

Unmasking Satire: Exploring Parody in *Pied and Prodigious* by D. M. Andrews

LECTURER (PhD) ALPER TULGAR¹

Abstract

In *Pied and Prodigious*, D. M. Andrews explicitly highlights that his novel is a parody of Jane Austen's *Pride and Prejudice* and even apologizes to her for crafting such a novel. The author occasionally changes a few words in Jane Austen's sentences while retaining the same syntax, thereby changing the meaning. He further adds symbolic elements, like pied coats and tall hats, to satirize the values of the Regency era in British history, thus both mocking the era and adding comedic elements into his narrative through stock characters, whose exaggerated characteristics are ridiculed. By exaggerating the basic characteristics of Austen's characters, such as turning Elizabeth into Lizzy, a prodigy with extraordinary abilities and Mr Darcy into Mr Dicey, whose arrogance is magnified with his sense of fashion, Andrews takes a humorous approach. Although the literary genre of parody was historically disregarded due to doubts related to its value and originality, parody has recently been recognized as a unique genre that can offer fresh insights into the original works. This study investigates how Andrews employs parody in his work from a postmodern perspective and how the author uses Jane Austen's *Pride and Prejudice*. I put forward that the author, by exaggerating the characters' personalities and employing several metaphors and symbols, criticizes the societal roles, values, and duties of the era.

Keywords: *Pied and Prodigious*, D. M. Andrews, parody, *Pride and Prejudice*

HİCVİ ORTAYA ÇIKARMAK: D. M. ANDREWS'ÜN *PIED AND PRODIGIOUS* ROMANINDA PARODİYİ İNCELEMEK

Öz

Pied and Prodigious romanında D. M. Andrews, romanının Jane Austen'ın *Pride and Prejudice* kitabının bir parodisi olduğunu açıkça vurgular ve hatta böyle bir roman yazdığı için yazardan özür dilemektedir. Yazar bazen Jane Austen'ın cümlelerindeki birkaç kelimeyi aynı sözdizimini koruyarak değiştirir, ama dolayısıyla anlamı değiştirir. Ayrıca İngiliz tarihindeki Naiplik döneminin değerlerini hicvetmek için alaca paltolar ve uzun şapkalar gibi sembolik öğeler ekleyerek abartılı özellikleri alaya alınan sıradan karakterler aracılığıyla hem dönemle alay eder hem de anlatımına komedi unsurları katar. Andrews, Austen'ın karakterlerinin temel özelliklerini abartarak Elizabeth'i, olağanüstü yeteneklere sahip bir dâhi olan Lizzy'ye ve Mr Darcy'yi moda anlayışıyla kibri daha da artan Mr Dicey'ye dönüştürmek gibi mizahi bir yaklaşım benimser. Parodi edebi türü, değeri ve özgünlüğüne ilişkin şüpheler nedeniyle tarihsel olarak göz ardı edilmiş olsa da parodi son

¹ Atatürk University, School of Foreign Languages, alper.tulgar@atauni.edu.tr, ORCID: 0000-0002-8784-0795

zamanlarda orijinal eserlere yeni bakış açıları sunabilen benzersiz bir tür olarak kabul edilmeye başlanmıştır. Bu çalışma, Andrews'un eserlerinde parodiyi postmodern bir bakış açısıyla nasıl kullandığını ve yazarın Jane Austen'ın *Aşk ve Gurur* eserini nasıl kullandığını araştırmaktadır. Bu çalışmada yazarın, karakterlerin kişiliklerini abartarak ve çeşitli metafor ve semboller kullanarak dönemin toplumsal rollerini, değerlerini ve görevlerini eleştirdiği öne sürülmektedir.

Anahtar Sözcükler: *Pied and Prodigious*, D. M. Andrews, parodi, *Pride and Prejudice*

INTRODUCTION

Parody has for a long time been regarded to be one-dimensional and unoriginal. Mimicking the storyline and characters of another original work has historically undermined the reputation of parody as a literary genre. Nevertheless, there has been a shift in perspective towards recognizing parody as something with potential value as a form of literary criticism capable of delving deeper into the world of the original work and offering new insight. When discussing parody, the terms such as “target” or “victim” are commonly used to imply that the primary objective of parody is either to satirize or critique an original work. Margaret A. Rose states that “despite the fact that parodies may be *both* critical of *and* sympathetic to their ‘targets’, many critics have continued to describe parody as being *only* critical, or *only* sympathetic, or playful” (1993, p. 47). The quote emphasizes that the dual nature of parodies is often overlooked due to oversimplification, mostly with a tendency to either focus solely on their critical aspect or their sympathetic portrayal. While parody can indeed function as a means of criticism to challenge concepts and ideas presented in the original work, it is important to note that as a genre, it extends beyond this singular function. Instead, parody exhibits multifaceted qualities that set it apart from other genres. Therefore, a more profound comprehension of parody is required, which will allow it to be recognized as both a form of critical analysis and sympathetically mode of literature.

Another limitation of parody was that it was generally associated with deliberate humour. Humour was considered to be the core element of parody. This perspective was the result of the etymology of its name. The term “parody” in *Oxford Dictionary of Word Origins* derives from its origins in late Latin, which can be traced back to the Greek language where it had the connotation of a “burlesque poem” (Cresswell, 2021). This origin emphasized the playful nature of parody. This led to its not being taken seriously for a long time as a legitimate art form. The process of reduction of parody to mere burlesque was a challenge that required resolution, and over time, this misconception was gradually eradicated, and parody eventually gained the recognition it deserved as a distinct literary genre.

To the popular opinion, for a literary work to be deemed respectful, it needs to possess originality. Originality is considered to show the author’s creativity and individuality. However, a parody, as a result of its own nature, needs to mimic another work. This led to a misunderstanding that a parody is incapable of producing original creations. Despite mimicking another work, parody is capable of offering a fresh viewpoint to the reader. Robert L. Mack explains how parodies can be seen as both original and not original at the same time, which is in essence considered to be a paradox. The fact that a parody intentionally copies another work caused it to be regarded as inferior

and not respectable. However, this process of copying is now seen to be a sign of awareness and creativity. Mack states that the uniqueness of a parody despite appearing to be paradoxical roots in its inherent lack of originality (2007, p. 3). Parody is now free from any biases suggesting that it lacks creativity and originality. According to Laurika Olson, the majority of American and Russian critics described parody as a tool to make its "victim" or "target" look bad. As it can be understood from the words "victim" and "target", parody was initially regarded to criticize or ridicule an original literary text. Contrary to this statement, Olson holds a different view and asserts that parody is a significantly intricate genre, even more complicated than literary criticism. Olson asserts that although Russian and American critics frequently define parody as the act of targeting and disparaging a specific literary "victim" or "target", it in fact exhibits a higher level of subtlety and complexity with its multifaceted nature (2000, p. 162). In fact, Olson states that parody can delve even deeper than literary criticism since it enables us to understand the complicated connections between authors, texts, readers, and society that shape the context of a story. The critic puts forward that neither literary criticism nor parody directly asserts that a piece of writing is of poor quality, but instead, they both suggest novel associations and readings (2000, p. 162). In this regard, parody has the potential to lead readers to uncover the concealed messages within the original narrative by offering a novel and distinct vantage point. Consequently, an original literary narrative copied and probed by parody should not be regarded as a target or victim. Rose states that Jencks acclaimed parody by writing: "one of the virtues of parody, besides its wit, is its mastery of cliché and convention, aspects of communication which are essential to Post-Modernism" (qtd in Rose, 1993, p. 235). As can be seen in Jencks' statement, parody's positive features are highlighted, and it is treated as a successful representation of postmodernism. The critic excludes the unfavourable statements made on parody, positioning parody as a reflection of postmodernism. Parody by imitating the original work does not merely copy the original work but adds other dimensions to it.

Rose, in contrast to Jameson who offered criticism and highlighted the negative characteristics of parody, points out that Jencks identified both pastiche and satire in postmodern artworks. The critics refers to Jencks' assessment of pastiche, noting its application not only in parodic narratives but also in those containing satirical elements. Thus, Jencks expands the scope of pastiche's utilization within these works. Rose further elucidates Jencks' concept of pastiche by stating that Jencks' description of the post-modern pastiche goes beyond a mere pastiche of anything; rather, it is a pastiche of the modern with an additional code that will provide what the modern has not provided so far (1993, p. 237). The process thus is not associated with mixing things together randomly. Instead, it means involving modern elements and blending them with something else to improve or add what the modern lacks. The key difference between parody and pastiche lies in how they handle the original work. Parody is often seen as more polemical, whereas pastiche is less focused on satire and appears to be more neutral. Leonard Diepeveen defines pastiche as a subset of parody, which is characterized by being less controversial, less inclined towards satire and less fixated (2020). Ingeborg Hoesterey agrees and asserts that pastiche lacks critiquing the original work and suggests that it maintains a more neutral stance than parody. Hoesterey states that although pastiche is often seen as a less esteemed genre, it has a consistent role within the field of art history,

which may explain why there is a lack of in-depth examination regarding the genre (2001, p. 1). Ihab Hassan has a more positive approach to parody and pastiche. Hassan asserts that “image or replica may be as valid as its model” (1986, p. 506). It is clear that there has been a shift of views towards parody and pastiche, and nowadays they are considered to have value as a distinct art form. Within the scope of this study, it is necessary to identify the correct genre of the novel *Pied and Prodigious*. Thus, I want to emphasize the differences between two close genres which are parody and pastiche and assert my reasons why Andrews’ novel should be considered as a parody rather than a pastiche.

DOUBLE-CODED POST-MODERNISM, PARODY, AND PASTICHE

Linda Hutcheon (2000, p. 32) stresses that parody does not necessarily require the inclusion of ridicule in contrast to genres such as especially jokes or burlesque, where humour and mocking the original work are often central components. Hutcheon, instead, argues that parody’s essence lies not in mockery but “trans-contextualization” and reversal. As it is clear, according to Hutcheon, the fundamental nature of parody is taking elements from one specific genre and placing them in another context. Thus, this process should not be regarded merely as a mockery or a direct reproduction of one specific work. Parody should create a new meaning and reinterpretation in a new context and involve “repetition with difference” (Hutcheon, 2000, p. 32). It can be inferred from Hutcheon’s remarks that the original work is reinterpreted by another author and placed in a new context adding different perspectives. As the original work is repurposed by the parodist, the parodist's purpose may be different from that of the original work’s author, such as critiquing the work or presenting a new perspective that the original lacks. As a result, the primary objective of the parodist may not be to ridicule the original work.

A Dictionary of Art and Artists defines the term pastiche as “an imitation or forgery which consists of a number of motives taken from several genuine works by any one artist recombined in such a way as to give the impression of being an independent original creation by that artist” (Murray, 1959, p. 314). Margaret Rose also writes that the term is a more modern one and despite dissimilarities between parody and pastiche, they have been used as synonyms for each other. Rose emphasizes that pastiche is rather an impartial term “which is neither necessarily critical of its sources nor necessarily comic” (1993, p. 72). In this sense, I should stress that *Pied and Prodigious* has intense comical elements and criticizes the societal values of the era heavily. As a result, it does not meet the criteria suggested by the critics. Since intertextuality plays an important role in identifying a work as a parody, the parodist may use quotations from the original text by making slight changes as Andrews does. Rose in this regard also underlines the aim of using quotations in parody as a tool to build a parallelism between parody and the parodied text which help the reader make intertextual associations (1993, p. 77). Andrews with his opening sentences makes a clear intertextual association with *Pride and Prejudice* and uses a playful language. It is thus possible to make a deduction that both intertextual connections and comic elements exist in his novel, which suggests that rather than a pastiche, which has a more neutral stance, Andrews’ work is a parody.

On the difference between parody and pastiche, Jameson states that mimicry exists in both while humour does not in pastiche; so, the critic defines pastiche as a “blank” parody. Jameson

stresses on this issue and asserts that although pastiche, like parody, imitates a unique style, it is neutral and does not employ satire (1983, p. 114). Jameson thus defines pastiche as a form of parody which is stripped of its humour and which does not aim to satirize the original work. Parody in this regard is a more complex term that both employs humour and satire. Postmodernism extends parody's reach and makes it more overarching. Rose, from Jencks' discussions, asserts that Jencks regards carnivalistic parody not either comic or meta-fictional but rather, both comic and complex in terms of postmodernism. As can be seen, while the modern reduces parody into the grammatical of "either-or", Jencks enlarges parody's area by using "both-and" structure.

Besides the differences between parody and pastiche, the dissimilarities between parody and satire need to be stressed since they are perceived to be similar genres. Rose puts forward that parody places the original text in its centre while satire does not focus so deeply on the original text (1993, p. 77). It is critical to note that satire and parody do not belong to the same genre. Kreuz and Roberts (1993) suggest that identifying satire in a literary work may be more complex than recognizing parody since what one reader considers absurd and subject to harsh criticism may seem perfectly ordinary and acceptable to another (p. 104). The subjectivity of interpretation is what makes satire difficult to identify since reasonability may change based on personal beliefs and perspectives. Thus, the satirical element in a literary work may be overlooked by the reader. Kreuz and Roberts (1993) also highlight that satire and parody can employ irony but can also exist separately from it. In the case of not employing irony, the author is likely to indicate the reader explicitly that it is a parodic work (p. 104). Satire thus does not rely on mimicking a work for comedic purposes but rather focuses on criticizing societal values. Andrews' work, however, focuses on mimicking nuances of Jane Austen's work closely; as a result, *Pied and Prodigious* is a parody rather than a satire.

PIED AND PRODIGIOUS AS A PARODY OF JANE AUSTEN'S PRIDE AND PREJUDICE

Jane Austen's influence on popular culture especially in the sphere of literary works is evident. *Pride and Prejudice* gained popularity instantly among readers and has since been republished and adapted to numerous parodic novels and movies. There are various adaptations of Jane Austen's work into TV mini-series, movies, and novels. Apart from numerous instances remaining loyal to the original manuscripts of Austen's such as BBC's TV mini-series *Sense & Sensibility* (2008), *Emma*, (2009), and *Pride and Prejudice* (1995), which are considered to be faithful to the original works, other Austen-related movies and TV series have also been released so far such as *Lost in Austen* (2008), *The Jane Austen Book Club* (2007), and *Becoming Jane* (2007). *Pride & Prejudice* directed by Joe Wright became a commercial success all over the world in 2005. Austen's novels *Northanger Abbey*, *Sense & Sensibility*, *Pride & Prejudice*, *Mansfield Park*, *Emma* and *Persuasion* have all had wide-ranging literary influence. What's more, numerous parodies have been written in various genres from gothic horror to romance. Seth Grahame-Smith turned Austen's most popular novel *Pride & Prejudice* into a post-apocalyptic and horror novel, in which rotting zombies attack and infect others. Austen's works have generally been described to have specific features such as "extreme adherence to social conventions; sexual abstinence; and the naming of those who attempt to craft and wield speech-based omniscient social authority" (Young, 2019, p. 355). Austen's characters are overwhelmed by

the absolute devotion to social standards without questioning or understanding the logic behind them. However, parodies written recently do not adhere to these limitations and ridicule them. Kenneth Eckert asserts that some newer parodies of Jane Austen's are rather pessimistic and satirical than others (2017, p. 265). A novel in which characters are surrounded by strict social limitations is a great source for a parody since most readers have likely read or watched her works or at least are familiar with them. This familiarity makes easier for writers to create parodies of them.

I have put forward that *Pied and Prodigious* is a parody rather than a pastiche or a satire based on the publications of various scholars. D. M. Andrews explicitly begs Jane Austen's pardon to write such a novel based on her work: "To Jane Austen and her enchanting stories ... May she forgive me!"² (Andrews, 2012, p. Acknowledgements). D. M. Andrews portrays an entertaining, witty, and sarcastic adaptation of Jane Austen's classic novel *Pride and Prejudice*. Remaining faithful to the plot and characters of the original work, the author adds comical elements by exaggerating and mocking the Regency era of British history. After King George III retired from his royal duties due to his mental illness, his eldest son George, Prince of Wales, was appointed as prince regent. Following the death of George III in 1820, the Prince Regent succeeded the king as George IV (History.com Editors, February 9, 2010). This period before the start of the Victorian era is depicted in the novel. By ridiculing the morals and social etiquette of the era, the author by leaving the essentials of the story untouched exaggerates the characters' hallmark characteristics, which amplifies the implications of the comedic.

Jane Austen starts her novel with the iconic line: "It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife" (1894, p. 1). The novel focuses on the romance between Fitzwilliam Darcy, who is a wealthy aristocrat and ostensibly arrogant landowner, and Elizabeth Bennet, who is witty, intelligent, and highly critical of the standards of society. Andrews, on the other hand, starts his novel by saying the exact opposite: "It is a truth universally acknowledged, that a man in possession of a wife, must be in want of a good fortune. However, this story is about a man, or rather two men, who are not in possession of a wife, but do own some rather large wardrobes and tall hats" (ch. 1). Andrews' satirical juxtaposition of Jane Austen's introductory lines add a playful and comical element into the narrative, which immediately leads the reader to realize the specific genre of his novel. Andrews' parodic approach that mimics Austen's signature introductory lines not only sets the tone of his novel as humorous but also determines the literary style in which his story belongs. Thus, with the very first sentences of the novel, it becomes clear that Andrews employs a parodic approach and the novel he mimics is Jane Austen's renowned work *Pride and Prejudice*, which enjoys widespread recognition among most readers. Even those who may not have read the novel before are most likely to be familiar with its iconic opening sentences. The author's playful mimicry at the beginning of the novel is a clear literary shorthand. It provides readers with a clear thematic definition suggesting the genre of the narrative to come. With Jane Austen's iconic opening, the author shows readers that the narrative will deal with the classic novel with a humorous approach.

² From now on, only chapter numbers will be given for the citations from *Pied and Prodigious* by Andrews 2012.

The novel starts with the arrival of Mr Dacey and Mr Blingley, wealthy aristocrats, to town causing excitement among people, especially mothers in Longlawn. Andrews refrains from changing the plot and aims to maintain the events in line with the original. As in the original novel, the excitement among mothers is apparent. Desperate mothers even put advertisements on their windows to attract attention. Mr Dacey wears a tall hat even indoors, which is a sign of his vanity. His pied coat, which is assumed to be the highest form of fashion and superiority, shows how egocentrically Mr Dacey thinks and behaves. In the novel, the pied coat is used as a tool to display a character's arrogance and conceit. The pied coat is a symbol of arrogance, stylishness, and cynicism in the novel. The characters wearing pied clothes are of high status, wealthy and arrogant people, the primary example of which is Mr Dacey. Much the same in the original work, Lizzy regards Mr Dacey with disdain due to his high fashion and tall hat. The tall hat like the pied coat becomes the symbol of wealth and arrogance in the novel, and it is repeatedly used by the author.

There are close similarities with Austen's other characters as well. Mr Bayonet, for example, is an indifferent, sharp-witted, and uncomplaining character. There is a clear contrast between Mr and Mrs Bayonet as in the original novel, adding a comedic dimension to the novel. Mrs Bayonet ends her sentences with exclamations. Her only aim in life is to wed her five daughters to affluent men. Mr Bayonet, on the other hand, does not indulge in his wife's efforts. He is the only character whose wit can be compared to Lizzy. Mrs Bayonet's aim is to find husbands for all of her daughters. She assesses men based on the size of their hats and the abundance of their jewellery. She says, "A single man of large features and a tall hat! What a fine thing for our girls!" (ch. 1). To stress the comic side of the story, the author uses the image of tall hats recurrently to chastise and condemn the illogical criteria people had whilst choosing their spouses during that era.

The main and recurrent elements that make the story humorous are judging male characters based on their hats and female characters based on their height. At the beginning of the novel, Mr Blingley's arrival creates an excitement since he is a flawless candidate with his jewellery and fashion despite his odd appearance with a large nose and ears. His worth in society is instantly associated with his fortune. Adorned with gold and the highest quality fabric, his other features are not taken into consideration. However, as can be deduced from women's approach to Mr Dacey, conceited and cold manners stigmatize men as inappropriate marriage candidates no matter how wealthy they are. Mr Dacey, as his pied coat indicates, is assumed to be remote and unreachable. The author intensifies the contrasts between Mr Blingley and Mr Dacey the same way he does between Lizzy and Jane. Mr Blingley is narrated as "lively and unreserved" while Mr Dacey is portrayed as "the scariest, most fashionable man in the world" (ch. 3). Although the plot scarcely changes, the characters' personal traits undergo tremendous changes. Mr Dacey even refuses to take his hat off at the party, which specifies his indifference towards the ladies in the room. Mr Dacey tells Mr Blingley that Lizzy does not come up to his standards. Thus, a man's wealth and a woman's height determine their fates in society. The author changes some of Jane Austen's words to adapt his work to his newly-created comedic nature of his novel. The words changed by the author can be seen in the following extracts: "She is tolerable, but not tall enough to tempt me; I am in no humour at present to give consequence to young ladies who are shorter than the average woman" (ch. 3), says Mr Dacey to describe his

attitudes towards Lizzy. Mr Darcy's sense of superiority is revealed at the ball. He does not agree to dance with anyone in the room assuming that they are inferior due to their short statures. Mr Darcy in *Pride and Prejudice* makes nearly the same utterances: "She is tolerable: but not handsome enough to tempt me; and I am in no humour at present to give consequence to young ladies who are slighted by other men" (Austen, 1894, p. 15). Andrews uses the same syntax, only changing the adjective "handsome" with "tall", illustrating that fixating on physical qualities while choosing a spouse is equally illogical regardless of beauty or height.

Apart from Mr Darcy's arrogance as an obstacle to a possible relationship, even Mrs Bayonet herself protests against the idea of her daughter, Lizzy getting involved with Mr Darcy. She does not condescend to Mr Darcy's involvement in the family despite his wealth: "So high and so concerned with his own wardrobe that there was no enduring him! Oh and his pied coat!" (ch. 3). Although Mrs Bayonet appears to be impressed by his fashion, Mr Darcy does not seem to be "not at all worth pleasing despite his oh-so-tall hat!" (ch. 3). The tall hat is a recurrent image that has been used as an item to impress society. It is deemed so valuable that Sir William, a member of the Locust family, was knighted for his work to invent a hat that looked even taller: "Sir William had risen to the honour of knighthood years ago after inventing a special design of hat that allowed headwear to be a lot taller than it had previously been" (ch. 4). Sir William's daughter, Charlotte is a twenty-seven-year-old lady eager to get married. Humiliation is a powerful instrument that society wields carelessly. Age shaming is one of these instruments in the novel to force women to get married before the age of twenty-eight. Seven women are reported to have committed suicide for not fulfilling societal duties such as getting married before reaching the unacceptable age: "She did not want to be one of the church-tower suicides. Seven women in the last year alone had jumped from that belfry, all having reached the age of twenty-eight without so much as a proposal" (ch. 4). Social pressure is criticized by the author by demonstrating how preposterous some social practices are. Satire is employed by the author to attract attention to the ludicrous values of society.

The novel features stock characters, whose only purpose is to add humour to the novel. These characters are not studied in depth since they lack high ethical principles. Lydia is a stock character whose only ambition in life is to get married to someone wearing a regimental uniform. Throughout the novel, she articulates her wish openly: "'Good Heaven! what is to become of us? What are we to do? We shall all die old maids. Oh, I need to see someone in regimentals again!' So would say Lydia at various points throughout the day" (ch. 28). Lydia finally runs off with Mr Wackham, who agitates especially Lizzy about Mr Darcy's superiority complex. He says, "'The world is blinded by his tall hat and frightened by his high and imposing fashion'" (ch. 15). Manipulative characters fall short of obstructing Mr Darcy and Lizzy's relationship. All the characters in the novel are portrayed to be obsessed with marriage except Lizzy. Her evident intellectual superiority is criticized by patriarchy, especially by Mr Coggins. For Mr Coggins, Jane, not Lizzy, is an ideal lady because she is both tall and intellectually inferior compared to him: "Jane was tall, beautiful and he would not feel intellectually inferior in her presence" (ch. 14). For Mr Coggins, Lizzy becomes the second choice after finding out that Jane is settled. After Mr Bayonet's death, Mr Coggins will inherit their property

since women are not entitled to inherit. This is the main reason why he becomes a favourite candidate for the Bayonet family.

To create humour and playful effect, Andrews uses wordplays and clever associations, changing characters' accents and word choices based on their education level. The author attributes certain set of features to the characters to mock them. Kitty sneezing all the time, adds another comic element to the novel. She occasionally interrupts dialogues with her sneeze throughout the novel. The author changes Kitty's words and emphasizes her common cold. In the novel, Kitty pronounces words differently due to her flu: "Kitty sneezed and everyone covered their cups. 'Is id a docdor from London do come cure my dold?'" (ch. 12). There is another character in the novel whose pronunciation is reflected the same way he speaks. Colonel Fritzvilliam is another character whose speech is ridiculed by the author. Spending considerable time in Germany, his accent is thick: "Fritzvilliam frowned. 'No, actually I voz going to tell zem about vot you said to me about her buttons and how zey —'" (ch. 24). He occasionally uses German words, and Lizzy mocks him: "'Ach, ja. An old leg voond courtesy of a fall from a horse back in Germany.' 'I vood — I mean, I would — be delighted,' replied Lizzy" (ch. 25). With the introduction of these two characters, the author not only presents their individual quirks but also adds a delightful sense of linguistic diversity and humour into the novel.

Besides using a playful language and attributing exaggerated features to stock characters, the author does not limit himself solely to entertain. At this point, it should be stressed that although parody and satire are distinctive literary genres independent of each other, there are literary works where they overlap. Authors may use satire as a critical tool in parody to mock societal issues as Andrews does. To critique vices of the era, the author uses irony, exaggeration, and humour. From this aspect, Andrews does not aim solely to entertain the reader or mock the original work but also criticizes certain aspects of the era which are similar to the modern age. Jane, for example, is portrayed as a gullible girl with ideal features to possess in that era. She is not prodigious like Lizzy, which makes her even a more suitable candidate since it is exposed that for a woman to be highly intelligent and prolific is not deemed worthy. Lizzy's accomplishments are overstated by the author: "Lizzy did all the laundry, made all the meals, had composed several sonnets and seventeen pieces of music, written three novels, and was now working on an idea for a bumper collection of parlour games" (ch. 1). Although parody is independent of irony as a literary genre, the author uses it as a tool in his novel. There is a clear contrast drawn by the author between Lizzy and Jane. Jane thus emerges as an ideal lady for Mr Bingley. However, her being an ideal candidate for Mr Bingley does not justify the shortcomings of her personality. Jane is clearly mocked in the novel multiple times by the author: "Her conversation often revealed that behind her smiles, height, blonde hair and grasp of fashion lay a wit that was severely lacking" (ch. 5). Contrary to Lizzy's unusual and varied accomplishments, Jane can barely read and write, and what's more, her mathematical ability is limited: "She had once successfully counted to seven, but could not seem to get past four these last few days" (ch. 22). Six letters coming from Jane a day apart are similar to text messages. In one of the letters, Jane writes, "lol. Where you at?" and in another "Lizzy! Come qwik. Lydia has run off wif Wackham! Pappa has gone to London, where we fink they were last bound" (ch. 31). The content

of these letters that do not belong to the era shows the author's intention to mock Lizzy. It should be noted that not being a woman of great wit is praised by the community, and Jane is Mrs Bayonet's first daughter to get married to a man with a fortune. She, on the other hand, is even unable to read and write: "'Awww! How cute,' said Jane. 'Nice little bears. Oh, Lizzy, look! Someone has spilt ink over the pretty pictures, and a spider must have crawled through it!'" (ch. 6). Lizzy goes on to read the letter coming from Miss Blingley to Jane. The dialogue between Jane and Lizzy is both comical and challenging since Jane finds a compatible husband early in the novel, which shows that based on the societal values, Jane is appreciated and cherished while Lizzy has to endure several challenges and overcome obstacles to be with Mr Dacey. Lizzy is a prodigy with music compositions and novels, whereas Jane is depicted to be illiterate and confused by words. She admits enjoying books with pictures. Lizzy also knows how to play the flute and the fiddle and can speak ancient Greek. What's more, she has learnt new techniques in pig breeding and holds an advanced diploma in orienteering (ch. 8). Lizzy is glorified in the novel in an unrealistic way, having numerous unrelated and unreal interests and capabilities that are not possible to possess; on the other hand, the novel is imbued with praise for lack of education, submissiveness, height, and fashion. When Mrs Hurst is amazed by her remarkable success in such a short lifespan, Lizzy smiles and says, "Oh, you misunderstand me, that was just this year" (ch. 8). When Charlotte is compared to Lizzy, Mrs Bayonet boastfully says that Lizzy is three inches taller than her (ch. 9). In another instance, Mr Dacey admits that he would fall for Lizzy but for her short stature: "He really believed, that were it not for the inferiority of her height, he should be in some danger" (ch. 10). Prejudice is an important component that shapes the characters' perceptions of others like in the original work. This prejudice is, however, more humorous and easier to overcome. Lady Catherine emphasizes that men do not favour such great accomplishments of a woman. Even Mr Coggins is intimidated by Lizzy's prodigy. When Lizzy is pitied by Lady Catherine because of her short stature, she defies the normalcy determined by society:

Oh, your ladyship, I do not think that height matters that much. Certainly, one can see more clearly in a crowded room, but being short also has its advantages. My older sister, Jane, is tall and she is always bumping her head on low-hanging beams and doors. Indeed, I suspect it may be the reason why she has had half her wits knocked out of her over the years. It is a bit like high fashion I suppose. After all, we are all the same underneath whether clad in a simple farmhand's clothes or dressed in the latest pied apparel. (ch. 24)

As a character, Lizzy completes her self-realization since she now accepts that she has been judgemental especially towards Mr Dacey. The pied coat is no longer an indication of self-indulgence for her. She understands that assigning different meanings to materials is a futile and meaningless effort. Lizzy acknowledges that she has been "blinded by [her] prodigious efforts", and Mr Dacey has been "blinded with [his] pied fashion" (ch. 37). The author by exaggerating Lizzy's prodigy and mocking Jane's failures reflects the societal vices of the era.

As it is clear from the examples in the novel, Andrews employs both parody and satire at the same time, critiquing the societal values of the Regency era in British history and ridiculing them. The author also aims to entertain the reader by exaggerating the characteristics of his characters, changing their mannerisms of speaking and openly mocking them and their personalities. Andrews by explicitly apologizing to Jane Austen for writing such a novel indicates his intentions of writing

this work. By incorporating both parody and satire, the author ridicules the era. The author uses a variety of devices to contribute to the comedic effect of the novel, such as determining the worth of the characters based on their clothes and hats, indicating the unreasonable impact of fashion on people. Andrews while paying homage to Jane Austen's *Pride and Prejudice*, offers both a humorous and critical perspective to a period in England, where the values people held were not only unreasonable but also worth mocking.

CONCLUSION

The literary genre of parody has traditionally been dismissed for a long time on the grounds that it lacked both in worth and originality. Since the essence of a parody is to mimic another work, this very act of imitating the plot and characters of an existing original work has led parody to be criticized and even dismissed as a literary genre. However, there has recently been a strong shift in perspective towards acknowledging parody and accepting it as a distinctive genre having the potential for offering new insights into the original work. D. M. Andrews in his parody *Pied and Prodigious* start by apologizing to Jane Austen for writing such a novel. By explicitly stating that his novel is a parody of *Pride and Prejudice*, the author directly shares those similarities of his characters with Austen's. By adding symbols such as pied coats and tall hats signifying the distorted values of the Regency era of British history, the author both mocks that era and adds comic elements to his novel with stock characters.

REFERENCES

- Andrews, D. M. (2012). *Pied and prodigious*. Kobo E-Book.
- Austen, J. (1894). *Pride and prejudice*. George Allen.
- Cresswell, J. (2021). *Oxford dictionary of word origins*. OUP Oxford.
<https://books.google.com.tr/books?id=3HA3EAAAQBAJ>
- Diepeveen, L. (2020). Parody and pastiche. *Oxford Research Encyclopedia of Literature*.
<https://doi.org/10.1093/acrefore/9780190201098.013.1106>
- Eckert, K. (2017). Pride and pastiche: Humor and intertextual parody in bridget jones's diary. *The Journal of English Language and Literature*, 63, 263-279. <https://doi.org/10.15794/jell.2017.63.2.005>
- Hassan, I. (1986). Pluralism in Postmodern Perspective. *Critical Inquiry*, 12(3), 503-520.
<http://www.jstor.org/stable/1343539>
- History.com Editors. (February 9, 2010). *King george iii dies*. Retrieved 26 December 2022 from
<https://www.history.com/this-day-in-history/king-george-iii-dies>
- Hoesterey, I. (2001). *Pastiche: Cultural memory in art, film, literature*. Indiana University Press.
<https://books.google.com.tr/books?id=hiAsrtQWqDkC>
- Hutcheon L. (2000). *A theory of parody : The teachings of twentieth-century art forms*. University of Illinois Press.
- Jameson, F. (1983). Postmodernism and consumer society. In H. Foster (Ed.), *The anti-aesthetic: Essays on postmodern culture* (pp. 111-125). Bay Press.

- Kreuz, R. J., & Roberts, R. M. (1993). On satire and parody: The importance of being ironic. *Metaphor and Symbolic Activity*, 8(2), 97-109. https://doi.org/10.1207/s15327868ms0802_2
- Mack, R. L. (2007). *The genius of parody: Imitation and originality in seventeenth- and eighteenth-century english literature*. Palgrave Macmillan.
- Murray, P. L. (1959). *A dictionary of art and artists*. Penguin Books.
- Olson, L. (2000). Parody as criticism and meta-criticism: Unmasking zoshchenko's "nose". *Russian Language Journal / Русский язык*, 54(177/179), 161-178. <http://www.jstor.org/stable/43659941>
- Rose, M. A. (1993). *Parody: Ancient, modern and post-modern*. Cambridge University Press. <https://books.google.com.tr/books?id=xMzfcHztMa4C>
- Young, R. (2019). "A fucking jane austen novel": An alternative popular culture legacy. *Nineteenth-Century Contexts*, 41(4), 355-368. <https://doi.org/10.1080/08905495.2019.1622934>

FEMİNİST EDEBİYAT KURAMI BAĞLAMINDA

GÜLTEN AKIN ŞİİRİ

GÖKAY DURMUŞ




Güncce Yayınları

Berna Akyüz Sizgen

POSTMODERNİZM KAVŞAĞINDA

Selim İleri Romancılığı




Güncce Yayınları

Edebiyat Sosyolojisi ve Sosyoeleştri

Dr. İrfan Atalay

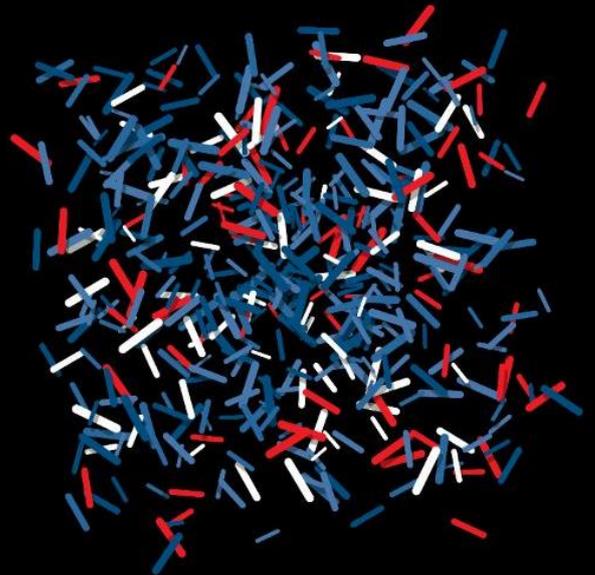



Güncce Yayınları

FRANSIZCA VE TÜRKÇENİN SÖZDİZİMİ

KARŞITSAL VE DAĞILIMSAL BİR ÇÖZÜMLEME

Dr. Yusuf Topaloğlu




Güncce Yayınları