CHAPTER III

FANTASY AND THE NOVEL OF SATIRE

Fantasy plays a very significant role in the novel of satire, not merely because it has been employed as an effective device by the satirists, but also because it emerges as a distinct literary form and acquires the status of a sub genre. Though the primary aim of fantasy is to delight and entertain the reader, the novelist, whose avowed object is satire, employs fantasy both for pleasure and purpose. Kathryn Hume rightly regards fantasy as "a potent device" for "satire". In fact, fantasy and the novel of satire have mutual affinities in their techniques and atmospheres despite their seemingly different aims. Both of these forms of literature are similar in making an abundant use of distorted and playful vision of reality and put up an improvised show. A satiric novelist employs the devices of fantasy for presenting the world in abnormal state to expose its evils in a thorough manner. He, like a fantasist, makes an excessive use of imagination and creates strange images to present the scene which offends his moral sense.

A more explicit idea of the relationship between fantasy and the novel of satire can be had by examining the attributes of the latter. Satiric fiction has strange characters, odd situations, sudden turns in action, shocking incidents, scenes of foolery and violence. Gilbert Higett defines it thus:

Genuine satiric fiction pretends to be true and real, but it is distorted through and through. Its events are widely abnormal (as
in Gulliver's Travels) or linked by preposterous chances and coincidences (as in Candide); its hero has super human powers of endurance (as in Don Quixote), of survival (as in Baron Munchhausen), of naivete (as in Decline and Fall) or astuteness (as in Reynard the Fox); its characters although described with every appearance of gravity, are misshapen, exaggerated and caricatured*.

Such characteristics in a novel of satire are possible only through the use of wild imagination which is an essential prerequisite of fantasy. Matthew Hodgart's view on satire in general, expressed in his book Satire, equally apply to satiric fiction because he refers to novels frequently and devotes a chapter exclusively to the novel. He points out how one recognises satire by "the element of fantasy which seems to be present in all true satire"3. Again, he holds that great satirists "create a dream world in which the real world is fantastically inverted or travestied"4. Stephen Greenblatt also refers to "the notion of fantasy as fundamental to satire"5.

Fantasy has a fundamental association with satire by virtue of its inception through playful attitude towards actual situations of the world. It very often ridicules these situations by presenting them with an intention of distortion, derision or contrast. Northrop Frye explains how fantasy is led towards satire, "Most fantasy is pulled back into satire by a powerful undertow often called allegory, which may be described as the implicit reference to experience in the perception of the incongruous"6. Ann Swinfen rightly observes
that modern fantasies "display a concern for contemporary problems and offer a critique of contemporary society". It holds good, though to a lesser degree, in case of the previous ages too. Even a pure fantasy like Alice in Wonderland has satiric implications in more than one sense. The playful approach of fantasy is particularly suited to the tone and atmosphere of comic satire. Lionel Stevenson aptly remarks that "the satiric comedy of manners" often has recourse to "the techniques of fantasy".

Writers have been making use of fantasy for satiric purpose since the rise of the novel as an acceptable literary genre. The great Roman satirist Petronius was perhaps the first writer to employ in his Satyricon (66 A.D. ?) parodic fantasy to have fun at epic and romance. The practice was carried on by Lucian, an equally prominent satirist in Greek fiction. In his True History (170 A.D. ?) he resorted to the fantasy of adventure to ridicule "the poets, historians and philosophers of old who have written much that smacks of miracles and fables". Since then the trend of associating fantasy with the novel of satire has been world wide, but not consistent. Cervantes's Don Quixote, Voltaire's Candide and Swift's Gulliver's Travels are classic examples of satiric fantasy. In English fiction the process of amalgamating fantasy and satire has been gradual and irregular, spread over a long span of centuries together. It started with the growth of romance, found its first significant advocate in Nashe, continued even when realism invaded the novel, and reached its culmination in the works of Aldous Huxley, Evelyn Waugh and George Orwell.
The important role that fantasy has played in the novel of satire can be highlighted by examining the popular modes of satire used by novelists from time to time. These modes of satiric fiction have varying degrees and forms of fantasy in their pattern and technique. Sometimes more than one device are associated to create best satric effects and to make the whole depiction keen and interesting.

Perhaps the most popular device employed by satiric novelists since the earliest times is the tale of adventure, which forms the essence of the fantasy of adventure. It is in the context of satire as a whole that Gilbert Highet discusses it as a sub-section under the type "The Distorting Mirror". Satiric story of adventure is the modified form of picaresque story which originated in Spain with Lazarillo (1554) which inspired many similar writings including the series of The English Rogue. As Bruce McCullough has observed, the origin of picaresque novel is "associated with the satirical reaction against the pastoral and heroic romance". He explains that the concern is "satirical representation of manners" and the tone is "gaily satirical". A picaresque tale recounts the adventures of a rogue befooling people around him, and while doing so it often exposes the follies and foibles of human beings. Satirists have recourse to it on account of its capacity to provide different scenes and situations for panoramic analysis.
But their hero is not always a rogue, he may be a cunning man or even an ignorant person. He passes through a number of places and sections of society and his experiences present a revealing picture of the ways and manners of the age. In many cases he comments on the people and thereby becomes a mouthpiece of the authors' social commentary. Element of fantasy is discovered in the improbable nature of the hero's exploits and achievements.

Nashe, who introduced satire in the English novel, adopted the original picaresque tradition which was quite popular during his day. His romance The Unfortunate Traveller (1594) is a sensational tale of adventure told with satiric tone and temper. Arnold Kettle regards it as "perhaps the most remarkable picaresque story in our language". Its hero is a roguish page whose exploits in the army and civil fields in Europe have a sure fantastic nature. Jack Wilton is conscious of "the excellence" of his "wit" and "knavery". While moving about and exploiting the situations to his advantage in France, Italy and Germany, he comments on the people who come into his contact. Walter Allen touches only one aspect of the story's satire when he deems The Unfortunate Traveller "an exposure of the wickedness of Renaissance Italy as the Englishman loved to imagine it". The novel castigates some prominent evils of contemporary life of Europe as observed by its hero. One of these evils is corruption in the Church, "The house of God a number of hungry Church robbers in these days have made a den of thieves" (p.228).
Jack Wilton exposes the Pope's patronage to murderers and his persecution of the Jews on the advice of his intriguing mistress. Disgraceful burghers of Wittenberg are described as "hot-livered drunkards" and "filthy knaves" (p.236). There is bitter condemnation of the villainous rogues looting and raping during the Plague in Rome. Petro, the agent of courtesan Tabitha is sinful "as absolute as Satan himself" (p.248). In order to supplement his castigation of Italy, Jack Wilton reports the pungent remarks of the banished English Earl who points out how Italy teaches young man "the art of atheism, the art of epicurizing, the art of whoring, the art of poisoning, the art of sodomitry" (p.284). Nashe makes use of fantastic adventure as an appropriate medium to comment on the society of his day.

Fielding borrowed the modified picaresque tradition from Cervantes, treated it as a comic romance and employed it for satire in at least two of his novels. *Joseph Andrews* (1742), as he mentions on the title page, is written in imitation of *Don Quixote* which narrates the adventures of a self-styled knight. Its full title clearly states that it is "The History of the Adventures of Joseph Andrews and his friend Mr Abraham Adams". These two good-natured persons move about and face strange situations at country inns and alehouses and on the roads in England. Gordon Gerould thinks that "the action of Joseph Andrews follows the simple picaresque formula". The stage coach scene in Book One Chapter XII, depicting the plight of robbed Joseph,
is a fantastastic situation revealing people's selfishness, narrow outlook and lack of charity. It is rightly described by James Sutherland as "one of the great moments in English satire" 17. Parson Adams, modelled on Don Quixote, is a dreamy idealist who, due to his innocence, suffers in his encounters with the world around him. In his experiences, there is an exposure of the hollow principles of charity professed by his fellow clergymen and some other people. Gilbert Phelps pertinently observes that "Fielding uses Adams' simple Christian charity in order to satirize the essential coldness and hollowness of those who live by materialistic standards while paying lip-service to those of Christianity" 18. Parson Trulliber is indicted with his own retort to Adams's pressing request for help, "I know what charity is better than to give to vagabonds" 19. Joseph Andrews and Parson Adams are used as touch-stones to expose vanity and hypocrisy of various types of persons coming in contact with them. Fielding's satire is governed by latitudinarian Christianity which excuses innocent lapses but castigates uncharitable orthodoxy. In Joseph Andrews he makes a deft use of comic fantasy of adventure for his satiric purpose.

Smollett's technique perhaps represents the flowering of satiric tale of adventure in the pattern of fantasy. His Roderick Random (1748) rightly claims an honourable place among great novels of picaresque satire by virtue of its intensity and vast scope. Hodgart regards it as "the purest example of tough, amoral picaresque" 20. The novel describes varied adventures of an ignorant orphan among inhuman relatives, selfish friends,
cunning cheats, hard-hearted officers. He undergoes misfortunes in the country, in London, on the ship, in army service, in prison, and faces extreme misery, humiliation, starvation and helplessness. Smollett talks of his hero's suffering on account of "selfishness, envy, malice and base indifference of mankind". Almost every detail of fantastic adventure contains a well directed satire on a section of contemporary society. The nasty treatment that Roderick gets from the boorish school master reveals the faulty system of education. On learning about cheating in London he is confounded at "the artifice and wickedness of mankind" and feels that "the devil had set up his throne in London" (p.79). The account of his attempt at obtaining surgeon's post on navy ship highlights the predominance of bribery at the navy office. Roderick serves under the corrupt apothecary Mr Lavement who can promptly produce "costly preparations" from "the cheapest and coarsest drugs" (p.105). While working as the surgeon's assistant on board, Roderick is shocked by "the inhumanity and ignorance of the captain and surgeon who so wantonly sacrificed the lives of their fellow creatures" (p.162). In his experience with lusty friar Balthazar there is satire on the decline of religion. He also comes across rich lords who thrive on clever robbery of innocent persons and public gambling. Association of the description of a fantastic misfortune with an effective exposition of cruelty occurs very frequently in Roderick Random. The hero describes his harrowing experience on the ship to emphasise the cruelty of its captain and surgeon:
About a week after this exploit, as I was going my rounds among the sick, I was taken prisoner, and carried to the poop by the master-at-arms, where I was loaded with irons and stapled to the deck, on the pretence that I was a spy on board and had conspired against the captain's life. How ridiculous soever this imputation was, I did not fail to suffer by it all the rigour that could be shown to the worst of criminals, being exposed in this miserable conditions to the scorching heat of the sun by day, and the unwholesome damp by night, during the space of twelve days, in which I was neither brought to trial, nor examined touching the probability of the charge (p.169).

The episode, in which Roderick is taken for the devil at a village in Sussex and treated shabbily, reveals public ignorance and cruelty. He tells how he was "tumbled out like a heap of dung" and "bandied from door to door through a whole village" (p.214).

H.G. Wells's science romances, which are mild satires, make an admirable use of a thrilling tale of adventure. He fully exploits the fantasy world and depicts inventors and explorers going to strange places. His best romance *The First Men in the Moon* (1901) comments on business mentality, greed, science and instinct of fighting. It shows a businessman Bedford proceeding with an inventor on an adventurous visit to the moon purely with selfish motive. Bedford feels excited over the prospect of finding precious minerals on the moon but utters curses when he comes to face hazards there. Walter Allen regards him as "a vulgar entrepreneur, a very crude satire on the business-
man in an age of conscious imperialism. The book often associates satire with fantastic situation during adventures of the two Englishmen amidst odd situations. When Bedford, along with his companion, is confined as a prisoner in a lunar cavern, he condemns science, "You tamper with it (science) and it offers you gifts. And directly you take them it knocks you to pieces in some unexpected way. Old passions and new weapons —now it upsets your religion, now it upsets your social ideas, now it whirls you off to desolation and misery." In his outburst there is satire on science as well as himself. Cavor, the scientific inventor, exposes man's bestial instinct of war, while he imagines world powers fighting for domination on the moon, "Governments and powers will struggle to get hither, they will fight against one another and against these poor people. It will only speed warfare and multiply the occasions of war... What good would the moon be to men? Even of their own planet what have they made but a battle ground and theatre of infinite folly" (p.341).

Evelyn Waugh is one of the most skilled satirists who successfully employ the fantasy of adventure for presenting their criticism of contemporary society. While narrating the adventures of his protagonists he avoids the sentimental elaboration of Smollett. In the beginning of his literary career he follows the method of exposing a timid and innocent man to the cruelty of mankind. But in his novels dealing with Basil Seal, he adopts the original picaresque convention of describing the
exploits of a cunning rogue, Hodgart rightly hails Waugh as "the most elegant and lucid picaresque satirist of the twentieth century." Black Mischief (1932) deals with the adventures of crafty Basil Seal in a fictitious and barbarous African state, Azania. Basil discovers an appropriate ally in an unprincipled Armenian businessman who can sacrifice even his wife for money. He fully exploits the ignorant emperor Seth crazy after modernisation and almost dictates him his own terms. Though officially appointed as the minister of modernisation, Basil is the de facto ruler over the state there. His affair with a voluptuous English woman in that uncivilised land is one of the best instances of employment of fantasy for the purpose of satire. It ends with his discovery that he has shared the meat of his mistress killed by the local people for the funeral feast of their beloved emperor. The witch dance that Basil witnesses during the feast is an utterly fantastic spectacle of a savage custom founded on ignorance. The story of Basil's adventures contains a bitter satire on barbarism as well as on European civilisation. It shows how African people are wild and uncouth, incapable of decent behaviour, unfit for improvement. European culture, on the contrary, is barren and insipid, not worth imitating for any healthy or commendable purpose.

II

The novel of satire frequently resorts to the use of fantasy to create wonderful lands which are variations of utopia
and thus links itself with utopian fantasy. The purpose of depicting such lands is to reflect our world there in order to debunk the evils prevalent in society. As Sutherland points out, "If you wish to offer your reader a comprehensive criticism of his own country, its manners, morals, and institutions, you can not do better than land him in a strange country." For the purpose of contrast satirists often portray a vision of ideal life to show how things ought to be and such a view is known as utopia. Eric Rabkin describes how utopian writing tends towards satire, "Almost all utopian literature, either by proposing a superior alternative to our world or by showing how our world is going wrong, measures our world against an ideal and flirts with satire." Swift and Butler create strange lands by distorting certain aspects of the world around them. Modern satirists like Huxley and Orwell invert the conditions of an ideal state to warn us how our faulty systems can assume the worst proportions in future. Their such writings are classified as anti-utopia, negative utopia or dystopia.

Sir Thomas More was the first English writer to employ fantasy to depict strange land for analysing the evils of his day. His Utopia (1516) delineates the ideal conditions of an imaginary island to castigate the sad state of political and economic affairs of contemporary Europe. The narrator, Hythloday, while describing his visit to that strange land, comments on bad and evil systems around him. Robert Elliot is all praise for his criticism, "Hythloday is a satirist — a magnificent satirist,
commanding the entire range of tones and rhetorical techniques available to his kind. He makes lavish use of his talent.\textsuperscript{27}

The narrator has no mind to enter the royal service as an adviser because most kings "have more delyte in warlike matters and feates of chivalrie" than in "the good feates of peace.\textsuperscript{28}

He rails at harsh justice praised by the cunning lawyer for imposing death penalty on thieves. Foolish games like dice play and hunting, idle people known as gentlemen, love of gold, come under his bitter attacks. He also condemns the conspiracy of the rich to exploit the poor and legalise that exploitation.

Arthur Pollard finds in \textit{Utopia} "a condemnation of war, religious persecution, hard legal penalties and ever bad housing.\textsuperscript{29}

The book contrasts the ideal environment of utopian island with corrupting atmosphere of European countries, "There be neither wine taverns, nor ale houses, nor stewes, nor anye occasion of vice or wickedness, no lurkinge corners, no places of wycked counsels or unlawfull assemblies" (pp. 110-11). Love of gold and silver is castigated in the description that the utopians use these metals to "make greate chaines, fetters, and gieves wherein they tie their bondmen" (p.115).

\textit{Gulliver's Travels} (1725) presents one strange land after another to satirise various sections of humanity from different angles. Every time it makes use of a new method of contrast to deride human beings in general and Europeans in particular. Hogarth appreciates it as "the most famous" out of "a large number of satiric tales in the form of visits to strange lands and other
In Part I, the narrator Gulliver describes the land of pigmies where he as "Man-Mountain" handles them just as toys. The object here is to attack the follies of mankind by belittling its size and confronting it with an exalted personality. These pigmies of the island Lilliput look ridiculous as they exhibit the flattering approach, ambition and cunning of Europeans. But they have a commendable provision of rewarding a man who faithfully observes the laws of his land. Swift presents through the narrator a contrast of ideal and defective legal systems, "And these People thought it a prodigious defect of Policy among us, when I told them that our laws were enforced by Penalties, without any Mention of Reward." There are further utopian touches in the description of the systems of appointments and education. The children of noble birth "are bred up in the Principles of Honour, Justice, Courage, Modesty, Clemency, Religion and love of their country" (p.39).

In Part II of Gulliver's Travels, Swift's fantasy goes to the other extreme and he portrays an amazing country of giants. Here Gulliver himself becomes a play-thing in the hands of gigantic beings and undergoes many indignities. The writer's motive in this section is to mock at average sized beings from a superior height. Gulliver is handled disgracefully by human beings, animals and birds, and is put to great inconvenience. Maids of honour strip him and lay him "at full Length in their Bosoms" and he is disgusted as "a very offensive smell came from their skins" (p.38). In his conversation with the King of giants,
there are two versions of Englishmen but both of these are satirical though in different tones. He is ironical while idolising the members of Parliament, judges and bishops. The King pours out his contempt for Englishmen by dubbing them as "the most pernicious Race of little Vermin that Nature has suffered to crawl upon the surface of the earth" (p. 101). There is indirect satire on complex laws as Gulliver states that the laws of Brobdingnag "are expressed in the most plain and simple terms" (p.104).

There are further instances of fantastic lands depicted with satiric object in Part III of the book. The narrator first boards the flying island Laputa which could be raised, lowered and set in motion. The people here have reclined heads, one eye turned inward and the other directly upward. They remain "under continual Disquietudes" and their "Apprehensions arise from several changes they dread in the Celestial Bodies" (pp. 128-29). It constitutes an attack on dreamy astronomers who are blind to the immediate reality around them. Women on the flying island "have abundance of vivacity" and they "contemn their Husbands" (p.129). Their love-affairs with strangers are similar to those of English and European ladies and suggestive of the universal "Caprices of Womankind" (p.130). Gulliver comes across a strange world of utopian research-workers at the Academy of Projectors in Lagado. He describes these scholars with satiric digs at them as well as at the imperfect world of human beings. The political projectors, in his judgement, seem "wholly out of their
Senses" because they suggest idealistic schemes to monarchs (p.149). There is "a most ingenious Doctor" who is "perfectly versed in the whole nature and system of Government" and attributes "all Diseases and Corruptions" to "the Vices or Infirmities of those who govern" (p.150). In the island of magicians Gulliver converses with the spirits of great men most of whom do not deserve greatness. Here is a bitter condemnation of unfair means used to achieve honour and wealth and of history giving us false accounts of men.

Samuel Butler, a remarkable satiric genius of the nineteenth century, makes an effective use of utopian fantasy in its distorted form. His celebrated satire Erewhon (1872) portrays a strange land created by inverting Victorian England into an anti-utopia. William York Tindall regards it as "a utopia in reverse". Erewhon is an odd country surrounded by snowy mountains having a pass guarded by gigantic and hideous statues. By crossing that pass with extreme difficulty Higgs, the narrator, discovers the people of amazing beauty but perverted thinking. As Rabkin observes, "the land he (Higgs) finds is a reversal of everything stable in Victorian England, and by the case Butler makes for the alternatives, the real-world norms look bad indeed". Hightet refers to Higgs' visit to "an unknown region" which is just "another Victorian Britain with a few conventions turned upside-down". The purpose of such a distortion is to deride priggishness and hypocrisy of contemporary society. Leyburn discovers "Butler's high-hearted mocking of all Victorian complacencies in Erewhon". The narrator's experience among the Erewhonians
and reflections on their manners contain amusing satire on machinery, faulty education, defective morality and decline of religion in England. Higgs is astounded at the Erewhonains' hatred of machinery and learns how all machines were smashed on account of their danger for mankind. In the museum he comes across "broken machinery of all descriptions." His possession of a watch creates a problem for him and prejudices the magistrate trying him. The narrator is further surprised to observe how their education trains the young men to learn intelligent answers to hypothetical questions but ignores the real problems. He considers it "a waste of good human energy" consuming so many years in "the perfection of so barren an exercise" (p. 207). The practice of awarding the highest penalty for ill health provides "an idea of the entire perversion of thought" (p. 104). Decline of religion is described through a beautiful currency that has no purchasing power.

Aldous Huxley in his satiric novel *Brave New World* (1932) employs fantasy to create wonderful world by projecting mechanical society into remote future. Here is the world of sky-scrapers, terrific flying machines, exciting diversions, strange *soma* food and stabilisers. The element of fantasy acquires intensity as test-tube babies, conditioned during their inception and sleep, behave as complete strangers to family system and marriage. Keith May appropriately observes, "Huxley creates for us not only the scientific and technological difference between the
society of the early nineteen-thirties and the society of the seventh century After Ford, but also the accompanying changes in modes of thought. Huxley himself describes the new world by mentioning "the completely organised society, the scientific caste system, the abolition of free will by methodical conditioning, the servitude made acceptable by regular doses of chemically induced happiness, the orthodoxies drummed in by mighty forces of sleep-teaching". Brave New World is one of the best anti-utopias offering the severest comment on modern machine civilization. Lionel Stevenson points out that Brave New World "is a sardonic inversion of Wells's forecasts of the future" and in it "Huxley paints an appalling picture of a totalitarian and mechanized civilization". The novel shows artificially conceived and developed human beings crazy after pleasure and excitement and content with their servility. There is scornful attitude towards healthy values of life and escapist attitude towards painful realities. A foil to such a set-up is provided by John the Savage brought up in natural though dirty environment. Arthur Pollard rightly says that Brave New World depicts "a society in which human relationships have been superseded by scientific disposition". The novel exposes the absurdity of advanced scientific civilization despite its charm and facilities.
III

Parody is recognised by critics as an established mode of satire and it is also regarded as a significant form of fantasy. Its effectiveness in both the contexts lies in its amusing attitude of ridicule which is governed by the sense of humour and even irony. Highet has generous applause for its satiric value, "Parody is one of the most delightful forms of satire, one of the most natural, perhaps the most satisfying, and often the most effective." Parody mocks at an established work, tradition or institution, and follows the pattern or the style of the latter with the purpose of deprecation. As its very name and method indicate, it is an entertaining form of satire and fantasy. Some of its variations in name and style are burlesque, travesty and the mock heroic. An earliest model of parody in satiric fiction is Lucian's *True History* which imitates the Greek romances in order to undermine them.

Swift's *The Battle of the Books* (1697) is a short but delightful parody of heroic battle narrated by epic writers. It employs the device of battle to describe the controversy over the merit of the ancient and modern writers. According to Sutherland, "This is a highly successful exercise in belittlement, at once gratifying the visual imagination and effectively ridiculing a literary controversy." The modern authors and their supporters come under attack through the technique and terminology of war. They are delineated as unruly and cowardly force ill-equipped
for battle and meeting with disaster. Dryden is presented as a ridiculous figure with his helmet "nine times too large for the head." Bentley appears as a perfect figure of mockery in the description that his "Armour was patch'd up of a thousand incoherent Pieces," his "Helmet was of old rusty Iron" and in "his right Hand he grasp'd a Flial" and "a vessel full of Ordure in his left" (p.386). Bentley and Wotton, going on an exploit mission after the battle has ceased, are compared to "two mongrel-Curs" which proceeded slowly with "Tails depress'd and lolling tongues" (p.387). Swift also imitates the use of supernatural machinery and shows divine spirits supporting the combatants. But he substitutes ridiculous deities for lofty gods and goddesses employed in epics. He exploits parody for double satiric purpose by making fun of an epic battle and the modern writers.

In novel proper the first prominent example of parodic fantasy employed for satire was provided by Fielding. His novel Joseph Andrews was initially designed as an imitation of Richardson's Pamela with the purpose of deriding the latter's sentimental morality. It retains the story of employer and servant but exchanges their sexes to show that a woman can be lustful and a young man can be chaste. The sense of ridicule for the model is evident in the beginning itself, "Mr Joseph Andrews, the hero of our ensuing history, was...brother to the illustrious Pamela, whose virtue is at present so famous". In the second letter that Joseph writes to his sister after his mistress's second
attempt to seduce him, there is parody of Richardson’s epistolary style as well as the theme of chastity:

Dear sister Pamela, — Hoping you are well, what news have I to tell you? O Pamela! my mistress is fallen in love with me — that is, what great folks call falling in love, — she has a mind to ruin me; but I hope I shall have more resolution and more grace than to part with my virtue to any lady upon earth.

Mr. Adams hath often told me that chastity is as great a virtue in a man as in a woman. He says he never knew any more than his wife, and I shall endeavour to follow his example...

I don’t doubt, dear sister, but you will have grace to preserve your virtue against all trials; and I beg you earnestly to pray I may be enabled to preserve mine: for truly it is very severely attacked by more than one; but I hope I shall copy your example, and that of Joseph my namesake, and maintain my virtue against all temptations (pp. 38-39).

Whereas Richardson popularises sentimental morality by showing virtuous Pamela rewarded for resisting her master’s advances, Fielding hits it by depicting chaste Joseph dismissed by his mistress for thwarting her sensual designs on him. In Joseph Andrews the stage-coach scene is construed to deliver a master stroke on prudery which is exposed here as unhealthy and impractical.

The prudish lady in the coach is horrified on learning about a naked man lying in the ditch though he is robbed and she wishes to let him lie there. When he advances towards the coach for shelter, she holds "the sticks of her fan before her eyes" (p.47). He does not want to offend her because "so perfectly modest was this young man; such mighty effects had the spotless example of
the amiable Pamela" (p.47). The passengers rebuke the postilion who swears an oath while lending his only coat to the stripped Joseph. Fielding scoffs at the hypocritical honour of Lady Booby who tempts her footman in a cunning manner but condemns her passion on failing in her plan. There is clever satire on Pamela's elevation to gentry through her marriage to Mr. B as she says, "I am no longer Pamela Andrews. I am now this gentleman's lady and as such, am above her (Fanny)" (p. 365). Time and again Fielding shows that the so-called gentlemen have the least sense of charity and that the real charity comes from ordinary people like postilions, maids and pedlars. That the scope of Joseph Andrews goes beyond parody is aptly described by Arnold Kettle, "Richardson's Pamela is burlesqued throughout...but Fielding's intention goes far beyond burlesque". As the story develops Fielding rises above parody and devotes his novel to the delineation of countemporary manners.

Sterne's Tristram Shandy (1760-67) was designed to deprecate through parody the popular patterns of writing biographies and novels. In accordance with playful attitude of a fantasy, it wilfully violates chronological order of incidents and plays the pranks with time dimension. Gilbert Phelps pertinently observes that Sterne here attempts "a parody on the practice of his contemporaries". The preface is provided not in the beginning but in Chapter 20 of Book III. In Book IX, chapter 18 is left
all blank, Chapter 19 contains musical keys: these two chapters are written in Chapter 25. By using such devices Sterne anticipates the modern technique of parody. In *Tristram Shandy* we come across many chapters which are extremely short and they consist of less than five lines each. Frequent digressions of various types are brought in with the intention of ridiculing consistent story. The narrator, speaking on behalf of the author, does not wish to follow any set rules while describing his story, "I shall beg Mr. Horace's pardon:—for writing what I have set about, I shall confine neither to his rules, nor to any man's rules that ever lived". He makes fun of the scholarly way of writing by claiming parity with it, "I write as a man of erudition; that my similes, my allusions, my illustrations, my metaphors, are erudite..." (pp. 73-74). There is parodial satire on the detail of action by extraneous extension of a story into nine volumes. In stead of confining himself to the hero, Sterne is concerned more with Tristram's father and uncle. Ronald Paulson rightly comments that *Tristram Shandy* "pretends to be a novel to end all novels" and that it is "a satire on novels and all examples of unbridled mind". Activities of Walter Shandy, the hero's father, amount to a mockery of pedantry and fantastic theories about behaviour and education. Uncle Toby's conduct of love-affair in war style and constant reference to his favourite expedition in battle make fun of military operations.

Thomas Love Peacock's novels are parodic fantasies in which the primary purpose is the mockery of current literary and
philosophic trends such as romanticism, automatic progress, earnestness in thinking. *Nightmare Abbey* (1818) chooses for ridicule some traits of the major romantic poets of English literature. "The object of *Nightmare Abbey*, Peacock himself states, is "to bring to a sort of philosophical focus a few of the morbidities of modern literature". Diana Neill regards the novel as "a lustrous satire on Byronism, Coleridgean transcendentalism and pessimism in general". The book portrays distorted sketches of Shelley, Coleridge and Byron to deride their notions and activities. Shelley is presented through Scythrop as a melancholy gentleman who makes "deep schemes for a thorough repair of crazy fabric of human nature". Scythrop drinks to get rid of despair, loses both his beloveds as they learn about his duplicity, sinks in dejection at the end. John W. Draper considers Scythrop "a humorous caricature of Shelley". Byron is brought in the guise of Cypress and made to utter a prose parody of the pessimistic section of his poem *Childe Harold's Pilgrimage*. In their company Coleridge is represented by Flosky who picks up a hint about the supernatural and speaks with gusto on the subject. *Nightmare Abbey* follows Peacock's typical device of bringing a group of odd characters at a remote country house for the sake of lively discussion. As a satire on romanticism it shares limited similarity with Jane Austen's novel *Northanger Abbey* which castigates Gothic romance. Peacock's parody of ideas had a considerable influence on Aldous Huxley who made it more comprehensive and amusing and evolved the Novel of Ideas.
James Joyce parodies the traditions of epic and novel and some literary styles in order to satirise these subjects and modern life too. His novel *Ulysses* (1922) imitates the outline of Homer's *The Odyssey* to describe a story of mediocre people.

William York Tindall aptly points out that "each of the eighteen chapters parodies an episode or a smaller element of *The Odyssey". The three main characters portrayed by Joyce are ridiculous reductions of the brave persons in Homer's epic. Leopold Bloom, an ordinary Jew who performs petty duties of routine life, is ironically presented as Ulysses. Instead of undertaking chivalric adventures, he wanders about in Dublin and visits a newspaper office, a funeral site, a maternity hospital and a brothel. Stephen Dedalus, like Telemachus, goes out in quest of his father but his movements are pale reflections of heroic activities. Molly Bloom has not even an iota of Penelope's fidelity and she chokes her husband. All the main characters, incidents and places in *Ulysses* are mock versions of their counterparts in *The Odyssey*. They have symbolic significance and satiric implication to the effect that the people now have nothing heroic about them.

Hodgart discovers parodic satire in a few chapters of the novel, "Joyce uses parody for satiric purposes in the 'Cyclop' chapter of *Ulysses* to explode the inflated pretensions of nationalism, and in the 'Nausicaa' chapter to take off the vulgarity of women's magazine journalism". To quote Hight, "The satiric purpose of *Ulysses*...is to make the mockery of the notion that Ireland is a heroic country nourished by heroic traditions, and to show it as a comical province on the outer fringes of the world of true..."
civilisation"54. Ulysses also makes fun of the traditional novel
by flouting with the custom of telling a complete story. It
describes just one day of the protagonist's life and makes not the
least effort to idealise him.

Max Beerbohm is gifted with a wonderful talent of parody
associated with satire and fantasy. His only novel Zuleika Dobson
(1911) is an excellent specimen of parodic and satiric fantasy.
Lionel Stevenson considers it a "brilliant burlesque" and "a neat
parody of sensational stories of scandals in high life"55. It
ridicules through imitation the stories describing the murderous
spell of feminine beauty. Zuleika, just on getting down the train
at Oxford, charms all young men there, "All the youths, under her
spell, were now quite oblivious of the relatives they had come
to meet. Parents, sisters, cousins, ran unclaimed about the
platform. Undutiful, all the youths were forming a serried
suite to their enchantress. In silence they followed her"56. The
Duke of Dorset and the undergraduates are so much fascinated
by her that they drowm themselves for her love. The drowning
processes is a mock-heroic operation, "There was a confusion of
shouts from the raft, of screams from the roof. Many youths - all youths
cried. "Zuleika!" and leapt emulously headlong into the water.
"Brave fellows!" shouted the eldersmen, supposing rescue-work"
(p.296). E.M. Forster, while discussing Zuleika Dobson in the
context of fantasy, regards it as "a highly accomplished and
superbly written book whose spirit is farcical"57. The novel
also forms an amusing satire on frivolous atmosphere in the English
society after the breakdown of Victorian values.
George Orwell, in his novel *Coming Up for Air* (1939) carries out a mocking imitation of the main theme and story of H.G. Wells's *Men Like Gods*. Though the whole novel ridicules the utopian theme of Wells, its Part Four is well-known for intensive parody. Howard Fink especially refers to "the last section of *Coming Up for Air*" while taking up "parody" as "Orwell's major technique in communicating with Wells". Orwell, like Wells, begins by showing a visionary Englishman in need of a holiday on account of irritating circumstances. But he defers the preparation for that holiday and resumes it towards the end of Part Three of his novel. Then he starts ridiculing *Men Like Gods* by presenting disillusioning rather than pleasant experiences of the protagonist. George Bowling, just like Barnstaple, enters the land idealised in his contemplation. But instead of being delighted, he is shocked at every step from his first glimpse of his home town Lower Binfield. Shocking surprises for him include disorderly and unhealthy changes in environment, indifference of new inhabitants, distortion of the appearance of his beloved, pollution of the Thames. *Coming Up for Air* is a remarkable parodic satire on Wells's two major aspects — utopian vision and optimistic attitude. It also forms an attack on his enthusiastic advocacy of scientific civilisation. Aeroplane, which is presented by Wells as a wonderful flying machine, is introduced here as an awful bomber. As a parody of *Men Like Gods*, *Coming Up for Air* is different from *Brave New World* which concentrates on the mockery of machine civilisation and gives secondary attention to the framework of story.
Beast fable is a very effective satiric device making an abundant use of fantasy in its scheme and pattern. It exposes bestial instincts of mankind by their fantastic personification through animals. Greenblatt refers to it as "an ancient satiric technique in which the characteristic poses of human vice and folly are embodied in animals". Hodgart is of the opinion that animal fable "corresponds most usefully to the satirical devices" of revealing "non-human drives behind human pretensions to grandeur". While portraying men as beasts the satirist follows the principle of simplicity and takes care that one animal character may represent one human trait. In his story the characters act both as animals and as human beings and thus form a surprising spectacle. He incorporates a moral lesson in the story but in a suggestive or ironical manner. By employing the element of fantasy in an appropriate way he can make his work a successful satire. The tradition of beast fable goes back to Greek comedy with Aristophanes' plays like Birds and Frogs, and to Aesop's Fables. In the medieval period it gained popularity in fiction as well as poetry and developed its satiric bearings.

Stories of the fox named Reynard made a wonderful initiation of beast fable in satiric fiction of Europe. Their representation of an individual's cleverness in feudal society was an ironic depiction of human situation. Ann Swinfen rightly observes that these stories "developed into a connected satirical beast epic" and "contained satirical attacks on the social structures of
Europe. Caxton's version of Reynard offers a revealing picture of the life of the Middle Ages. Reynard is the embodiment of a cunning man who can follow his own ways and exploit the corrupt authority. King Noble the Lion is the representation of feudal aristocracy having wealth and power. He shows credence to Reynard's clever lies, spares him time and again, and at one stage honours him. Reynard goes on executing his wicked deeds of violence on birds and animals. The book is a telling satire on the authoritarian and dull society of medieval times. Highet praises it as "one of the great satires of the world" and "very nearly a satiric epic". Ellen Douglass Leyburn finds in Reynard "appalling comment on human character" and regards him as "the villainous hero" whose triumph reveals "the wicked ways of the world". So in Caxton's version, Reynard becomes an incarnation of villainy as well as cunningness.

In Part IV of Gulliver's Travels, Swift displays his satiric fantasy by depicting men through two species of animals, one wild and the other rational. The apes described as the Yahoos stand for masses and they live in bondage of horses called the Houyhnhnms who are intellectual creatures. Ann Swinfen considers Swift's use of animals as developed form of beast fable, "Within this context of animal satire as a recognised tool of social criticism, Swift's use of the Yahoos and the Houyhnhnms in Gulliver's Travels can be seen as a natural development of earlier forms". John Bullit feels that Swift employs beast fable "with devastating effect".
Talking about Yahoo, the narrator Gulliver tells how he "observed in this abominable animal a perfect human figure" (p. 196). He refers to the fighting instinct and inferior life of the Yahoos and considers them detestable creatures. Leyburn discovers in them symbolic "representation of man's uncontrolled passion and animality." The Houyhnhnms stand for sanity and virtue which justify their superior position. Gulliver looks upon them as the wisest creatures on the earth and develops a fascination for them. In his discussion with his master there, he refers to the people of England as the Yahoos and takes pleasure in describing their foolish ways. Special targets of Swift's virulent satire in this section are soldiers, lawyers, judges, doctors and nobles. Depiction of men as apes is an attack on baseness in human nature and it is sharply contrasted with merit in horses. The ape-image introduced by Swift for satiric purpose was later fully exploited by Aldous Huxley.

Thomas Love Peacock, in his novel *Melincourt* (1817), presents the positive aspect of the ape to contrast it with human folly. He makes use of only one animal character and places him among men and women of the English society. Sir Oran Haut-ton is the ape brought from Angola and taught the manners of polite society. Though unable to speak, he drinks and imitates some other human actions. His talent of music becomes evident from his playing upon the flute. Perhaps the most surprising thing
about Sir Oran is that he performs the action of the hero of a conventional romance like rescuing the heroine from hazardous situations. W.R. Irwin calls him "a center of sense and civility in a microcosm of folly and self-importance". There is satire on men in the sense that an animal is equal or perhaps superior to them in some ways of behaviour.

George Orwell's *Animal Farm* (1945) is an excellent specimen of beast fable which makes the best utilisation of fantasy with the object of satire. It makes a deft use of many categories of animals to delineate the masses and their leaders in the important stages of the Revolution in Russia. Animals' revolt against their human master at Manor Farm is the people's uprising against capitolistic masters in the Czarist regime. Hodgart justly considers the novel "a beautiful explicit allory of the Russian Revolution and the rise of Stalin". There are appropriate representations of various sections of society of that period. Horses are the embodiment of dedicated workers having full faith in leadership. Sheep bleating the song of animals at critical times are meant as blind followers. Pigs represent cunning leaders and reveal all their bestiality and meanness. They exploit the masses, amend all the principles adopted in the beginning, indulge in merry-making and compromise with declared enemies. The success of *Animal Farm* as a satiric beast fable is attributed to its simplicity, brevity and irony. Orwell also achieves indirectness of satire while offering through the story of animals a severe indictment of the betrayal of Revolution.
Allegory is another popular mode of the novel of satire and it shares similarity with fantasy. It castigates evils of human society through symbolic representation of people and situations. Allegory is, as Leyburn says, "the particular method of saying one thing in terms of another". By virtue of its double attack on the apparent and the actual subjects, it lends depth and interest to satire. It very often has an obvious or concealed moral lesson for the improvement of society. But the author has to be careful that the moral tone does not become predominant to spoil the effect of fantasy. John MacQueen's view of the relation between satire and allegory merits appreciation, "Allegory and satire are in fact intimately connected. It is surprising how often one gains a better understanding of an allegory by considering as a satire and vice versa".

Allegory resorts to fantasy in presenting the actual situation in an unusual manner. The satiric allegory writer offers fantastic pageant of the evils of society around him. Kathryn Hume puts the case other way round by saying that "most satiric fantasy is loosely allegorical". Satiric allegory can assume many forms such as imaginary journey, biography of mock heroes, beast fable, symbolic story. It does not strictly follow the pattern of general allegory which is mostly governed by moral preaching.

John Bunyan displayed the successful employment of allegorical fantasy for satiric as well as moral purpose. The Pilgrim's
Progress (1678) is an allegory par excellence which makes a remarkable use of symbolic devices to expose false religion and to illuminate the true path towards God as represented by the Bible and Christ. Through it Bunyan also focuses his satire on the decline of social and moral values of his day. The hero, Christian, embodies the true spirit of Christianity, for faith is his only guide in his symbolic march towards the City of God. During that journey he comes across numerous crooked agents of evil, centres of corruption and perilous situations, which are represented by appropriate symbols. Worldly Wiseman offers him worldly advice to resolve his spiritual crises by turning to Legality. Christian is disappointed in Talkative whose religion in just skin deep and a matter of convenience. With bitter resentment he calls him "the very stain, reproach and shame of religion". Further, he condemns such "Talkative Fools whose religion is only in word and are debauched and vain in their conversation that (being no much admitted into the fellowship of the godly) do stumble the world, blemish Christianity and grieve the sincere" (p.79). In the description of Vanity Fair, kept on perpetually by Beelzebub, we come across an admirable combination of allegory and satire. There are "Jugglings, Cheats, Games, Plays, Fools, Apes, Knaves and Rogues, and that of all sorts" (p.90). Hodgart regards the fair episode as "a magnificent satiric allegory". The trial scene, in which Christian and his companion Faithful are prosecuted with false charges and
convicted by biased judge Lord Hate-good, is an attack on faulty judicial system. Ernest Baker calls it "an indictment of judicial tyranny and of the superstition, hypocrisy and malice that were its ignoble ministers". Through the character of By-ends the author castigates the policy of expediency. Roger Sharrock calls By-ends a "carefully differentiated study in hypocrisy". There are symbolic images of hypocrisy, sexual immorality, false and true religion, in By-ends' answer to Christian's question:

Christian: Are you a married Man?
By-ends: Yes, and my wife is a very virtuous woman, she was my Lady Feigning's Daughter, therefore she came of a very honourable family, and is arrived to such a pitch of breeding that she knows how to carry it to all, even to prince and peasant. 'Tis true we somewhat differ in Religion from those of the stricter sort, yet but in two small points. First, we never strive against Wind and Tide: Secondly, we are always most zealous when Religion goes in his Silver Slippers, we love much to walk with him in the Street, if the Sun shines, and the People applaud him (p.100).

Gulliver's Travels is another excellent example of satiric allegory making an exhaustive use of fantasy in all its four parts. It successfully employs various allegorical devices to depict and expose different sections of the contemporary society. Apparently simple stories about odd creatures in imaginary lands are pregnant with deeper satirical meaning. Leyburn refers to gradual initiation into "successive layers of meaning" as a part of "Swift's adroitness in the management of allegory". The islands of pigmies, giants, astronomers, apes and horses, are
varied and ironic representations of Europe. The tiny beings of Lilliput form an amusing and satiric picture of the people of England. Their disputes over breaking the egg and the size of heels are ridiculous representations of factions in religion and politics. Games of rope dance and leaping and creeping are symbols of public flattery practised for attaining favours from the rulers. Rope dance is a fantastic image exposing the whole set of flatterers at the Court:

This diversion is only practised by those persons, who are candidates for great Employments, and high Favour, at the Court. They are trained in this Art from their Youth, and are not always of noble Birth or liberal Education. When a great office is vacant, either by Death or Disgrace (which often happens) five or six of those Candidates petition the Emperor to entertain his Majesty and the Court with a Dance on the Rope, and whoever jumps the highest without falling, succeeds in the Office. Very often the Chief Ministers themselves are commanded to show their Skill and to convince the Emperor that they have not lost their Faculty (p.20).

In Brobdingnag, the island of giants, representatives of the English society are shown as miserable dwarfs before men of enormous size and virtue. Diana Neil regards the visits to Lilliput and Brobdingnag as "masterpieces of political satire disguised as factual fantasy". The Academy of Projectors in Lagado is an allegorical depiction of the Royal Academy. George Orwell finds in it "a justified satire on most of the so-called scientists of Swift's own day". There is a meagre and ragged projector engaged in "extracting Sun-Beams out of Cucumbers, which
were to be put into Vials hermetically sealed, and let out to warmth the Air in raw inclement Summer" (p.143). Another man is occupied with "an operation to reduce human Excrement to its original Food" and still another "at work to calcine Ice into Gunpowder" (p.143).

Jonathan Wild (1743) is a renowned allegorical description of a mock hero in the form of a satiric novel. It deals with the life of a notorious criminal admired by people and makes him a symbol of evil and corruption in society. Pollard makes a suggestive remarks about his symbolic significance, "The criminal is himself a representative of what is dignified by names of honour and marks of respect elsewhere in society". But Ronald Paulson's observation in this context is quite explicit, "What Fielding knew of Walpole, his power and endurance, his venality, his personal charm, his notorious extramarital relations provided the outline of a symbol". Fielding describes the background and exploits of Jonathan with mock appreciation and irony. In doing so he debunks human folly of admiring criminal greatness. Through symbolic implication of the story he exposes the so-called greatmen by showing that their methods of working are just like those of great rogues. Further, it attacks corruption in Walpole Government by depicting the common practice of cheating, faulty way of deciding criminal cases, insolence of warrant officers, bribery practised by jail officials. There is also allegorical satire on the two political parties of England.
by comparing them to the two factions in Jonathan's gang and their aim being directed at purses of the people. Lionel Stevenson rightly says that Jonathan Wild is "a masterpiece of satire" having "several levels of meaning".

Erewhon (1872) makes a very skilful use of allegorical fantasy to delineate a complete satiric picture of Victorian England. It transposes the English society, though with distortions, into the landscape of a wonderful country. Lewis Mumford rightly points out that its "nowhere is England, and the institutions it describes and satirizes are oblique counterparts of our own". The appearance, behaviour and thinking of the inhabitants of Erewhon are similar to those of Europeans. Inspite of their "extraordinary obliquity of mental vision upon many subjects" they are "the very best-bred people" (p.56). The king has the manners of "a cultivated English gentleman" (p.155). The novel offers very effective satiric representations of religious, educational, scientific and moral aspects of the Victorian society. Churches are portrayed as Musical Banks issuing money which is "more like a toy money" and which is retained by "all those who wished to be considered respectable" (p.146). G.J.B. Cole finds in it "excellent satire on the worldly church-goer". Colleges of Unreason bring forth an amusing image of university education. These colleges give prominent importance to the study of "hypothetics". There is the Professor of Worldly Wisdom who has "the reputation of having done more perhaps than any other living man
to suppress any kind of originality" (p.211). Heap of broken machinery tells the tragedy of the theory of evolution. The narrator discovers here "fragments of a great many of our own most advanced inventions" (p.62). Morality is represented by goddess Ydgrun, distortion of Mrs. Grundy, who is "not an elevated conception" (p.165).

Thackery's celebrated and comprehensive satire *Vanity Fair* (1848) can be considered an allegory because it has symbolic significance and deeper meaning. While portraying the vanity of Victorian era it becomes a representation of universal human vanity. Its original sub-title *Pen and Pencil Sketches of English Society* is suggestive of its allegorical element. Gilbert Phelps discovers *Vanity Fair*’s kinship with Bunyan's *The Pilgrim’s Progress* and regards it as "a moral fable or allegory". John Loofbourow calls it "a fable with modern as well as traditional implications".

Becky Sharp, the female protagonist, is the epitome of the hypocritical and vain middle class of the nineteenth century. She, as Dorothy Van Ghent points out, "symbolizes the morality of her world at its greatest intensity and magnitude". Her very name indicates her sharp nature and practice. For personal glory and pleasure she can betray her husband, ignore her son and exploit her lover. Amelia calls her "bad and wicked woman — false friend and false wife". Dobbin emphasises her devilish nature, "That little devil brings mischief wherever she goes" (p.516). Amelia Sedley, standing for goodness and sincerity, provides a foil to Becky. Out of the major male characters, Dobbin embodies
nobility and faithfulness while George Osborne represents profligacy. Thackery offers an elaborate portrayal of various aspects of vanity which are just hinted by Bunyan in the description of the fair. During the narration of story he points out that "Vanity Fair is a very vain, wicked, foolish place, full of all sorts of humbugs and falseness and pretensions" (p.57). As Arnold Kettle observes, "He (Thackeray) pierces the hypocrisies of Vanity Fair, reveals the disgusting, brutal, degrading sordidness behind and below its elegant glitter". Allegorical description of Vanity Fair becomes a bitter indictment of all those people who try to maintain false prestige, throw parties for the sake of show, spend beyond their means on fast living, betray their spouses for selfish pleasure, rise by corrupt practices.

William Golding's *Lord of the Flies* (1954) is a striking example of modern allegorical fantasy concerned with exploring the impact of evil on man. It shows evil tightening its grip on young children and making them behave like brutes in isolated and wild environments. John Whitley aptly remarks, "Reacting against the Romantic notion that man is basically noble if freed from the fetters of society, Golding insists that evil is inherent in man, a terrifying force which he must recognise and control". The novel deals with a group of English children landing from a shot plane on a remote island, adjusting themselves to local conditions of the jungle and organising an administrative set-up. These youngsters soon fall victims to the evils of
superstition, jealousy, groupism, intrigue and violence. Golding makes a wonderful use of fantasy in Chapter 3 to describe the Lord of the Flies planning to have fun on the island. He employs symbolic characters to represent authority, corruption and scientific thinking. References to the aeroplane, parachuting of a dead airman and arrival of a warship form the background of World War II. Lionel Stevenson considers the novel "a serious exploration of fundamental moral issues — freedom and oppression, guilt and innocence, sin and redemption." Lord of the Flies attacks the romantic and idealised view regarding essentially good nature of children. It makes fun of Ballantine's book Coral Island which presents youngsters behaving very rationally in isolated conditions. There is also a dig at the notion that primitive conditions can lead to utopia. We come across bitter satire on romantic view of human goodness when Jack and party take Simon for a beast and kill him with the cries: "Kill the beast! Cut his throat! Spill his blood!"

VI

The novel of satire very often makes use of the grotesque which is also a popular device of fantasy with comic spirit. It creates grotesque characters and situations in order to present evils in ridiculous and disgusting forms. Philip Thomson rightly states that "the satirist may make his victim grotesque" to produce "a maximum reaction of derisive laughter and disgust" and "a grotesque text" will "frequently have a satirical side"
The grotesque world presented by a satiric novelist seems quite wayward, irrational and lawless. Its dominating people are no better than monsters and crooks with hardly any redeeming quality in them. The grotesque has strong affinity with distortion, absurdity, exaggeration and caricature. Originally a device of painters and sculptors, it found its way in satiric fiction to serve a useful purpose.

Thomas Nashe's satiric fantasy in his novel *The Unfortunate Traveller* (1594) makes an abundant and effective use of the grotesque. He makes almost every situation ridiculous and disgusting, and describes it with lurid details. Paul Salzman remarks that in the novel "the grotesque features in a number of descriptive passages." One of the best passages in this respect is that which describes the rape of Heraclide by Esdras, "Backward he dragged her, even as a man backward would pluck a tree down by the twigs and then, like a traitor that is drawn to execution on a hurdle, he traileth her up and down the chamber by those tender untwisted braids, and setting his barbarous foot on her bare snowy breast, bade her yield or have her wind stamped out." The lurid detail culminates in the description that he uses her husband's dead body as a pillow to commit the foul act. All the comic characters, with their ridiculous traits exaggerated, appear as satiric caricatures. Gilbert Phelps aptly observes that Nashe "shows a marked gift for developing the more grotesque aspects of character's appearance and personality." The tavern-keeper is a man of unmixed stupidity, Diamente shows too much credulity,
Julia is governed by extreme lust. Nashe employs the grotesque to heighten the effect of satire on knavery and folly of many types. A distinguishing feature of his art is the knack of associating ridicule with the description of violence.

*Gulliver's Travels*, already discussed as depiction of strange lands, beast fable and allegory, is also a superb example of the fantasy of the grotesque harnessed to the creation of marvellous satiric effects. It distorts and exaggerates many aspects of the contemporary world and humanity in different ways to make them appear absolutely ridiculous. As Highet points out, Gulliver is "not really voyaging into different countries, but looking at his own society through distorting lens". Swift makes the size, features and shapes of human beings extremely abnormal and detestable. Reduction of man's height to less than six inches is as grotesque as its extension to spire steeple. These distortions are juxtaposed with the normal proportions of man in varied situations. Among the dwarf-statured Lilliputians Gulliver is dreaded as "Man Mountain" and they keep themselves out of his way. He can manage to arrange their sports on his handkerchief with its corners held on the ends of small sticks. But the giant farmer's wife on seeing Gulliver "screamed and ran back as women in England do at the sight of a toad or a spider" (p.56). On the other hand he is filled with nausea on observing her breast six feet high, sixteen feet in circumference, with big pimples and freckles. He makes a satiric comparison that if
English ladies are seen through a manifying glass, their "smoothest and whitest Skins look rough & coarse, & ill-coloured" (p. 67). The astronomers of Laputa and the projectors of Lagado are ridiculous representations of intellectuals and planners. Gilbert Phelps points out that through them "Swift attacks every kind of impractical scholarship, vain philosophy, and pretentious economic scheme" 98.

Fielding renders his satiric depiction of contemporary manners very amusing with an appropriate use of the grotesque mostly in the form of caricature. According to his view, the aim of caricature is "to exhibit monsters" and "all distortions and exaggerations" 99. In Joseph Andrews (1742) he presents many ridiculous characters and situations to expose the affectation of behaviour. Parson Trulliber is an odd combination of large body and petty mind. He is described by the author with a comic touch, "He (Trulliber) was indeed one of the largest men you could see, and could have acted the part of Sir John Falstaff without stuffing. Add to this, that the rotundity of his belly was considerably increased by the shortness of his stature, his shadow ascending very near as far in height, when he lay on his back, as when he stood on his legs. His voice was loud and hoarse, and his accent extremely broad. To complete the whole, he had a stateliness in his gait, when he walked, not unlike that of a goose, only he stalked slower" (p. 186). Parson Trulliber has not the least sense of charity towards his fellow clergyman Adams.
Lady Booby is an abnormal and irrational woman led astray by her passion. On being frustrated by the chastity of her footman Joseph, she goes to the extremities of dismissing him and obstructing his union with his beloved Fanny. The stage-coach scene is one of the most grotesque situations created for effective satiric effect. It presents the robbed and stripped Joseph face to face with a prudish lady.

Evelyn Waugh's *Decline and Fall* (1928) employs the grotesque to offer a satiric picture of the English society in chaos and disintegration. It delineates an abnormal world dominated by absurdity and lawlessness. Waugh's fantasy here exaggerates and distorts the actual situations and persons in order to make them ridiculous. Lionel Stevenson aptly observes that in *Decline and Fall* "the futility of postwar English society is pitilessly ridiculed through characters that are fantastic caricatures". Hight regards the novel as "a delightful and painful distortion of life". *Decline and Fall* depicts scenes of ridiculous working of a university college, a private school, a prison and a sanatorium. Exaggeration in characterisation is employed to portray human beings as crooks and eccentrics. Paul Pennyfeather is an innocent man who involves himself in trouble and faces odd situations. Margot, having a flourishing business in prostitution, wields an irresistible influence in the administrative circles. Captain Grimes is a bold adventurer who often gets in the soup but finds a way out of it. Prendergast, a clergyman tormented by doubts, drinks like a fish. The novel contains numerous grotesque
episodes which expose the faulty educational set-up, prison administration, judicial system. Paul's being stripped by drunk members of a wild club in the college campus is the first but effective instance of absurd happening. There is also the tragic variety of the grotesque created by violence which need not be taken seriously. Waugh's purpose of employing the grotesque is to ridicule faulty aspects of contemporary English society. He creates fun by exaggerating the flaws of declining institutions of authority.

The foregoing discussion on the devices of the novel of satire is an attempt to highlight the role of fantasy in satire. The compartmentalisation of the different forms is by no means a rigid one, for these forms overlap one another to evolve a complete and composite work of social criticism. It is a common practice of fiction writers to amalgamate the tale of adventure with the portrayal of a strange land as done by Swift in *The Gulliver's Travels* and by Butler in *Erewhon*. Parody employs distortion and exaggeration of the grotesque in order to render the model of its imitation thoroughly ridiculous. Allegory has such a vast capacity that it can incorporate in itself most of the modes of satiric fiction. It becomes evident that fantasy and the novel of satire share similarities with each other through their frameworks and attitudes towards reality. These two forms of literature have many completely common modes like the narration of adventure,
depiction of wonderful land, parody and allegory. Even satiric characters, not discussed above as a separate entity, have an element of fantasy in their exaggerated foibles. A fantasist and a satirist both are impelled by the common urge of playing with reality.

Fantasy not only provides the satiric novelist with the idea and frame-work of his plan but also builds up appropriate atmosphere to suit his requirement. It urges his imagination to exaggerate the evils and invent a world dominated by monsters. He is also enabled to transpose ugly reality in strange contexts and provide indirection to his depiction of actual situation. Fantasy displays its significance in the creation of atmosphere of abnormality, foolery and cruelty, which the novel of satire seeks to castigate. It makes the whole account of social criticism interesting by touching it with fun and delight.
NOTES


10 Gilbert Hight, pp. 198-206.


12 Ibid.


20Matthew Hodgart, p.219.


24Matthew Hodgart, p.221.

25James Sutherland, p.96.


30. Gilbert Highet, p.159.
41. Gilbert Highet, p.67.
42. James Sutherland, p.93.


45. Arnold Kettle, I, 68.

46. Gilbert Phelps, p.123.


51. Peacock: The Satirical Novels, p.112.


54. Gilbert Highet, p.110.


60. Mathew Hodgart, p. 172.
63. Ellen Douglass Leyburn, p. 66.
68. Matthew Hodgart, p. 176.
69. Ellen Douglass Leyburn, p. 6.
71. Cathryn Hume, p. 110.
73. Matthew Hodgart, p. 171.
76 Ellen Douglass Leyburn, p.78.
77 S. Diana Neill, p.56.
82 Ibid., p.94.
85 Gilbert Phelps, p.287.
89 Arnold Kettle, I, 158.


95 *Elizabethan Fiction*, p.275.

96 Gilbert Phelps, p.27.

97 Gilbert Highet, p.159.

98 Gilbert Phelps, p.56.


101 Gilbert Highet, p.195.