**Oct. 29, 2021**

**English 433 Essay #2**

**30%**

**Length: 2500-2750 words**

**Due: Thursday, Dec. 2, 2021**

Write a **concise, well-organized, analytical research essay with a clear, fully-developed, logical argument and a sharply-focused thesis** and **close reference to the texts**. Examine the metafictional elements in Joseph Andrews and Tristram Shandy.

Reference **at least four scholarly secondary materials (scholarly books, ebooks or articles in academic journals), of which at least two must be books or ebooks**.

While providing a critical framework for your discussion and staying close to the various texts, keep in mind that you want to demonstrate as far as possible the significance of your analysis for a broader understanding of the 18th-century novel and its cultural, historical, and critical contexts.

**Review the statement on plagiarism** on the course outline. Keep **paragraphs** to at least six sentences. **Introduce, integrate, and cite all quotations carefully**, **and include a list of works cited using MLA style**. Write about historical material in the past tense, but **use present tense for writing about literature**. Give your essay an **effective title (see the topic sheet for essay #1)**. **The thesis** usually is placed at the end of the first paragraph, and it clearly states the paper’s argument (its position or stance on the assigned topic), and sets out the main steps or stages of this argument’s development within the essay. In addition, the thesis should at least hint at the broader significance of the paper’s analysis for an understanding of the period, the field or genre, or the texts under analysis etc. The thesis functions like a mini-abstract of the entire essay in one or at most two sentences. **Revise, edit, and proofread your writing very carefully**, striving to correct any particular problems noted in essay #1.

Keep in mind that **an essay covering two or more primary texts is still a single essay** and must be treated as such. As a general rule, when writing about two texts in one essay, there are two methods: discuss one text first, in approximately half of the essay, and then discuss the second text, making sure to make occasional cross-references within the discussions of both individual texts, and making certain that the introduction, thesis, and conclusion fully integrate the discussion of the two or more texts. The other usual method of handling two or more texts in one essay is to provide an overall structure divided into 2-4 categories, and then within each category, first handle one text and then the other, alternating throughout the essay. The second method works best if there are striking connections between the two texts.

**Integrate references to secondary critical sources in your essay, situating your own argument in relation to published critical opinion**. **Don’t simply cite quotations as established fact or allow them to float on their own**. **Evaluate this critical opinion fairly and briefly indicate its relationship to your own position** (they say/I say: agree, disagree, or a combination). **Follow longer quotations with some commentary**, such as, for example, “In this passage, we see…” or “Smith’s argument here stresses….” **Avoid referring to quotations as “quotations” or the colloquial “quotes” in your essay**; instead, refer to a critic’s passage, line, sentence, or phrase etc. Secondary critical opinions on a subject (sometimes called a literature review) are often integrated into a paragraph following the introductory paragraph and the thesis statement to indicate the critical context of your essay’s position. However, they may also be raised in the course of the essay.

**Marks** will be based on the content and insight of the essay as it relates to the topic; the quality of the essay’s explication and understanding of the texts; the effectiveness of the paper’s use of secondary materials; the clarity of the essay’s structure and organization; the unity, coherence, and development of paragraphs; and the strength of the writing in terms of grammar, expression, and mechanics. **Submit a double-spaced, single-sided copy of your essay with your name in 12 pt type size in the portal on Canvas.**

3. Examine the metafictional elements in *Joseph Andrews* and *Tristram Shandy*.

Sources:

* Landers, Matthew. "Anatomy, the Brain, and Memory in Tristram Shandy: A Forensic Examination of Sterne's Narrative Structure." Configurations, vol. 25 no. 4, 2017, p. 397-414. Project MUSE, doi:10.1353/con.2017.0026.

<https://muse-jhu-edu.eu1.proxy.openathens.net/article/675011>

(TS)

* <https://books.google.ca/books?hl=en&lr=&id=-AsaBwAAQBAJ&oi=fnd&pg=PA212&dq=Humour+and+the+Metafiction+of+History:+Uneasy+Laughter+in+Tristram+Shandy+and+Jacques+the+Fatalist+&ots=C6i5vMfEMa&sig=SWO95wGCGQs7wHs16DaixOJ57CE&redir_esc=y#v=onepage&q=Humour%20and%20the%20Metafiction%20of%20History%3A%20Uneasy%20Laughter%20in%20Tristram%20Shandy%20and%20Jacques%20the%20Fatalist&f=false>

(TS)

* Colton, Aaron. "Writing About Writer’s Block: Metafiction, the New Sincerity, and Neoliberalism in David Foster Wallace’s “Westward the Course of Empire Takes Its Way” and Sheila Heti’s How Should a Person Be?." College Literature, vol. 47 no. 3, 2020, p. 468-497. Project MUSE, doi:10.1353/lit.2020.0024.

<https://muse-jhu-edu.eu1.proxy.openathens.net/article/759791>

(JA)

* Williams, Jeffrey. *Theory and the Novel: Narrative Reflexivity in the British Tradition*. Cambridge University Press, 1998. Chapters 2-3.

<https://www.cambridge.org/core/books/theory-and-the-novel/BF7D608A3C713C73D5573D2BBF04A97A>

(JA+TS)

* Gravil, R. (Ed.). (2001). Master Narratives: Tellers and Telling in the English Novel (1st ed.). Routledge. <https://doi.org/10.4324/9781315249506>

<https://www.taylorfrancis.com/books/mono/10.4324/9781315249506/master-narratives-richard-gravil>

(TS)

* Waugh, P. (1984). Metafiction: The Theory and Practice of Self-Conscious Fiction (1st ed.). Routledge. <https://doi.org/10.4324/9780203131404>

<https://www.taylorfrancis.com/books/mono/10.4324/9780203131404/metafiction-patricia-waugh>

(MF)

* Currie, M. (1995). Metafiction (1st ed.). Routledge. <https://doi.org/10.4324/9781315844107>

<https://www.taylorfrancis.com/books/mono/10.4324/9781315844107/metafiction-mark-currie>

(MF)

**Intro**

In the following paper I will examine elements of metafiction in Joseph Andrews and Tristram Shandy. through this examination, I will assert that these metafictional elements are a symptom of Fielding and Sterne’s narrative framework in which both authors seek to establish their narrator’s authority. Further, this examination will highlight the differences of each author’s metafictional style while at the same time drawing parallels between the two.

**Metafiction**

In order to begin this examination, it is necessary to explore the meaning behind the term “metafiction”.

**Metafiction in Joseph Andrews**

**narrational authority**

Fielding begins Joseph Andrews with a preface that effectively sets the metafictional framework of the novel. This then digresses into the first chapter in which Fielding remarks on the power of the writer.

“It is a trite but true Observation, that Examples work more forcibly on the Mind than Precepts: And if this be just in what is odious and blameable, it is more strongly so in what is amiable and praise-worthy. Here, Emulation most effectually operates upon us, and inspires our Imitation on an irresistible manner. A good man therefore is a standing Lesson to all his acquaintance, and of far greater use in that narrow circle than a good Book” (12).

“But as it often happens that the best Men are but little known, and consequently cannot extend the Usefulness of the Examples a great way; the Writer may be called in aid to spread their History farther, and to present the amiable Pictures to those who have not the Happiness of knowing the Originals; and so, by communicating such valuable Patterns to the World, he may perhaps do a more extensive Service to Mankind than the Person whose Life originally afforded the Pattern” (12).

“…those Biographers who have recorded the Actions of great and worthy Persons of both Sexes. Not to mention those antient Writers which of late days are little read… as they are generally thought, unintelligible languages…” (12).

“In all these, Delight is mixed with Instruction, and the Reader is almost as much improved as entertained” (12).

**Metafiction in Tristram Shandy (1,7,9)**

**largely at the begginings of chapters/ volumes, vol 1 is peppered with metafictional notes, yet vol 7 has more uninterrupted narrative.**

**Differences between JA and TS**

**Similarities between JA and TS**

**Conclusion**