratification and heteroglossia widen and deepen as long as language is alive
> and developing. (1199)

Furthermore, Julian Wolfreys *et al*, in *Key Concepts in literary Theory* (2002), approach the stylistic nature of heteroglossia. Wolfreys *et al* describe heteroglossia as a ʒterm refers to the many discourses that occur within a given language on a PLFURROLQJXLVWLF VFDOH « +HWHURJORVVLD Refer to speech that LWHUDU\ Bakhtin employed the term as a means of explaining the hybrid nature of the modern novel and its many competing utterances ´(50).

Thus, dialogism involves the authorial voice in the text. This voice could be indirectly expressed by the author ¶ narrative insights in the text. On the other hand, it can be directly expressed in the fictional works through the characters ¶discourse. Here, the core implementation of the authoritative fictional voice is uttered by the fictional characters who actually execute the dialogic discourse. This research, accordingly, applies Bakhtin ¶ concept of dialogism to analyze the characters ¶ discourse of *Slaughterhouse-Five*, *Chimera*, and *The World According to Garp*. Consequently, the characters ¶ dialogic voices embody Vonnegut ¶, Barth ¶, and Irving ¶ technical experimentation with the characters ¶discourse to provide a postmodern solution to modernism ¶ ³used-up ´fictional forms.

1.6 Statement of the Problem

7 K H   P D L Q   I R F X V   R I   W K L V   U H V H *Slaughterhouse-Five*, *Chimera*, and *The World According to Garp* as postmodern experimental novels. Though the previous scholar studies focus on the thematic aspects of these novels, this research provides a postmodern technical study which has not been studied yet. Therefore, a narrative conceptual framework will be polarized to analyze the plots, Q D U U D W R U V   D Q G   F K D U D F W H U V ¶ G L V F R X U V H   R I   W K H V H   Q R

Some studies focus on the thematic issues in the selected novels through metafiction (Babaei   2 W K H U   V F K R O D U O \   V W X G L H V   W D F N O H   W K H   W U H I L F W L R Q D O   G L O H P P D   3 R Z H O O   6 R P H   R W K H U   V W X G L H V mode to mode in the fictional text as a postmodern technique (Wilson 1990).

However, this research studies *Slaughterhouse-Five*, *Chimera*, and *The World According to Garp* D V   H [S H U L P H Q W D O   Q D U U D W L Y H   S U L W L H U D U \ R I R U P V   Z K L F K   K D Y H   E H H Q   K D U G O \   V W X G L H G   7 K L V   H [S H U L P manipulation of the plots, n D U U D W R U ¶ V   S R L Q W   R I   Y L H Z   D Q G   W K H G L V F R X U V H V   7 K L V   P D Q L S X O D W L R Q   H P E R G L H V   9 R Q Q H J X W techniques for the literary exhaustion dominating modernism literature. By using % D N K W L Q ¶ V   F R Q F H S W   R I   W K H   G L D O R J L V P   W K H   F K D U D F W H implicit literary exhaustion and its replenishment.

1.7 Justification of Text Selection and Questions of the Study

Such inclination to postmodern metafiction has been played out in some American works. This research will demonstrate three shifting narrative reasons towards postmodern experimental fiction in Vonnegut ¶ *Slaughterhouse-Five*, Barth ¶ *Chimera*, and John Irving ¶ *The World According to Garp*. The research studies the dialogic discourse of these novels through their narrative construction within metafiction.

The first reason being the selection of these novels goes along with their apparent use of intertextuality. Second, they are representatives of the metafictional genre in postmodern American fiction, and there is an inherent experimentation with their technical narrative construction. Third, what unites the novels is their critique of contemporary modern literary exhaustion to provide an artistic ³replenishment ´to it.

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Perhaps most significant, is that *Slaughterhouse Five* actually abounds with postmodern elements. In *Slaughterhouse Five*, Vonnegut revisions postmodern metafictional presence of the author "as a postmodern novel relying on metafiction, the first chapter of *Slaughterhouse Five* is a writer's preface about how he came to write his novel "(Chellamuthu 2).

Vonnegut's parodic allusions to modern fictional genres supplements and multiplies the official version of events, such as that we can read a "meaningful "interpretation of the readers to the text, but more importantly we can regard *Slaughterhouse Five* as a part and a result of a postmodern experimentation; Chellamuthu writes: "Like all postmodernist novels, *Slaughterhouse-Five* resists a reader's meaningful recodification of itself. Terms like "verification "and "explanation "belong to the canon of modernist aesthetics and they manifest a reader's tendency to "naturalize "the text "(3).

In his repeated focus on postmodern literary techniques, Majeed Jadwe reveals the intertextual elements in *Slaughterhouse-Five* as a critically-engaged vision, whose complex ruminations on the role of fiction in shaping subjectivity, reality, and the ethical consequences of storytelling anticipate some of the major preoccupations with postmodern literature. Jadwe comments: "Kurt Vonnegut's extensive use of intertextual references in his seminal 1969 novel *Slaughterhouse-Five: Or the Children's Crusade. A Duty Dance with Death* is essentially postmodernist in appeal "(33).

These postmodern technical elements can also be found in Barth's *Chimera*. The novel invites readers to consider the ways in which fiction as a relative reality exists outside the fashion that attends to the needs and views of different readers. It opens with a metafictional presentation when the author intervenes in the narrative to question the need for literary experimentation as "a new perspective is all that is needed to create new stories out of old ones with a new awareness or consciousness "(Powell 61).

This subversion of the narrative structure is also a subversion of established textual relations, for, as Powell shows, subversion finds its concrete form in the impulse of intertextuality to centralize and unify the narrative, pushing it inward, toward standardized and dominant forms that exclude eccentric and orthodox authorial voices. In this respect, Anca Stoiculescu describes the "intertextual considerations "in Barth's *Chimera* interrogating "what Barth does in *Chimera* is mostly to glue together pieces taken from various texts (here to be read as discourses: mythical, political, literary et cetera), the result being a "novel in the form of artificial fragments (brackets in original) "(14). Here the intertextual discourse draws from previous literary works in *Chimera*.

Mahasa Hashemi, in *Spirals and Circles: Rewriting the Past in John Barth Chimera* (2012), argues that Barth's *Chimera* embodies the postmodern "experimentation "with literary forms to expose the theme of literary exhaustion. Although a direct authorial intrusion in the text may be perceived, the textual effect is often subversive against its own narrative, because the text is brought to such extremes of distortion that it ceases to be "real "in the sense of giving a verisimilar representation of the extratextual world: "In this chimera of a novel, the three stories all reflect upon the idea of the exhaustion of literary and narrative possibilities in the contemporary, postmodern era "(42).

Irving ¶ *The World According to Garp* also celebrates postmodern literary techniques. Raymond Wilson discusses the existence of the literary forms in the novel and categorizes them within postmodern fiction. These modes are simply pertinent to the history of the twentieth century; they are used in Irving ¶ novel as a critique of these modes. Therefore, Wilson describes *The World According to Garp* as ³a novel that shifts from mode to mode, *The World According to Garp* illustrates the postmodern as a literature of replenishment: *Garp* [*The World According to Garp*] recapitulates within itself a history of the twentieth century novel, performing a tacit critique of the earlier forms (parentheses added) ´ (53).

It is fitting, therefore, in the tradition of intertextual subversive inversion that it is the author who forces other literary texts into his own. This intertextual performance modifies the expression that the literary work absorbs other works into its discourse. In many senses, Irving ¶ *The World According to Garp* can be seen as a postmodern intertextual text, its multilayered structure allowing it to function on several levels in tandem, as deconstruction of history, and a parodic allusion to canonical literary texts in which ³r Y L Q J U H I H U V W R P D Q \ R W K H U Z R U N V R I O L W H U D W X ones being the Bible, *The Tin Drum,* and *A Christmas Carol* ´(Øyrehagen 3).

In addition, Bouchra Belgaid remarks on the relationship between *The World According to Garp* and metafiction in a postmodern context which is ironic and distancing a crucial feature of the metafictional narrative perspective. Because the incorporation of authorial comments in the fictional fabric often serves as a point of departure in interrogating literary traditions (for example, Dickensian traditions) of which these comments are a part. Thus, the text forms an integral part of the metafictional irony characteristic to the fiction produced in postmodernism. Belgaid recapitulates ³this tension between a traditional literary aesthetic and his [Irving] own experimental tendencies ultimately reveal a number of central aesthetic contradictions. Indeed, I would argue that Irving constantly formulates an apparently irresolvable contrast between Dicksnsian narrative and metafiction (parentheses added) ´(26).

Though the aforementioned studies relate to the topic of my research, my research will offer a more in-depth textual analysis by demonstrating how metafiction is utilized in *Slaughterhouse-Five*, *Chimera*, and *The World According to Garp*. It will focus on the patterns of narrative construction as well as experimentation with some literary forms, namely, the narrator, character ¶ discourse, and plot. They will be examined within three specific metafictional narrative devices; 1) The self-reflexive device, 2) The mimetic device, and 3) The narrative device.

By examining these devices, I will apply Genette ¶ concept of the focalization factor to analyze the narrator ¶ position in *Slaughterhouse-Five*, *Chimera*, and *The World According to Garp*. In addition, the novels ¶discourse will be studied to demonstrate how Vonnegut, Barth, and Irving experiment with the characters ¶voices to provide a postmodern literary replenishment.

Hence, in this research, the following set of questions, in regard to the above-mentioned three narrative techniques, will be aroused:-

1) What are the roles of the metafictional devices used in the experimental plot of *Slaughterhouse-Five*, *Chimera*, and *The World According to Garp*?

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2) How does the focalization factor manipulate the narrator ¶ point of view in these novels?
3) How do Vonnegut, Barth, and Irving experiment with their fictional characters ¶ dialogic discourse?

1.8 Objectives

This research is a narrative study of Vonnegut, Barth, and Irving experimentation within postmodern fiction. Therefore, it attempts to find how Vonnegut, Barth, and Irving provide an innovative technical fictional critique. Technically, they expose modernism ¶ exhausted literary forms and provide ʻexperimental ´ replenishment to them. Furthermore, this experimentation exists in *Slaughterhouse-Five*, *Chimera*, and *The World According to Garp* narrative elements, namely, the narrator, characters ¶ discourse, and plot. Consequently, the research intends to achieve three main objectives:-

The first objective aims to examine the narrative metafictional devices in *Slaughterhouse-Five*, *Chimera*, and *The World According to Garp* in order to expose the literary exhaustion inherent in modern narrative forms. Consequently, it will only shed light on three metafictional devices, namely, 1) The self-reflexive device, 2) The mimetic device, and 3) The narrative device.

Through the second objective, the research aims to discover Vonnegut ¶, Barth ¶, and Irving ¶ technical manipulation with the narrator and plot. Pursuing this further, I will examine the novels ¶narrators by using Genette ¶ concept of the focalization factor (the narrative perspective). This factor comprises the authors ¶as well as the narrators ¶ mutual narration of the events. As for the plot, the novels ¶events are going to be highlighted to reinforce the postmodern predilection to the cyclical plot construction as opposed to modernism traditional linear plot.

The third objective is to explore the characters ¶dialogic discourse in *Slaughterhouse-Five*, *Chimera*, and *The World According to Garp*. In the light of discourse analysis, these novels will be examined as postmodern fictional texts representing not only a narrative manipulation with the fictional discourse, but also a technical repudiation of the conventional collective realism. By exploring the characters ¶explicit dialogic discourse, this research highlights the authors ¶(Vonnegut, Barth, and Irving) implicit relative perception of modern literature as exhausted. These are the three main objectives of this research. The methodology to achieve these objectives is discussed in section 1.12.

1.9 Significance of the Study

This research will enrich the scholarship of *Slaughterhouse-Five*, *Chimera*, and *The World According to Garp* as postmodern novels. Both narrative theory and discourse analysis will benefit from this research. Regarding narrative theory, it will unravel new application of metafiction to narrative theory. Traditional metafiction is studied as an independent literary genre. In this research, it will be studied as a narrative technical tool revealing the postmodern self-reflexive nature of the selected novels.

Furthermore, narrative metafiction will be examined as an experimental critical technique of postmodern fictional forms. It will help critics to look at *Slaughterhouse-Five*, *Chimera*, and *The World According to Garp* from a new narrative perspective. This different point of view opens the door for reading the novels thematically and technically.

Discourse analysis, on the other hand, confronts a new way of analyzing textual speech; that is focusing on the position of the basic modes of representational fiction initiated by Bakhtin ¶ proposal of two fundamental fictional modes i.e., monologic mode and dialogic mode. The study of these modes helps the field of discourse analysis to study how discourse qualities might function in analyzing the authorial speaking subject which has not been studied yet in *Slaughterhouse-Five*, *Chimera*, and *The World According to Garp*. Being so, discourse analysis will enjoy a further proof of its interpretation of these novels within postmodern metafiction.

1.10   Scope and Limitations of the Study

This research will be limited to postmodern literature and narrative conceptual framework. Regarding literature, it will study Vonnegut ¶ *Slaughterhouse-Five*, Barth ¶ *Chimera*, and Irving ¶ *The World According to Garp* as postmodern experimental novels. This experimentation is evident in Vonnegut, Barth, and Irving critique of modernism ʾexhausted´ fictional forms. These authors, however, expose this fictional exhaustion and provide technical solutions to it.

These technical solutions depend on the metafictional narrative experimentation with the novels ¶ narrator, characters ¶ discourse, and plot. Together, the avant-garde experimental and narrative ambivalence of the novels formulates the postmodern literary nature of *Slaughterhouse-Five*, *Chimera*, and *The World According to Garp*.

As for the conceptual framework, this research will be limited to narrative concepts. This framework encompasses Waugh ¶ formulation of metafiction as a background for the narrative study of the selected novels ¶cyclical plots. Genette ¶ concept of the focalization factor, and Bakhtin ¶ mode of the dialogic discourse will utilized as narrative concepts throughout analyzing the narrators and the characters ¶dialogic discourse of *Slaughterhouse-Five*, *Chimera*, and *The World According to Garp*.

In studying the novels ¶plots, the research cites Waugh ¶ self-reflexive, mimetic, and narrative metafictional devices in her book *Metafiction: The Theory and Practice of Self-Conscious Fiction* (1984), and Genette ¶ concept of the focalization factor in *Narrative Discourse: An Essay in Method* (1980).

Together with these narrative concepts is Bakhtin ¶ proposal of fictional discourse modes. Bakhtin, in *The Dialogic Imagination: Four Essays* (1981), draws upon two primary modes of iconographic fiction, namely, the ʾmonologic´ mode which is identified by an individual, undivided ideology articulated by the author and the ʾdialogic´ or ʾpolyphonic´ mode. The former is indicated by unresolved, opposing voices within a text, the latter by a multiplicity of autonomous voices and consciousnesses. Thus, I limit my study to these narrative concepts to examine the postmodern techniques in *Slaughterhouse-Five*, *Chimera*, and *The World According to*

Garp which represent an experimental departure towards an innovative narrative fiction.

1.11   Definitions of Terms

Discourse: - ³The study of verbal art can and must overcome the divorce between an abstract formal approach and an equally abstract ideological approach ¶´ (Bakhtin 269).

The fictional discourse is the characters ¶utterances in the context of the literary events. It is exchanged by a number of characters who encounter each other on the fictional level. This discourse is initiated from the characters ¶positions in the fictional texts. However, this research will study the fictional discourse as initiated by the author who intervenes implicitly in the narrative events and discusses certain issues with other characters. This intervention is created through metafictional devices.

Exhaustion: - ³The used-upness of certain forms or the felt exhaustion of certain possibilities-by no means necessarily a cause for despair ´ (Barth, 1984: 64). Literary exhaustion is always associated with Barth who claims that modern literary forms are almost exhausted. They had depended on pre-modern authors ¶literary techniques and lost their artistic creativity. Accordingly, the fictional genre would be endangered if there is no artistic experimentation.

Experimentation: ³the radical disruption of the linear flow of narrative, the frustration of conventional expectations concerning unity and coherence of plot and character and the cause-and-effect development ¶thereof, the development of ironic and ambiguous juxtapositions to call into question the moral and philosophical meaning ¶of literary action ´ (Barth, 1984: 199). Literary experimentation indicates a new technical construction. The structural or formal composition of literary works is given another technical style. Postmodern literary experimentation involves all technical elements of a fictional work in order to produce experimental or ³innovative ´writing techniques.

Extradiegetic Narrator: - ³Every narrative first of all has an extradiegetic narrator who produces it [diegesis] ´ (O ¶Neill 61). The extradiegetic narrator is a level of the focalization factor proposed by Genette. This level allows the author to participate in narrative the plot ¶ events with the main narrator.
Focalization: - ³The most important, most penetrating, and most subtle means of manipulation available to the narrative text, whether literary or otherwise ´(Bal 116). The focalization factor, according to Genette, is the narrative perspective through which we see the fictional events. It helps author manipulate the position of the narrator by changing the traditional linear narrative line.

Heteroglossia: - A ³term refers to the many discourses that occur within a given O D Q J X D J H R Q D P L F U R O L Q J X L V W L F V F D O H different H W H U R J O R V V speech-ness ´(Wolfreys *et al* 50). Heteroglossia is used interchangeably with dialogism in dialogic discourse. This research applies it to analyze the characters ¶dialogic discourses.

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Intradiegetic Narrator: - "Any character within that primary narrative who also produces a narrative" (O'Neill 60). The intradiegetic narrator is the second category of the focalization factor. Through the intradiegetic narrator, the author can intersect his fictional events and enunciate his own voice in the context of the events.

Metafiction:- "A term given to metafictional writing which self-consciously and systematically draws attention to its status as an artifact in order to pose questions about the relationship between fiction and reality" (Waugh 2). Metafiction is a self-reflexive genre. It roots throughout the history of fictional genre. Yet, in postmodernism it takes different position. It becomes an independent genre through which the author can utter his own comments on the literary structure of his/her work. Metafiction has many devices. Only three devices will be used in the present study i.e., the self-reflexive devices, the mimetic devices, and the narrative devices.

Polyphonic Novel:- A "novel in which a variety of conflicting ideological positions are given a voice and set in play both between and within individual speaking subjects, without being placed and judged by an authoritative authorial voice" (Lodge 86). The polyphonic novel is used compatibly with the dialogic novel.

Replenishment: - "That somewhat apocalyptic place and time for the ongoing health of narrative fiction" (Barth, 1984:205). The concept of literary replenishment is Barth' coinage. By discussing the concept of replenishment, Barth is considered the forerunner of proposing postmodern literature which critiques modernism literary exhaustion and tries to offer a formal replenishment for such exhaustion.

1.12   Methodology

This research will apply a qualitative study. It attempts to study Vonnegut' *Slaughterhouse-Five*, Barth' *Chimera*, and Irving' *The World According to Garp* as postmodern experimental novels. The research follows a textual analysis of novels' characters' discourse, narrators, and plot in the light of narrative theory. In this respect, it will analyze the three narrative techniques outlined in the objectives of the study by applying Waugh' metafictional devices, Genette' concept of the focalization factor, and Bakhtin' modes of dialogic discourse.

The problem of modern literary "exhaustion" will be approached by three of Waugh' metafictional devices i.e., 1) The self-reflexive device, 2) The mimetic device, and 3) The narrative device. These devices will be used as postmodern metafictional tools for analyzing the cyclical plots of *Slaughterhouse-Five*, *Chimera*, and *The World According to Garp*.

As for the narrators, the research will apply a textual analysis of the novels' narrators' positions by executing Genette' concept of the focalization factor. As mentioned in section 1.4, the focalization has three levels, namely, the extradiegetic level, the intradiegetic level, and the hypodiegetic level. In this research, however, I will apply the extradiegetic narrator to the analysis of Vonnegut' *Slaughterhouse-Five* and Irving' *The World According to Garp*. The intradiegetic level will be used in analyzing Barth *Chimera*' narrator. These narrators will be explored as manipulative

points of view in which the authors intervene in their stories and interact with the fictional characters. The hypodiegetic level will not be polarized in the analysis.

The research will also textually analyze the characters of *Slaughterhouse-Five*, *Chimera*, and *The World According to Garp* to highlight a third tentative experimental technique. The analysis of the fictional characters will shed light on their dialogic discourse. The analysis of the characters discourse will be cited by Bakhtin ¶ proposed modes of the dialogic discourse. Thus, the dialogic discourse serves as the authorial implicit speaking subject which adheres to postmodern avant-garde literary replenishment.

Thus, a close reading of the selected novels ¶plot, narrator, and characters ¶discourse will be conducted. The cyclical plots are going to be examined through the metafictional devices proposed in the aforementioned sections. The narrator manipulated positions will be discovered through applying the levels of the extradiegetic and the intradiegetic narrator. Ultimately, the characters ¶ dialogic discourse will be explored by using Bakhtin ¶ concept of dialogism.

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