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A Comparative Study of the Place of burlesque and Carnival laughter in Don Quichotte and My Uncle Napoleon

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<p>Article type: Research Article</p> <p>Article history: Received: 23 April 2022 Received in revised form: 22 June 2022 Accepted: 21 September 2022 Published online: Summer 2024</p> <p>Keywords: Carnival laughter, burlesque, Bakhtine, Don Quichotte, My Uncle Napoleon.</p>	<p>Mikhail Bakhtin, first in Problems of Dostoevsky's Poetics, then in François Rabelais and popular culture in the Middle Ages and the Renaissance, refers to Don Quichotte as a great example of carnival laughter, referring to the indicators of carnival literature. Carnival for him means the reversal of laws, customs and traditions that allow everyone to laugh at whatever is serious. Burlesque, one of the rhetorical figures is a literary trick that allows this laughter to emerge. In this way, the author, while mocking the customs, traditions and habits, also falls into the literary tradition. He sometimes turns the eloquent style into a ridiculous one, sometimes he looks at a serious subject from a ridiculous point of view. That is why burlesque, and the carnival laugh in Don Quichotte are best reflected. Pezeshkzad works in the novel My Uncle Napoleon, relying on Burlesque's abilities, to make carnival laughter one of the most important elements of the story. This results in a novel in which, through inversion, the effects of traditions, habits, customs, and beliefs become the subject of laughter. But in Iran, using burlesque to create traditional laughter is old. Consequently, the resemblance between Don Quichotte and My Uncle Napoleon should not be seen only from the point of view of sociological critique and as the end of a particular period. Rather, it should be attributed to a tradition that has a long history in Iran, examples of which can be seen in burlesque's writings. That is, where the glorious and serious aspect of literature and beliefs is ridiculed.</p>
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