EVELYN WAUGH: FROM FLIPPANCY TO FAITH

Evelyn Waugh is a prominent modern satirist who, through his critical analysis of the modern human situation, has won critical acclaim all over the world. He displays a keen sense of humour and a subtle touch of irony in almost every novel and travelogue that he has written during his literary career spanning over three decades. Frederick Stopp hails him as a "satirist of the first order". Sean O'Faolain emphasises the enduring nature of his satire, "He (Waugh) was born with the natural gift for satire. His satires will probably live as long as literature lives". John K. Hutchens refers to him as "the brightly devastating satirist of England's Twenties and Thirties". Waugh emerged from the twenties, the period known for its disillusionment, decline of authority and indulgence in hedonism. Two major forces which govern his outlook are his Roman Catholicism and aristocratic faith in old values. Martin Stannard calls him "a right-wing Catholic apologist" lamenting "the rape of European culture". Waugh's early tendency to delight in exuberant fun mellows down with the maturity of his art and the assertion of his faith. His advocacy of return to faith to overcome the spiritual malaise of modern life is mostly indirect and suggestive.
Waugh shares with Huxley and the other modern writers a great concern for the hopeless situation which the western man had come to face in the early years of the twentieth century. He directs his satire at the degeneration and moral degradation as well as the ridiculous trends followed by the rebellious youth. *Decline and Fall* (1928), which initiated his career as a novelist, concentrates on the decline of important social institutions like education, administration and religion. Arnold Bennett rightly considers it an "uncompromising and brilliantly malicious satire" and "quite first rate". *Vile Bodies* (1930), while continuing the analysis of social decline, focuses special attention on follies of pleasure-seeking youth as done by Huxley's *Antic Hay*. V.S. Pritchett evaluates it as "a hectic piece of savage satire". *Black Mischief* (1932) and *A Handful of Dust* (1934) expose the barbaric and barren aspects of civilisation with backdrops of Africa and Europe. Alvin Kernan regards Waugh's early novels as a "savage indictment of a civilisation in the last stage of its decline". *Scoop* (1938) constitutes a merciless exposure of the working of press reporters and the politics of backward states which are exploited by advanced countries. Martin Stannard points out that "as a satire on journalism, indeed on the mass media in general, it (*Scoop*) remains a pungent and relevant document". *Brideshead Revisited* (1945) is perhaps the best exposition of Waugh's faith though its castigation of irresponsible hedonism is not so severe. *The Loved One* (1948) is a fierce and bitter
attack on American civilization with special reference to film business and burial system. The reviewer of *Times* appreciates it as Waugh's "most mature and most awe-inspiring satire". 

*Men at Arms* (1952), *Officers and Gentlemen* (1955) and *Unconditional Surrender* (1961), forming a war-trilogy, deus ex machina army administration and war politics.

In his satiric analysis of society Waugh makes an abundant use of fantasy, but mostly in its modified or diluted form, and combines reality with fantasy. He deals with the real world around him but renders it fantastic by exaggerating and distorting many aspects of it. Malcolm Bradbury observes that Waugh's method provides "a contemporary reference" within "the framework of fantasy". Fredrick Stopp's comment is more appropriate, "The world of Mr Waugh's novels is a fantasy world, but with moral implications". Walter Allen also emphasises this element when he says that "Waugh's early novels are more than half fantasies". Rose Macaulay too refers to the device of fantasy as she compares Waugh's world to a circus, "Brilliantly equipped to direct the radiant and fantastic circus he has called into being, he can stand within it cracking his whip while his creatures leap through his paper loops with the most engaging levity, the gravest fantastic capers". Fantasy of the grotesque remains the favourite device of Waugh's satiric fiction from its inception to the end. Tale of adventure is also deftly employed by him though he modifies it according to his fictional requirements. He also tries his hand
at allegory, parody, utopia and psycho-analysis which are important devices employed by the novelist who relies on fantasy as an effective medium of satire.

Waugh's taste for comic exaggeration, fascination for Max Beerbohm, travels in wild lands and some other factors developed his interest in fantasy. While at Oxford, he confesses, he was delighted by *Alice in Wonderland*. "Between whiles I read *Alice in wonderland*. It is an excellent book I think"\(^{14}\). Dudley Carew describes his inclination towards exaggeration and burlesque in the early years of his literary career, "He (Waugh) delighted in fantastic exaggeration, in acting out to the full his repertoire of burlesque ferocity, and he would roar with laughter at his own jokes"\(^{15}\). Waugh yearned to emulate Beerbohm who was known for his satiric comedy of manners in fiction. He hails him as "the great master" and finds him "enchanting"\(^{16}\). Stopp tells us now Waugh wished to be "the Max Beerbohm of his generation, if not something greater"\(^{17}\). David Lodge points out that Ronald Firbank's "satirical romances" influenced Waugh "deeply"\(^{18}\). Waugh's passion for travel and the desire to visit the unknown and less civilised habitations of the earth took him to wild countries. He has himself stated his interest in such outings, "For myself and many better than me, there is a fascination in distant and barbarous places, and particularly in the borderlands of conflicting cultures and states of development, where ideas, uprooted from their traditions, become oddly changed in transplantation"\(^{19}\). All
these experiences and impressions found their way, though in a 
distorted and exaggerated form, in his novels.

I

The grotesque is the first but most effective device of fantasy used by Waugh for commenting on the irrational and lawless world observed by him. In most of his novels he creates grotesque situations and characters and presents a complete picture of abnormality. Rose Macaulay describes his world as "delightful baroque circus tent". As Stephen Greenblatt observes, "One of Waugh's favourite devices is suddenly to catapult a totally naive individual into a grotesque and uncontrollable world, for, with this technique he can expose both the corruption of society and the helplessness of naive goodness and simple-minded humanism". Bradbury refers to Waugh's "coherent absurd world with its own laws". In describing ridiculous situations Waugh almost approaches the comic hilarity of Fielding. His account of grotesque deaths is less detailed but more sophisticated than that of Thomas Nashe.

In Decline and Fall he employs the grotesque as a potent satiric device to castigate the decadent English society. The title at once reminds us of Edward Gibbon who captures the decline and fall of the Roman Empire in his celebrated work. In Waugh's novel, the decline is not of an empire but of a strong social
edifice which the English middle class had built for itself during the past two centuries. Matthew Hodgart points out that "Decline and Fall has not been equalled for its exquisitely distorted picture of English upper and middle-class life". According to Stopp, the novel is "a comic extravaganza whipped up from a few personal experiences". J.B. Priestley is of the opinion that "the story is a frank absurdity". Gerald Gould comments that Decline and Fall is "richly and roaringly funny". There are twenty vivid scenes and episodes showing the social chaos in a world which has gone out of order. The novel depicts a sheltered orphan, Paul Pennyfeather, facing irrational people and odd situations at every stage of his youthful life. Waugh looks upon him just as a "shadow" passing through "the unusual series of events".

The very opening scene entitled "Prelude" shows the unruly Bollinger Club exhibiting its wildness on the campus of Scone College, Oxford. The Bollinger Club is an association of queer people, known for its savagery and abnormality. Its members include "epileptic royalty", "uncouth peers" and "illiterate lairds" (p.13). After a bout of drinking they go on rampage, mistake Paul as one of their companions, strip him and let him go in that ridiculous state. As a consequence of that involvement, he is sent down for indecent behaviour. It is an appropriate "Prelude" to the lawless world into which he is to be pushed shortly. The incident exposes the faulty administration of educational institu-
tions, savagery of aristocratic people and futility of helpless good people. None of the authorities has even an iota of sympathy for Paul who falls a victim to an absurd situation. During the ugly drama, two representatives of authority - the Junior Dean and the Domestic Bursar - rejoice that the fine imposed on students would provide them port for one week. There is ironic exposure of hypocrisy as the Master discusses the case with the Bursar, "He (Paul) ran the whole length of the quadrangle, you say, without his trousers. That is indecency. It is not the conduct we expect of a scholar" (p.15). The situation is reminiscent of the stage coach scene in Fielding's Joseph Andrews where the travellers and driver are indifferent to stripped and robbed Joseph.

Next site of the grotesque world is a nasty private school Llanaba Castle where Paul gets employment as a teacher even though he has no technical qualification. It is housed in an old building with "passages, unlit and smelling obscurely of all the ghastly smells of school" (p.20). As Rose Macanlay points out, "The school staff, and in particular the head master and his assistant Captain Grimes, are superb figures of comedy; the climate is that of an inspired lunatic asylum, the conversations extremely and ceaselessly funny". Augustus Fagan, the head master, posing as Doctor of Philosophy, looks "forward to each new fiasco with the utmost relish" (p.43). Captain Grimes, with a wooden leg, is an adventurer who frequently gets into the soup. Prendergast, the Chaplain, is a retired clergyman tormented by "doubts". The way of conducting sports is quite funny and lawless.
In drunken state Frendergast mishandles the revolver while starting a race and shoots a boy who later dies. The silver band hired for the occasion consists of "ten men of revolting appearance" who are "low of brow, crafty of eye and crooked of limb" (p.44). The description of the working of Llanaba castle exposes the hopeless system of private school education. Dr. Fagan, while instructing Paul regarding his work, tells him the secret of his trade, "We school masters must temper discretion with deceit" (p.22). Greenblatt rightly remarks, "Paul's experience at Llanaba is a marvellous initiation into the savagery of society, for all greed, corruption, doubt, ugliness, hysteria, and callous indifference to suffering are found there in microcosm".

Blackstone Gaol is another section of the grotesque world, where the major characters of the novel are again brought together. It is as lawless and irrational as the society outside. Stopp regards it, along with the school, as "grotesque" reflection of society. The gaol Governor, Sir Wilfred Lucas-Dockery is an eccentric, implementing his own queer theories of reforming the criminal minds. He believes that "almost all crime is due to the repressed desire for aesthetic expression" (p.102). In the process of analysing Paul, he compels him to accompany and converse with a lunatic prisoner. Sir Wilfred issues the lunatic the tools of his previous carpentry work with which the latter kills Frendergast. Lunatic prisoner is a case of absurd religious faith which comes into violent confrontation with absurd religious doubt.
imagines himself "the sword of Israel" and "the lion of Lord's elect" (p.107). There is also an effective satiric exposition of the theories and practice of jail administration. Colonel Mac-Adder, the outgoing Governor, had advised Sir Wilfred, "Give hell to the man immediately below you, and you can rely on him to pass it on with interest. If you make prison bad enough, people will take jolly good care to keep out of it" (p.101).

The last two chapters of Decline and Fall present a remarkable scene of the absurd world performing ridiculous wonders. That world, now controlled by capricious Lady Margot, stages the farce of Paul's legal death in the prison record and his "Resurrection" at his previous college. Paul is taken out of the jail under orders of Home Secretary for an operation of his appendicitis now non-existent. He is conveyed to the Cliff Place Nursing Home run by Augustus Fagan who is now acting as doctor of surgery. Paul's life in the legal sense is terminated by Dr. Fagan with the words, "Oh death, where is thy sting-a-ling-a-ling?" (p.121). A short stay at an island villa of Margot recuperates him to return to Oxford under an assumed name and resume his theological studies. The episode contains a well-directed satire on lapses in administration which allows abuse of power and illegal medical practice.

Vile Bodies again makes use of fantasy of the grotesque, with still greater comic invention, though its satiric range is limited. The very title of the novel is suggestive of the deep-rooted disgust which has been the result of man's ridiculous behaviour. Steven Jervis talks of the book's "grotesquely comic
mood" and Rose Macaulay calls it an "extravagant fantasy". The novel opens with two quotations from *Alice Through the Looking Glass* which emphasise the unreal nature of Alice's running and tears. It presents a disorderly and chaotic world through a series of cinematic scenes and dialogue. Bradbury aptly sums up the theme of the book when he says, "There is no permanence and no identity, religion is a farce, politics a ridiculous activity". Almost all the characters are odd persons or eccentrics, impelled by maddening impulses, behaving like idiots. Youngsters are mad and irresponsible, seeking thrill and excitement, jumping from one antic to another. Ralph Straus regards *Vile Bodies* as an admirable "ironical commentary on the juvenile absurdities" and its scene as "utterly fantastic". The novel is a brilliant epitome of post-war social degeneration and spiritual hollowness. In theme and its exposition through grotesque situation and characters, it is similar to Huxley's *Antic Hay*. But its scope is wider because instead of confining itself to intellectual group, it delineates an overall scene by taking up political, religious, juvenile, journalistic aspects.

A revealing picture of the grotesque world is provided through two scenes in the beginning of the novel. Shaky movement of the ship crossing the English channel and absurd behaviour of certain representative figures on board form appropriate introduction to the staggering society. Walter Outrage, last week's Prime Minister of England, after having taken a full bottle of "a patent preparation
of chloral" moves "in an uneasy trance." Mrs. Melrose Ape, the woman evangelist, summons her girls dressed as angels. A short while later she leads a song of hope in the smoking room and collects about two pounds. It is her favourite axiom, "Salvation doesn't do them (people) the same good if they think it's free" (p.20). Father Rothschild, the Jesuit monk, provides a glimpse of his restless mind and aptitude for worldly pleasure. In the second chapter we come across custom officials behaving in a ridiculous manner and exposing their own stupidity. There are "shrieks and yells of poor Miss Runcible, who had been mistaken for a well-known jewel smuggler, and was being stripped to the skin by two terrible wardresses" (p.23). Adam's autobiography is confiscated to be burnt as "downright dirt" (p.25). The chief officer proudly retorts to his protest, "I knows dirt when I sees it or I shouldn't be where I am today" (p.25). These scenes constitute a remarkable exposure of the faulty working of state and religion.

The society depicted in Vile Bodies is irrational and absurd and it is particularly true in case of the younger generation which dominates the scene. Adam and Nina, through their silly actions, play with the sanctity of the institution of marriage. They go on deciding and cancelling the possibility of their wedlock as per changes in his financial condition. In an impoverished state Adam sells Nina to settle his hotel bill and intimates her on phone, "Well I did something extraordinary...My dear, I sold
you...You fetched seventy-eight pounds sixteen and two pence" (p.281). But soon after he impersonates as her husband Ginger and stays with her at her father's house. The rector ironically calls it, "remarkable...very sad and remarkable" (p.296). Miss Agatha Runicble is an embodiment of wild and reckless youth interested in fun and also an epitome of moribund society seeking false consolation in hedonism. In drunken state she sits at the steering wheel of a racing car, upsets the car going ahead, goes off the prescribed track and meets with an accident. When her friends play new records in her room in the hospital, she moves "her bandaged limbs under the bed-clothes in negro rhythm" (p.267). Alvin Kernan rightly comments on the absurd behaviour of these people, "They reel from party to party, body to body, and bringe to bringe, racing faster and faster, after an elusive something, which always escapes them". The reviewer of New York Times Book Review says that Waugh records "the antics of youngsters so madly and unmorally irresponsible".

Wild and strange parties arranged by the younger set are employed by Waugh to emphasise the absurdity of their activities. These are symptoms of a diseased society and reflect the loss of meaning in life. Stopp aptly points out that Vile Bodies portrays "the age of promiscuity" and "the symbol of social promiscuity is the party". Archie Schwert arranges a party in which the participants are expected "to come dressed as savages" (p.65). The merry making of these people at the Prime Minister's residence during late hours causes a sensation and his government topples.
down. Then, there is a party in an airship "tethered a few feet from the ground by innumerable cables over which they stumbled painfully on the way to the steps" (p.168). Waugh describes such parties with ironic comments:

Masked parties, savage parties, Victorian parties, Greek parties, wild West parties, Russian parties, circus parties, parties where one had to dress as somebody else, almost naked parties in St. John's wood, parties in flats and studios and houses and ships and hotels and night clubs, in windmills and swimming baths, tea parties at school where one ate muffins and meringues and tinned crab, parties at Oxford where one drank brown sherry and smoked Turkish cigarettes, dull dances in London and comic dances in Scotland and disgusting dances in Paris - all that succession and repetition of massed humanity...Those vile bodies (pp. 170-71).

There are at least three violent deaths presented in the grotesque form which makes the tragic incident ridiculous. Here death loses its sanctity and becomes a meaningless termination of physical existence. Flossie dies while attempting to swing on the chandelier during her stay with a judge in the hotel room. Mrs. Lottie Crump describes it briefly but sacastically, "She never had any sense, Flossie, well, she's learned her lesson now, poor girl. Whoever heard of such a thing - swinging on a chandelier" (pp.77-78). Simon Balcairn, a gossip writer, feels extremely despaired after being turned out of Lady Margot's party. Having dictated his spicy report on the party, he puts his head in a gas-oven and does himself in. The way and circumstances of his
suicide are similar to those of Miss Corbett in Huxley's Point Counter point. His self-killing is a bitter comment on foolish and thoughtless working of press reporters. Miss Agatha Runcible suffers from delirious excitement after her car accident and dies of it. In her frenzy she observes the car race and shouts, "Faster...Faster... it'll stop all right when the time comes..." (p.271). Her death in this way means a sardonic comment on the mad behaviour of reckless and pleasure-seeking youth. Sean O'Faolain looks upon it as "a symbol of Waugh's basically moral criticism of the Twenties, whose kiss is death".

To complete the fantastic picture of society, there are some odd and ridiculous characters from older generation too. Walter Outrage's very name suggests something sinister about him. He is confounded by the complexities of modern politics and journalism. In a mood of self-pity he assesses himself, "Just Prime Minister, noting more, bullied by his colleagues, a source of income to low caricaturists" (p.181). Through his character the author has a dig on simple minded politicians. Colonel Blount is so absent-minded that he forgets people after his first meeting with them. Greenblatt rightly calls him "a senile eccentric". Colonel Blount entertains Adam nicely but finds him a stranger after his post lunch nap, "Never heard of you. How did you get in? Who gave you tea? What do you want?" (p.96). Later on he gives him a cheque for a thousand pounds but signs it as Charlie Chaplin. His investment of money in a film and feeling elated while playing a minor role in it are further proofs of his folly.
The Major, who gets Adam's money for betting on a horse is always drunk and his promised payment to the latter is always deferred till it is reduced to almost nothing in war.

In *Black Mischief* we come across one of the best examples of grotesque fantasy used effectively for satiric purpose by fiction writers. To a degree it follows the method of *Gulliver's Travels* in presenting a distorted image of European conditions. Kernan regards it as "a grotesque image of Western civilisation in the twentieth century". Here the English situation is reflected through wild people in the landscape of an African state and the result is a fantastic picture. "Waugh uses Africa as a lens", observes Greenblatt, "which renders grotesque and revealing images of English institutions and social classes".

Seth, the negro with Oxford graduation, is the most conspicuous distortion of European theories of progress and culture. While talking to his secretary he describes himself in a ridiculous image, "The whole might of Evolution rides behind him, at my stirrups run woman's suffrage, vaccination and vivisection". In his eyes the unscrupulous Basil Seal is "the personification of all that glittering, intangible Western culture to which he aspired" (p.188). Seth shows enthusiasm for birth control campaign without understanding the native feelings and conditions. The contraceptive popularised by him is known as "Emperor's juju" (p.205). His failure to civilise his backward state is a mockery of the English notion of whiteman's burden. He imitates a number
of ideas of European culture and civilisation but while doing so
distorts them to an absurd extent. Gene D. Phillips rightly
points out that "the veneer of western civilisation" which Seth
tries to implement "can only prove ludicrously incongruous" and
such "incongruity in the basis of the novel's satire". One of
Seth's first acts has been "as ordinance commanding the use of
European evening dress" (p.216). He prepares and issues paper
currency without creating the required conditions for its accepta-
bility. Jagger, who gets a packet of five-pound notes for his
contractorial work, calls it "phoney stuff" (p.209).

Prudence Counteny, the daughter of eccentric British
ambassador in Azania now ruled by Seth, represents all the absur-
dity of European civilisation. She is devoid of careful thought
which is suggested by her name and differs widely from Prudence of
Bunyan's The Pilgrim's Progress. Performing no creative function,
she takes pleasure in erotic fantasy and activity. She has invented
"a new way of kissing" her lover William with her "eyelashes"
(p.153). Prudence ceases liking William because she considers
him "effeminate and undersexed" (p.153). She writes her views about
sex in her Panorma of Life which is as dear to her as life itself.
Her being killed by the tribal people as their best meat is grotesque
as well as shocking. It is a bitter condemnation of foolish and
immature attitude towards life.
Nobles of Azania are funny pictures of courtiers of a feudal type princely state. The Earl of Ngumo is an exaggerated image of a boorish and uncouth lord. His outfit is excessively and oddly ornamental, "He was a towering Negro in full gala dress: on his head a lion's mane busby; on his shoulders a shapeless furmantle, a red satin skirt, brass bangles and a necklace of lion's teeth, a long ornamental sword at his side, two bandoliers of brass cartridges circled his great girth, he had small blood-shot eyes and a tousle of black wool over his cheeks and chin" (p.188). The Earl forces his entry in the Victory Ball held by Seth and annoys the host. Lord Boaz, the Minister for the Interior, is hardly any better than the Earl. At the same ball, he over-drinks and pours wine "in his lady's lap" (p.186). While attending the party at the French Legation he "complained of the food, drank far too much, pinched the ladies on either side of him, pocketed a dozen cigars and silver pepper mill which happened to take his fancy" (p.199).

The party at Seth's funeral is perhaps the most grotesque incident in Black Mischief and it combines satire with tragic situation. Waugh gives a satiric description of the witch dance held on the occasion:

Many of the tribesmen had joined the dance of the witches. With hands on each other's hips they made a chain round the pyre, shuffling their feet and heaving their shoulders, spasmodically throwing back their heads and baying like wild beasts.

.............
Dancing was resumed faster this time and more clearly oblivious of fatigue. In emulation of the witch doctors, the tribesmen began slashing themselves on chest and arms with their hunting knives, blood and sweat mingled in shining rivulets over their dark skins. Now and then one of them would pitch forward on to his face and lie panting or roll stiff in a nervous seizure (p.247).

The witch dance, in all its tragic grotesqueness, does not excite the horror we experience in the description of the tribal dance and mummies being burnt for light in H. Rider Haggard's famous romance She. The situation reaches its climax when cannibalistic nature of the feast is revealed. Basil Seal, to his horror, learns that the meat he has taken was prepared from his beloved Prudence's flesh. The headman of Moshu on being pressed tells him, "The white woman?... You and I and the big chiefs - we have just eaten her" (p.248). According to Christopher Hollis, it most powerfully exposes "the absurdity of Seth's ambition to modernize Azania". Stopp considers it "the grotesque climax to the affair of Prudence and Basil".

A Handful of Dust, beginning as a normal realistic novel, soon assumes grotesque tone and attitude, and becomes an effective satiric fantasy. Its title has biblical connotations and hints at the meaninglessness of physical existence. Greenblatt rightly looks upon it as "a novel filled with improbable events and grotesque characters". The novel describes the fate of a naive individual surrounded and harrassed by irrational and crazy people. His normal life at the country house is disrupted by the accidental death of his only son and capricious action of his wife and he is
driven to foul behaviour and wild adventure abroad. David Daiches refers to "the bitter farce of A Handful of Dust" which is "hilariously funny". Frank Kermode regards the "co-existence of truth and fantasy" in the novel as Waugh's technical triumph.

Brenda, the heroine, is an abnormal woman governed by her wayward fancy and misled by gay life of London. Her falling in for a silly and miserly lover provides the story its first grotesque touch. "Her very choice of partner gave the affair an appropriate touch of fantasy. Beaver, the joke figure they (Brenda's friends) had all known and despised, suddenly caught up to her among luminous clouds of deity". Her sister Marjorie's remark is quite pertinent "What an ass she is being" (p.313). Brenda makes her situation ridiculous by deserting her husband and failing to retain Beaver. It leads to her misery and self-pity which result in her weepings at nights. Her affair with Beaver is a satire on the folly of thoughtless passion indulged in by fashionable women. She is exposed as a freakish lady wrecking her married life and paying for her silly actions. Rose Macaulay calls her "a cad without heart or affection".

Tony Last, the hero, is an odd character facing and creating a number of grotesque situations. He lives in a sentimental and idealised world of the past symbolised by his country house Hetton Abbey. For him the old house stands for his cherished Gothic world itself. He does not doubt his wife's intentions even when she avoids his visit to her flat in London at high tide. On
being asked by her for divorce he feels stunned because he "had got into a habit of loving and trusting Brenda" (p.331). There is an absurd situation when he goes on infidelity mission with cabaret dancer Milly in order to expedite his divorce. He fails to act up to the level expected by detectives sent by his lawyers for getting evidence. When he learns that the divorce can be settled only by selling his country house, he feels as if his "whole Gothic world had come to grief" (p.348). Tony's way of thinking is a satire on priggish and romantic attitude toward life.

The climax of grotesque development in the novel comes with Tony's decision to accompany the queer Dr. Messinger on an expedition to discover a city lost in the jungles of Brazil. That city lures him as an escape from his misery and he imagines it as "a transfigured Hetton" and "radiant sanctuary" (p. 354). But during the search he finds himself stuck up in a wild land of cruel jungles where his skin is terribly sun-burnt and bitten by insects. Left alone in the fits of high fever, he becomes delirious and observes phantoms of important events of his past life. As Greenblatt has observed, "Fever ridden and raving, Tony at last grasps the whole of his life as grotesque hallucination". Tony's detention under the lunatic Todd and being compelled to read Dickens repeatedly complete the grotesque picture. Waugh admits that the Todd episode is "fantastic" and he made it "an elaborate and improbable one". Todd lives on the borderland of Brazil and Guiana where there is practically no government and he is the
virtual ruler over the Indians residing nearby. He is highly exaggerated version of religious maniac Mr. Christie observed by Waugh in Brazil. Tod frustrates his captive's attempts for escape from detention and sends back the rescue party that comes there. Tony's sufferings and captivity in the jungles are a suggestive satire on people having romantic illusions and escapist tendencies.

Vicar Tendril is a grotesque character whose unmindful references assume meaning in the context of irrational society. He is taken by villagers as "the best preacher for many miles around" but his sermons "composed in his more active days for delivery at the garrison chapel" in India are not revised to suit "the changed condition of his ministry" (p.272). John Beaver is a ridiculous man governed by an extreme sense of miserliness. He stays with his mother because "it saved him at least five pounds a week" (p.257). Almost a parasite, he depends upon others for his meals and exploits even casual invitations. Beaver unwittingly entangles Brenda but later avoids her company due to the fear of additional expenses to entertain her. He can enter matrimony with her only if she gets a handsome allowance from her first husband.

Scoop is again a significant novel of satire which employs grotesque situations and characters to make it a great satiric fantasy. The entire book is a series of absurd situations governed by chance which leads to fantastic developments. Rose Macaulay holds that "this gay fantasy" is "extremely funny" and here "everyone is ridiculous, and the whole scene of delicious absurdity".
The reviewer of Saturday Review spoke of it in the most adulatory terms, "Mr Waugh gives his fanciful humour full rein in 'Scoop' in which we have a cast of incredibly fantastic creatures invented for the purpose of satirising the methods of sensational journalism. It is an impossible table, but exceedingly amusing, a gay extravaganza that trips merrily from Mayfair and Fleet Street to Ishmaelia and then back to London. A brilliant and sparkling display of entertaining nonsense".

The incidents, from the beginning till the end, are funny and ridiculous, showing deviation from the normal channel. William Boot, a country lad, is taken for John Boot the novelist recommended by an influential lady. He is summoned by the foreign editor of The Beast and asked to proceed immediately as war correspondent to Ishmaelia. While on board during the journey he is puzzled by the first cable from his newspaper office. Quite contrary to sensational despatches expected from him, he reports about normal conditions and the weather. It is resented by the foreign editor, "He (William) has been in Jacksonburg ten days, and all he can tell us is that the weather is improving". An unearned publicity makes William feel disgusted with his whole business and he decides to quit his post. The knighthood arranged by his employer for him goes by another error to John Boot. On his refusal to attend the banquet in his honour, his uncle Theodore Boot is substituted for him. The whole drama of William's appointment and his activities is a satire on the working of press editors, reporters
and masters. Stannard aptly refers to *Scoop* as an "extravaganza demolishing the pretensions of the popular press".  
The scenes of reporters' activities in the capital of Ishmaelia are the product of exaggerating and distorting imagination. There is a crazy race of correspondents to arrive on the spot for covering the expected civil war. They suspect one another's movements, rush on all sides to get news, raise noisy protests at their meetings against the official discrimination. A report regarding Russian agent splashed by Shumble is contradicted by many others. The reporters leave excitedly for an imaginary place Laku without doubting that they are being fooled out of the capital. Corker and Piagge are left alone on the way as their lorry is stuck up in mud and they stay for the night in the tent with wild animals almost in it. Corker's bitter comment on their situation is quite valid, "Two white men, alone, in a savage country...it makes one despair of human nature..." (p.478). All these scenes form an interesting and effective exposure of the folly and ignorance of journalists.

Ishmaelia itself is a wild country with chaotic conditions where strange things happen as in case of Azania in *Black Mischief*. There is a queer reason for calling it a republic, "As there was no form of government common to the people thus segregated, no tie of language, history, habit or belief, they were called a republic" (p.440). The inhabitants of Ishmaelia are, as Desmond
Shaw Taylor describes "fantastic, irritating and diverting". The ruling family of Jacksons has frequent quarrels "particularly in the aftermath of weddings, funerals, and other occasions of corporate festivity" and these are "settled by a readjustment of public offices" (p.442). As regards the authority of the government, it hardly goes beyond the capital. General elections are a farce during which the Jackson family candidate and the receiving officer visit accessible area and "entertain the neighbouring chiefs to a six days' banquet at their camp" (p.441). The major source of state revenue is the spoils gathered by the flying columns of General Gallancz's army. President Jackson is often shut "in his bedroom" when "there are important papers for him to sign" (p.484). Such conditions constitute a nice satire on crude working of government in the backward states.

Out of grotesque characters in Scoop, Lord Copper, Partner in Megalopolitan Newspapers, is the most conspicuous. He looks upon the possible Ishmaelian civil war as "a very promising little war" and a "microcosm...of world drama" (p.402). Lord Copper advises William to support the patriots without indicating who they are, "Remember that the patriots are in the right and going to win. The Beast stands by them four-square. But they must win quickly" (p.419). Later on he desires him to continue cabling victories till further notice. Lord Copper takes pleasure in arranging banquets but the guests to these are always hired or bought. He is a wilful master used to having his own way and overconfident of his judgement of men. Mrs. Julia Stitch is the
eccentric and wayward wife of the defence minister of England. When she is fined for driving her car to the pavement, she tells John Boot, "Third time this week" (p.399). Later she drives her car into a gentlemen's lavatory, "There's a man I've been wanting to speak to for weeks and I thought I saw him popping in here. So I drove down after him" (p.418). These characters form a fantastic exposition of the foibles of their respective classes.

In The Loved One, Waugh makes a frequent use of the grotesque for satiric analysis of American burial system. It provides, as Philip Thomson points out, "numerous examples of the successful harnessing of the grotesque to a satiric purpose". The book describes a Californian mortuary which glorifies death and every thing related to this tragic incident. Waugh's treatment of the subject of burial system here is more exhaustive than that of Huxley in After Many a summer. A.C. Ward rightly considers The Loved One "a satire upon the repulsively sentimental and grossly sanctimonious commercialized burial customs of modern Americans". According to him, its theme is "so grotesque and nauseating". P.H. Newby regards the book as "a brilliant piece of satirical writing on one aspect of life in Southern California; on the strange elaboration with which funeral rites are carried out there". Cyril Connolly calls it "a Swiftian satire on burial customs of Southern California". There are so many grotesque situations in The Loved One, which are suitably employed for illustration of the theme. The whole atmosphere created in the depiction of
Californian scene is absurd and disgusting, calling for comment and criticism.*

Whispering Glades is the cemetery treating death in a ridiculous manner and sacrificing its real spiritual sanctity. Its commercialised attitude and practice are described with minute but ironical detail. To quote Thomson, "Whispering Glades, its staff and its customs are all simultaneously comic and ghastly." Ornamentation of the mortuary, mechanical working of its staff, embalming and beautification of dead bodies are presented meticulously. Dennis Barlow visits the place in connection with the burial of his friend who has committed suicide. When he expresses his doubt if his strangulated friend would be presentable for view, Mortuary Hostess exclaims, "Why if he'd sat on an atom bomb, they'd make him presentable." She explains to him how the visitors see their dead relatives beautified here, "Often the waiting ones last saw their loved ones on a bed of pain surrounded by all gruesome concomitants of the sick room or the hospital. Here they see them as they knew them in buoyant life, transfigured with peace and happiness" (pp. 50-51). The details about coffins and exposure of dead bodies are comic and shocking at the same time.

The situation arising from the suicide of cosmetician Aimee in the room of embalmer and her fiance Joyboy is thoroughly grotesque. Joyboy breaks down while telling his rival Dennis about it, "She's there, in my workshop, under a sheet" (p. 152).
Dead Aimee is carried by them to the crematorium in the pets' cemetery and burnt as a sheep. Next day and on every anniversary a postcard would be sent to Joyboy, "your little Aimee is wagging her tail in heaven tonight, thinking of you" (p.163). The incident is a bitter satire on the foolish behaviour of Aimee and Joyboy and indirectly on Whispering Glades itself.

II

Allegory is another form of fantasy used by Waugh mostly as a device in his satiric art. But it is very often mild and diluted, occasionally approaching absolute allegory of Buryan, Swift or Orwell. Waugh is more particular about its pattern than moral preaching or political propaganda. In most of his novels he employs allegory to present the conflict between civilisation and barbarism or between two different types of culture. But in a number of cases he resorts to its religious form for the purpose of suggesting the essentiality of faith. He shows how people realise the significance of religious values after suffering or indulgence in a dissolute life. Bernard Bergonzi rightly states that "the myth of the English Christian gentleman who is an inevitable victim of the modern world came increasingly to dominate Waugh's responses". In the depiction of theological affairs Waugh's pre-occupation with Roman Catholicism comes to the surface from time to time.
Decline and Fall makes a suggestive use of allegory to highlight the validity of established faith and purgation through suffering. Its hero Paul Pennyfeather is an innocent Christian undergoing a process of purification and arriving at conviction. He reminds us of Christian in The Pilgrim's Progress though his indulgence and redemption are different from those of the latter. Paul is religious in the sense that he is preparing himself for a career in theology and he errs by mixing with the wicked people. During his service as a school teacher he comes across some evil persons. As a consequence of his association with immoral Margot, Paul is involved in a trial and convicted. His trial, like that of Christian, is an indictment of the prejudice of the judge and witnesses. The judge refers to his "pitiable depth of depravity" but goes out of the way to describe the real culprit Margot as "a lady of beauty, rank and stainless reputation" (p.97). Paul learns a lot from his bitter experiences and at the end his faith in religion assumes orthodox proportions and it justifies the inquisition of dissenters. In Decline and Fall, Waugh employs modified form of allegorical mode of presenting life as a journey. He passes the protagonist through a few difficult situations for chastisement but succeeds in creating the desired effect. Waugh emphasises the necessity of faith for an individual in a wicked and lawless society. It reveals his moral purpose which is almost invariably considered essential for a satirist.
The case of Prendergast is a short allegory in itself by virtue of being a parable on the problem of faith in Christianity. He is a pre-maturely retired clergyman who has been tormented by serious "doubts". While talking to Paul, he himself states his case, "You see, it wasn't the ordinary sort of Doubt about Cain's wife or the Old Testament Miracles or the consecration of Archbishop Parker. I'd been taught how to explain all those while I was at college. No, it was something deeper than all that. I couldn't understand why God had made the world at all" (p.27). After leaving his school job he seeks the post of "a Modern Churchman who draws the full salary of beneficed clergyman and need not commit himself to any religious belief" (p.87). The other side is represented by the lunatic prisoner surcharged with fanatic and abnormal faith. He has been incited by a strange vision, "It was a vision brought me here, an angel clothed in flame on his head, crying "Kill and spare not. The Kingdom is at hand"... Then he told me how the Lord had numbered His elect and the day of tribulation was at hand" (p.107). Under that incitement he kills Prendergast whom he does not consider a true Christian.

Kernan has aptly observed, "This little parable on the contemporary church of England serves also to demonstrate the disordering effect in church, school, and prison of loss of belief"67. The murder of Predergast by the lunatic is ironic satire on two different types of abnormality in faith shown by them. Stopp regards it as "a satire on the loss of fundamental sanity in Church and State"68.
Black Mischief is a remarkable allegorical fantasy dealing with the eternal clash between civilisation and barbarism. It makes a deft use of the landscape and people of an imaginary African state to depict a situation of Europe as well as of humanity as a whole. Kernan has put it in slightly different words, "The apostles of progress, the defenders of the old order, and the jungle savages of Azania are extensions of attitudes and people who appear in more usual clothes and speak in more familiar accents in the novels (of Waugh) set in England". Bradbury too regards the plot of the novel as "ostensibly a parable about the impossibility of imposing the order of progress upon the anarchy of life".

Civilisation and progress are represented by Seth, an Oxford graduate, keen on modernising his backward state. He is, as Stopp states, a symbol of the "impact of sophistication on primitivism". Seth considers himself an advocate of civilisation fighting against the dark forces of barbarism. While talking to his victorious General Connolly, he asserts his progressivism, "We are the Progress and the New Age. Nothing can stand in our way. Don't you see? The world is already ours: it is our world now, because we are of the present...We are Light and Speed and Strength, Steel and Steam, Youth, Today and Tomorrow." (p.150). But it becomes evident that his claims of the representation of progress and modernity are exaggerated and boastful. James Carens rightly observes that Seth's "inflated pretentious are constantly deflated
by the realities of barbarism. Seth gets a setback on learning that the war was won not with his progressive tank but with lies and long spear. He seems determined to implement all the popular ideas of European administration read or heard by him. To tide over terrific debts incurred by his plan of modernisation he issues paper currency which is resented by his subjects and employes. His campaign of birth control evokes violent reaction from the orthodox people who exploit the situation. Finding himself overwhelmed by the revolt, he abdicates and gets killed by a boorish lord of his own cabinet.

Mighty forces of barbarism are there in the form of wild nature, negro nobles and soldiers. When the railway line between Matodi and Debra Howa was being laid, there were so many obstacles created by wild land. In the face of persistent efforts "reluctantly, step by step, barbarism retreated" and "the seeds of progress took root" (p.135). The telegraph wire, procured to restore the line after the war of succession, is stolen by "Connolly's disbanded soldiers to decorate the arms and legs of their women" (p.179). Seth learns that his defeated rival Seyid is eaten by the Wanda community to whom the latter surrendered. He calls the incident "so barbarous" (p.152). The Earl of Ngumo, in full glory of primitive dress, forces his entry in the royal party. On seeing it Seth feels that even his "loyalist officers are ruffians and buffoons" (p.189). The tussle over boots for the army is one of most important phases of the central conflict. Basil Seal
convinces Seth that boots would increase the efficiency of the Guards, reduce their complaint of hookworm and add to prestige. Seth agrees to issue the order regarding it, "Of course they must have boots. I will hang any man I see barefooted" (p. 195). But there is victory of the barbarians when boots are issued and eaten as "extra rations" (p. 200). Tribesmen's killing and eating of the white woman Prudence is the climax of the advancement of the barbaric forces. Greenblatt rightly comments on this episode, "The jungle's triumph over civilization is complete". A symbol of invincible resistance to progress is the wrecked motor-lorry blocking the road at Matodi, which remains there despite the utmost efforts of the authorities to remove it.

Waugh's purpose in allegorical presentation of civilisation and barbarism is to indict both of them. There is a bitter satire on African barbarians whose disgusting activities come under constant attack. Seth condemns their disloyalty, cannibalism and indiscipline from time to time. Some critics think that African barbarism represents its European counterpart. Greenblatt holds that "the black faces and foreign dress heightens the ironic force of Waugh's biting scrutiny of his homeland". European civilisation is exposed as something barren, hollow and boring. Its essential nature is revealed effectively through the mottos of birth-control pageant - "WOMEN OF TOMORROW DEMAND AN EMPTY
CRADLE" and "THROUGH STERILITY TO CULTURE" (p. 227). We are
reminded of Huxley's similar castigation of civilisation through
gsilly notions of the inhabitants of the new world. Kernan feels
that in Black Mischief "the main thrust of the satire is against
western liberals who believe that life can be utterly reformed,
where, by increased control over nature and the change of
social institutions". In Waugh's attack on progress Paul A.
Doyle finds "a reflection of reactionary thinking".

A Handful of Dust is an allegory of an innocent Christian
gentlemen harassed and tortured by evil society. Here Tony's
situation is more pathetic than that of Paul Pennyfeather. He
has, as Bergonzi observes, "the broad, simple outlines of a hero
of myth". Tony's simplicity is frustrated by the guiles of his
decitiful wife who is mad after gaiety and romance. She starts
living in London with the pretext of studying economics and
avoids his company which interferes with her merriment. Then
she deserts him in his tragic circumstances caused by the death
of his only son. After his failure in hostile society of England,
Tony is driven out to face the savagery of jungles. Vicar
Tendril's Christmas sermon has a symbolic significance in his
life and fate. It refers to "the harsh glare of an alien sun"
and "the ravening tiger and the exotic camel, the furtive jackal
and the ponderous elephant" (p. 290). Tony has to face persons
like these beasts and most of them are his wife's irrational
friends. Then he is actually exposed to the scorching heat of "an alien sun" in the wild land. Such things have ironic significance in the satire on simple-minded people like Tony.

The jungles of Brazil, where the hero undergoes the worst suffering, have allegorical implication and significance. They are the manifestation of the cruelty of human society towards a sensitive individual as are the jungles of Burma in Orwell's *Burmese Days*. These forests are just a symbolic extension of Tony's situation in London. Greenblatt has aptly commented, "The repeated juxtaposition of a scene in Brazil and a similar scene in London makes devastatingly clear Waugh's point that the foul, inhuman jungle in which Tony wanders feversishly is London transfigured.\(^{78}\) Tony's feelings of pain and fever are reflected through phantoms created by painful memories of his wife Brenda and her companions. Todd's description of strange plants in the forest is suggestive of human types, "There are plants to cure you and give you fever, to kill you and send you mad..." (p. 303). The jungle scenes heighten the effect of satire on human cruelty which is comparable to the cruelty of wild nature.

*Scott-King's Modern Europe* is a short but excellent allegorical fantasy analysing European situation in respect of diplomacy. As hinted in the title itself, Waugh treats the imaginary state Neutralia as a symbol of modern Europe. His main concern is to depict the politics of a dictatorial government
in Yugoslavia of which he had first hand experience. In the context of an international celebration he presents a graphic picture of cunning administrators and selfish officers. Lionel Stevenson rightly points out, "The ridiculous international ceremonies in the insignificant country offer a pathetic microcosm of the disintegration of European culture. All human and humanistic values are lost in a morass of vulgar greed, intrigue and pretense." P.H. Newby hails the novel as "a witty expression of Waugh's distaste for the confused politics of our time." But the political allegory here is not as detailed as in Orwell's Animal Farm which portrays totalitarian politics.

Neutralia is described by Waugh as "the turbulent modern State" which has passed through "every conceivable ill." It is "a typical modern state, governed by a single party, acclaiming a dominant Marshal, supporting a vast ill-paid bureaucracy whose work is tempered and humanized by corruption" (p. 197). Its politicians invite and exploit scholars, athletes and other representatives of the world to support their government. International Secretary Dr. Antonic tells Scott-King how he "was obliged to cast my net rather wide to have all countries represented" (p. 226). He hints at deception and masquerade in the process of Bellorius Tercentenary Celebration. The delegates learn only later that they have been made "dupes of the politicians" (p. 229). Dissenting ones are packed off and made to suffer in
in one way or the other. The National Memorial symbolises the drama of high politics:

The National Monument was nothing more or less than a fetish of civil strife. It commemorated the massacre, execution, liquidation - what you will - ten years back on that sunny spot of some fifty leaders of the now dominant Neutralian party by those then dominant. The delegates of the Bellorious Association had been tricked into leaving wreaths there and, worse than this, had been photographed in the act. Miss Bombaum's picture was at that moment, she said, being rushed out to the newspapers of the world. More than this they had lunched at the party Headquarters at the very tables where the ruffians of the party were wont to refresh themselves after their orgies of terrorism (p. 230).

There are internal rivalries among officers who want to disgrace one another and grab more positions. Just at the end of celebration there is an administrative shake-up and the delegates are left to their own fortune which turns out to be harsh.

Allegorical fantasy provides a useful medium for a forceful attack on European politics through almost every activity of Neutralian authorities. The drama of Celebration exposes the typical political manipulation and exploitation of the people. George Orwell's observation about the nature of satire is quite pertinent, "Mr. Evelyn Waugh's recent book, 'The Loved One' was attack and by no means a good-natured attack, on American civilization, but in 'Scott King's Modern Europe' he shows himself willing to handle his native continent with at least equal rudeness"82. Waugh himself admits that he is harsher towards
Europe than America, "I was harsher towards Europe. I've more despair for Europe than America." Scott-King presents the administrators as extremely selfish, jealous, possessive and even corrupt. They exploit people for their personal benefit with least regard for feelings of others. Scott-King is so much disappointed in modern politics that he has no inclination to start teaching any modern subject. He reveals his mind before the headmaster, "I think it would be very wicked indeed to do anything to fit a boy for modern world" (p. 247). Waugh's special target is totalitarian politics which plays havoc with common people. John Woodburn rightly states that "Waugh directs his satire at the totalitarian state, as aspect of modern Europe which Waugh, as an individualist and a conservative Catholic, views with a special loathing." 

Brideshead Revisited is a full-fledged and detailed allegory with essential religious spirit and purpose. It has a deep moral tone though its satire is not as effective and biting as in Waugh's earlier novels. Frederick Karl discovers its affinity with the allegory of Bunyan and Graham Greene, "The story is a kind of Pilgrim's Progress for our day, a Graham Greene morality drama." William York Tindall calls it a "subtle study" of "Catholicism triumphant." Edmund Wilson regards it simply "a Catholic tract." Times reviewer
points out that Waugh is here "very much the Catholic apologist and romantically conservative preacher". Waugh himself states that the theme of his book is "the operation of divine grace on a group of diverse but closely connected characters". He also talks of his "attempt to represent man more fully" which means to him "man in his relation to God".

Despite its accent on moral preaching, the pattern of the story is different from that of *The Pilgrim's Progress*. The protagonist Charles Ryder, undergoes transformation from agnosticism to faith through his contact with a family of Catholics i.e. the Flytes. One of the main influences in that conversion is Lady Marchmain referred to as a "saint". Frederick Karl rightly says, "Her (Lady Marchmain's) religious obsession makes of life a kind of purgatory in which souls are judged as either heaven or hell-bent". Charles also observes how his schoolfellow Sebastian gives up his hedonistic pursuits and purges himself through sufferings. But the best effect on him is created when the agnostic Lord Marchmain on his death bed makes a sign of the cross, "But there was no need for fear, the hand moved slowly down his breast, then to his shoulder, and Lord Marchmain made the sign of the cross. Then I knew that the sign I had asked for was not a little thing, not a passing nod of recognition, and a phrase come back to me from my
childhood of the veil of the temple being rent from top to bottom*. Lord Marchmain's gesture is taken as his atonement for all the sins of his life. Charles further finds Julia realising her folly of heretic marriage and extra-marital relations and devoting herself to a missionary duty. At the end of the novel he is seen getting peace by praying at the Brideshead chapel.

While describing the spiritual progress of Charles, the novel exposes the spirit of the age which was, as David Daiches says, "cynical" and then "agnostic*. Most of the intellectuals in the early twentieth century leaned towards agnosticism so far as faith was concerned and favoured a hedonistic approach towards the problems of existence. In the novel we see how the people leading dissolute life are condemned by the saner section and they finally come to grief. Lord Marchmain, who professes agnosticism and practises sensuality, is described by his son Sebastian as "a social leper" (p. 679). His house at Venice, where he lives with his mistress, is considered the "place of sin" (p. 707). Lady Marchamain has convinced the people that he is a monster and she refuses to divorce him. The agnosticism of Charles is attributed to his wrong education, "The master who taught me Divinity told me that biblical texts were highly untrustworthy" (p. 714). Infidelity in conjugal relations is condemned through Charles' predicament as he loses both
his wife and beloved at the end. It is to be noted that satire in *Brideshead Revisited* is not so profuse and direct as in *The Pilgrim's Progress* because Waugh's major concern here is to explain certain theological issues.

III

Waugh also employs fantasy of adventure as an effective device in his satiric analysis of contemporary society. He follows the picaresque tradition of describing the adventures of cunning and ingenuine persons. In his works there is retention of the original picaro befooling the master as popularised by *Lazarillo* and *The English Rogue*. Waugh also narrates the adventures of an innocent man in the wicked sections of society. He retains the idea of sending the hero on the road but often keeps the adventures outside the journey. In his narration there is boisterous humour of Cervantes and Fielding rather than grim fun of Orwell. Waugh can be justly regarded as one of the best satirists of the picaresque tradition. Sophisticated approach towards the subject, preciseness of situation, skilful handling of episodes, are the basic characteristics of his art.

*Decline and Fall* recounts the adventures of an orphan, Paul Pennyfeather, driven out of his normal course of college studies. Bradbury calls it "a picaresque comic novel describing the adventures of an innocent young man". Paul's situation and experiences are different from those of *Candide*, *Don Quixote* or
Roderick Random. After his expulsion from college, he gets appointment as a teacher in a private school Llanaba Castle with nasty atmosphere. Faced with mischievous students, he succeeds in handling them tactfully. His experience here is not as unpleasant as that of Dorothy Hare in Orwell's A Clergyman's Daughter. During sports he comes across elegant Margot, the mother of his ward, and is captivated by her. While staying at her country house, he gets full response from her, plans to marry her and leaves the school job. Enchanted with her glamour, Paul considers Margot "the most wonderful woman of the world" (p. 59). During his stay at the hotel Ritz before his marriage, he is asked to fly to Marseilles to rescue her cabaret girls stuck up there. There is an intoxication of being an internation figure, "Paul was beginning to feel cosmopolitan, the Ritz today, Marseilles tomorrow, Corfu next day, and afterwards the whole world stood open to him like one great hotel, his way lined for him with bows and orchids" (p. 93). On the morning of his planned marriage he is arrested for his involvement in the flesh trade and later imprisoned. Inside the prison he feels quite at home and comes across his school colleagues jailed on genuine grounds. With Margot's influence he is taken out of the jail and declared dead for the purpose of his release. At the end he returns to his college under a fictitious name and resumes his theological studies.
Paul's adventures are an improvisation to bring a number of different sections of society under critical analysis. These provide the author with appropriate occasions to comment on private schooling, prison working, administration in general and medical practice. The staff of Llanaba Castle consists of an impostor, an opportunist and an abnormal clergymen. Dr. Fagan, the head master, favours the rich students in every possible way. The judge trying Paul condemns and convicts an innocent man but pays a tribute to Margot who is the real culprit. Sir Wilfred Lucas-Dockery, governor of the prison, implements his own foolish theories of reforming criminals. Cliff Place nursing home can issue false certificates of death under political pressure. Waugh passes Paul through certain sections of a crooked and corrupt world and exposes it thoroughly.

*Black Mischief* describes the adventures of a restless young Englishman having all the qualities of a rogue. Highet considers it one of "the bitterest of modern satiric travels". Basil Seal, the protagonist, feels bored with the life in London and seeks excitement abroad. As his mother does not give him the required money, he carries away her emerald bracelet. He proceeds to try his fortune in the African state Azania the new emperor of which has been his friend at Oxford. Basil arranges his rail journey in the same train by which the emperor is travelling. During that process he develops intimacy with an
unscrupulous Armenian business man who later becomes his associate in exploits. His influence over the Azanian ruler procures for him the new post of Minister of Modernization and he virtually rules there. Along with his accomplice, Basil arranges to make money out of every project of his ministry. Like the original picaro, he befools his master and makes him purchase the junk arranged by his associate. While discharging his heavy administrative duty he also carries out an affair with a sensual English woman there. After the disappearance of the emperor, he wanders in the guise of a local trader and traces his friend's whereabouts. On hearing about the latter's murder he arranges to avenge it promptly in the same manner. During his participation in the funeral feast he unknowingly partakes the meat of his beloved.

Hodgart rightly looks upon Basil Seal as Waugh's "finest picaro". The process of Basil Seal's activities exposes his own self as well as the people he comes in contact with. His stealing of his mother's bracelet shows the depth of depravity to which he can sink. The bargain by which he gets the train seat reveals the heartlessness of Youkoumian who offers his wife's seat, "Look, you give me hundred and fifty rupees. I put Mme Youkoumian with the mules" (p. 180). Hollis aptly calls Youkoumian "an unflagging cheat in flesh and blood" and a symbol of "trickery and dishonesty". The readiness with which the Azanian ministers
push their work to Basil reveals their evasion of duty and responsibility. In the depiction of his making money from all new projects the satiric target is his avarice. Basil's affair with Prudence shows how he can have a different woman at a different place. As far as his dominant influence over Seth is concerned, it exposes the latter's dependent and credulous nature. The episode of meat-eating at the funeral party marks the culmination of satiric development. It points out the folly and futility of making any attempt to reform the barbarians.

Scoop employs fantasy to deal with the forced adventures of an inexperienced country lad in a wild African country. William Boot is another Paul Pennyfeather torn from his normal routine and thrown into the wide world. He is immediately sent as a war correspondent to Ishmaelia where he comes across strange people and situations. William, as Bradbury states, "undergoes a series of fantastic adventures". Contrary to the principle of travelling light, he collects a heap of luggage which is packed in crates. Journey by air fulfils his long cherished desire of flight in an aeroplane. The language of despatches is taught to him by a fellow reporter during his voyage. From the coast of Ishmaelia he has a journey of "constant annoyance" from "the fierce heat of the coast into the black and sodden highlands" (p. 445). For the first time in his life William falls in love, "It was the first time in twenty three years, he was suffused
and inflated and tipsy with love" (p. 473). His beloved, a married German woman serves a useful purpose by bringing him a sensational report about Ishmaelian administration. A chance meeting with an old friend provides him material for another spicy report. After the revolution he arranges in darkness the escape of his beloved and her husband in his canoe. William's own rescue with the sudden and mysterious intervention of Baldwin is a surprise for him. With no special efforts on his part he gets a lot of publicity and hits the headlines of newspapers.

The study of William's adventures is touched with satire on some aspects of European and African societies. His being sent as a war correspondent without considering his merit is an attack on the rashness of press owners. When he buys new clothes and a lot of luggage, we come to know how reporters exploit their newspapers' money. Ishmaelian authorities befool the correspondents by sending them out of the capital to a non-existent place. William learns how only one family rules the so-called democratic country through manipulation of voters. He also comes to know the whole story of European intervention in the internal politics of Ishmaelia. Germany and Russia compete for mineral rights but both of these are defeated in the race. A wealthy British businessman carries the day by bribing President Jackson with gold. The series of William's adventures provides interest and colour to the subjects of journalism and politics which are the main targets of attack in the novel.
Scott-King is a short fantasy of adventure, packed with suspense and excitement. It recounts a classical master's trip to an imaginary republic Neutralia and his privations there. George Orwell compares it to *Candide*, "The book has a general resemblance to 'Candide' and is perhaps even intended to be a modern counterpart of 'Candide' with the significant difference that the hero is middle aged at the start." An unexpected invitation to attend a literary celebration in Neutralia takes Scott-King from idealistic isolation to the crude modern world. Along with other delegates he is first starved and then lavishly entertained. Overdrunk at every occasion, he discovers very late his being exploited for political purpose. Just after the celebration he is let down to pay for his remaining stay at the expensive hotel. With the help of a woman delegate he arranges for his illegal journey across the border. He is taken "in extreme discomfort" in an antiquated car among "seven men habited as Ursuline nuns" (p. 243). After travelling on an old ship he finds himself in an illicit immigrants' camp in Palestine. His adventurous visit is described by the author as "the story of a summer holiday, a light tale" (p. 245).

The account of Scott-King's adventures is skilfully treated with satire at every stage in the story. It contains satire on idealistic thinking, the system of travel, indifferent and corrupt officers. Scott-King's love of utopianism brings him
to grief when faced with the actual harsh conditions of reality. In the waiting hall of his country's air-port he sits "hungry, weary and dispirited, for he was new to the amenities of modern travel" (p. 202). His contact with the officers of Neutralia exposes their selfishness, indifference and jealousy. When he approaches his own country's embassy there for return journey, he comes across official callousness. The police major, who takes seventy pounds from Scott-King for his escape across the border, tells him with relish, "We help people irrespective of class, race, creed or colour-for cash in advance" (p. 242). With his connection with high-ups he fleeces the helpless people who flee the country in panic.

IV

Waugh makes a limited use of utopian fantasy in his later works, for he employs it not to promote any ideal vision of life but to debunk the evils of the day. He ridicules the representatives of welfare state who indulge in tall talk of development but cannot tackle the actual ticklish situations. To some extent he can be compared to Aldous Huxley who employs utopian fantasy to satirise the prevailing conditions of society. Waugh does not seem to touch upon any particular scientific or political side of utopia to popularise it. He appears to relish the past world of landed aristocracy, which had its own glory and attraction.
Love Among the Ruins is a brief utopian fantasy describing the working of a so-called welfare state through the story of reclamation of a criminal mind. Christopher Sykes considers it "a fantasy of the future, a short nightmare on the subject of the perfected socialist state"\textsuperscript{100}. Bergonzi regards it along with Hartley's Facial Justice as an "anti-utopian" treatment of "an imaginary totalitarian England"\textsuperscript{101}. Bradbury is more appropriate in calling it "an anti-utopian macabre comedy projected into '1984' world of totalitarianism"\textsuperscript{102}. The novel provides a negative vision of the near future with a few details and a small number of incidents. Hollis's comparative analysis is quite pertinent, "It is one of those pessimistic pictures of our future that are now in fashion, but Mr. Waugh does not work out his future with the detail of an Aldous Huxley or a George Orwell. Where George Orwell insists on the dehumanising effect of absolute power on the ruler, Mr. Waugh insists on its effect on the ruled"\textsuperscript{103}.

There is a small state run by a coalition government with extra-ordinary powers and providing strange facilities to the public. The state Meteorological Institute is engaged in producing snow-falls and thunderbolts. The Dome of Security in Satellite City, providing the facility of death, comprises "all the aspirations and amenities of the city.\textsuperscript{104} It is run as an essential service, the closure of which during strikes causes dismay among the citizens. The Minister of Welfare, under whom
it works, is very anxious about the publicity of his department. State authorities are very particular to keep up the excitement caused by sensational events like fire tragedy. Waugh avoids giving details of social and political systems and his picture of welfare state cannot be called graphic.

The description of dystopia contains an attack on the socialistic type of statesmen who are insincere to the public. The very opening sentence gives an effective stroke, "Despite their promises at the last election, the politicians had not yet changed the climate" (p. 1). Politicians are exposed as the agents of all the poverty and misery of citizens in the state. They do nothing to prevent children from becoming orphans but at the orphanage huge sums are spent on these children. Instead of providing amenities to protect life they have nice arrangement for death to weary people. The Minister of Welfare makes an emotional speech on fire tragedy at prison Mountjoy and sheds artificial tears. Instead of tracing out the real culprit (Miles) and punishing him, he arranges to counter the propaganda by other means. He seeks Miles' help in that work and sends him on a mission with high hopes.

So far as parodic fantasy is concerned, Waugh resorts to it frequently but practices its modified form. He takes pleasure in parodying certain institutions, business concerns and
representative figures of society. Frederick Karl refers to
"the wild, savage parody of his early novels". One of Waugh's
favourite subjects of ridiculous imitations is journalism about
which he had first hand knowledge. Richard Aldington admires his
"parodies of social journalism" having a "plenty of sting".
Waugh's Roman Catholicism does not stand in his way of mocking
at religious persons and affairs. But he seems to have no interest
in taking up a literary subject or work and treating it thoroughly.
In this respect he is contrasted with Huxley and Orwell who present
full-length literary parodies. Another feature of his parody is
distorted imitation of solemn proverbs.

Vile Bodies is a parodic satire on journalism which depends
on gossip for creating sensational effects. An idea is provided
by Waugh's statement that he has assumed "a certain speeding up"
of "daily journalism". There is an amusing portrayal of Lord
Balcairn who writes the column 'Chatterbox' for a newspaper. He
is badly whipped for his scandalous report about the daughter of
an army officer. On being refused invitation to Lady Metroland's
party, he comes here disguised as a bearded man. But while
telephoning secretly he is caught, exposed and humiliated. When
Father Rothschild explains these things as "some of the complexities
of modern journalism", Walter Outrage calls it "all humbug" (p. 142).
Lord Balcairn's dictation of his wild report of that party evokes
the author's comment, "It was his swan-song. Lie after monstrous
lie bubbled up his brain" (p. 144). When Adam takes charge of the same column, he popularises fictitious eccentrics and tells interesting lies.

Scoop is an effective parody which makes fun of the various activities of press correspondents as hinted by its sub-tite A Novel about Journalists. The book is based upon Waugh's visit to Abyssinia as war reporter in 1935. He himself calls it "a light satire on modern journalism". Scoop presents a more detailed and consistent account of journalists than Vile Bodies. It also has a wider scope because instead of confining itself to column-writers it deals with reporters who cover up the whole scene of a country.

There is a ridiculous presentation of journalists and it constitutes an amusing exposition of their hectic working and behaviour. William Boot is an ignorant correspondent entrusted with enormous task of reporting war promptly and regularly. Without understanding the nature of his job, he carries with him "cleft sticks" to convey secret messages. His luggage also includes "a collapsible canoe", "a hand pump", "a camp operating table and set of surgical instruments", "a tripod milestone stand" (p. 421). William is utterly confused by the first cable from his headquarters because he does not understand the language of despatches. There is a mad rush of reporters at Jacksonburg and they eagerly wait for the outbreak of civil war. The boy servants
employed by them betray their masters on account of their many-sided loyalties.

_Scoop_ also makes fun of the popular notion of the power of the press. Corker narrates to William the episode of the activities of a renowned journalist Jakes who could work wonders. Once Jakes went to cover a revolution, got down the carriage in a wrong country, sent imaginary reports of violent disturbances and brought about a revolution there. Corker concludes his narration with ironic remark, "There's the power of the press for you" (p.435). Administration of the press is also exploited for the purpose of parodial imitation. Lord Copper, the partner in a chain of newspapers, is a confused but vain person who is very often befooled by his subordinates. But he makes a boastful claim that his selection of employees can never be wrong.

_The Loved One_ is perhaps Waugh's best parodic fantasy containing his bitter mockery of an aspect of American society. It offers a picture of Californian life which is ridiculous imitation of the actual conditions prevailing there. Bradbury rightly comments that "on its simplest level, the novel is a parody presentation of the artificial, ready made, simplified life of southern California". Stannard refers to its "lurid parody of the intrinsic sentimentality he (Waugh) saw in their civilization". The people of California are presented as worshipers of death, doing their best to beautify and decorate their
dead relatives. It is a satire on their foolish consolation and ceremonies attached to death.

Activities of the hero Dennis Barlow connected with cemeteries and their employees are mock imitation of the actions of heroic people. Bradbury aptly observes, "A complex literary parody works in the book, and Dennis's quest in several ways a reversal or mock-version of traditional quests, including that of the romantics for negative capability and for death". Dennis tries his best to win over the mortuary cosmetician Aimee Thanatogenos whose name means born of death. He fascinates her by poems which she takes as his own compositions. When his cheating is discovered and she is engaged to her previous lover Joyboy, he claims her on the basis of their sacred vow for marriage. The doubts created by him in her mind lead to her suicide. Towards the end of the story, he exploits Joyboy while helping him in disposing of the dead Aimee. These incidents contain an element of ridicule, parody and satire on tales of heroic adventures and romantic illusions.

In the description of cemetery Whispering Glades there is parody of more than one subject. Stopp finds in it "an institutionalized parody of love, poetry and religion". Whispering Glades, just like the Beverley Pantheon in Huxley's After Many a Summer, is an organised imitation of religious concept of eternal rest and peace. The last line in a notice there reads, "Their name liveth for ever more who record it in Whispering
Glades" (p.41). The designer calling himself dreamer, claims that he was inspired by a vision of "New Earth sacred to HAPPINESS" in which he saw "the Happy Resting place of Countless Loved Ones" (p.39). The church built here proudly proclaims its being an imitation of the church of St. Peter at Oxford. Lovers' Nook is a place with Scottish outlook, where "a bargain could be driven and a contract sealed" (p.124). Joyboy, incharge of embalming section, expresses his love through dead bodies sent by him to Aimee. On the faces of these bodies there is "a nice bright smile for Aimee" (p.99). When she annoys him by her intimacy with Dennis, she gets the corpse with "an expression of such bottomless woe" (p.127). There again is a change when Aimee is engaged to Joyboy, "The corpses who came to Aimee for her administrations now grinned with triumph" (p.136). Practices of Whispering Glades expose the commercialised approach of its master and mechanical behaviour of its employees.

There is still another aspect of parody in The Loved One. The Happier Hunting Ground, pets' cemetery, is an limitation of Whispering Glades situated nearby. According to Bradbury, it "is associated with the lesson of human animality which is so much a part of Waugh's comic view". Its chief employee Dennis imitates the ritual followed by men's cemetery. He proudly tells Walter Heinkel, "Our Grade A service includes serveral unique features. At the moment of committal, a white dove, symbolizing the deceased's soul, is liberated over the crematorium"
(pp. 20-21). At the burial of an Alsation, Rev. Errol Bortholomew reads the service, "Dog that is born of bitch hath a short time to live, and is full of misery. He cometh up, and is cut down like a flower, he fleeth as it were a shade, and never continueth in one stay..." (p.222). Such practice is rightly described by Aimee as "Kinda blasphemous" (p.95).

VI

Though Waugh did not show much interest in modern psychology, we come across the employment of psychological fantasy in his fiction. He is not as widely concerned with mental anguish created by social conditions as Franz Kafka and George Orwell. But when he concentrates on one particular character, he shows a remarkable facility in tracing the working of mind. His analysis of an abnormal mind in Gilbert Pinfold is an excellent example of psychological fantasy though it has not much bearing on the satiric value of the book. In most of his satiric novels Waugh reveals the mental conditions of his protagonists only at intervals.

Brideshead Revisited employs psychological fantasy to depict the mental states of its hero as suggested by its subtitle The sacred and profane memories of Captain Charles Ryder. Malcolm Bradbury rightly says that here "the psychological development of the individual characters is handled with care and perception". Waugh makes an admirable use of flashbacks
to contrast Charles's past and present thinking. It reminds us of Huxley's similar analysis of Anthony Beavis in his novel *Eyeless in Gaza*.

The novel is a study of the wayward and romantic mind of architectural painter now serving in the army. Charles Ryder recalls his varied past of twenty years marked with merriment, wildness and suffering. It shows his agnostic mind gradually awakening to art and religion, maturity and faith. All his intimate friends, having diverse attitudes, and different places have had their impact on his personality. He considered himself "very near heaven, during those languid days at Brideshead" (p.710). Charles looked upon Julia as "the heroine of a fairy story turning over in her hands the magic ring" (p.769). His interest in wild lands is an echo of Waugh's own such passion, "Now while I had the strength I would go to the wild lands where man had deserted his post and the jungle was creeping back to its old strongholds" (p.795). Charles recalls how he indulged in hedonistic pleasure along with Sebastian who often disgraced himself. With the passage of time his opposition to orthodox religion melted down.

The study of Charles Ryder's mental development serves a useful purpose in satiric plan of the novel. His first stage exposes not only the mentality of wild and irrational youth but also faulty education which leads to perverse religious thinking.
Charles's agnostic comments make fun of certain customs and rites. His pursuit of romance is a satire on foolish lovers who are losers in the long run. Follies of his friends are also castigated as he recalls their abnormal activities. His feeling about rebuilding Brideshead castle is a comment on human vanity, "The builders did not know the uses to which their work would descend...the place was desolate and the work all brought to nothing: Quomodo sedet sola civitas vanity of vanities, all is vanity" (p.284).

Helena provides another instance of Waugh's psychological fantasy, though the treatment of it here varies from the one given in Brideshead Revisited. It deals with a highly imaginative woman who is first romantic and then theological. Helena is a visionary character given to day-dreaming and aspiring to perform unusual deeds. While hearing the story of Helen of Troy being read by her tutor from Homer's Iliad, she lets her fancy roam to her original city Troy. She tells that on being educated she would go and dig out the old Troy some of which must be there. She dreams of emulating "Helen of white arms, fair among women". At the dinner table she indulges in her favourite fantasy of playing horses and later she plays the horse in the stable. Her quest of a heroic lover is fulfilled by her marriage with the mysterious staff-officer Constantius. While sailing away with him she compares herself to Helen of Troy stolen by Priam to Ilium. Helena is also impelled by the quest of truth behind myth in
popular faith. Her mission of tracing out the Cross marks the culmination of her religious fantasy. Despite her ill health she undergoes all the austerities and walks in holy procession. In a divine dream she is guided by a wandering Jewish businessman regarding the site of the buried Cross.

The analysis of Helena's mental make-up is employed to satirise sham religion and Roman politics. She condemns the fake religion professed by ladies of Ratisbon and her view is endorsed by the Governor's wife. She rejects Marcias's religion which cannot explain the real context of incidents, and describes it as "all bosh" (p.123). Her comment on occult religion of Mithras is mild, she calls it "very odd" (p.123). In Jerusalem she condemns the wild theories of Christian scholars about the wood and make of the original Cross. Her mental reaction is conveyed through curt expressions: "Oh, nonsense" (p.215) and "Rot" (p.216). As regards Roman politics, Helena feels shocked by it and stands aloof from it. She does not like Fausta, the second wife of her son Constantine, because the latter is always a trouble-maker. She regards her as "an epitome of the high politics of the age" (p.139).

Waugh's contribution to satiric fantasy lies in enriching it with extravagant imagination, broad humour and ironic vision. He has modernised and beautified the modes of the grotesque and the picaresque through his refined approach. By adopting the latest style of short and pithy dialogue he develops his fantasy to comment on modern situation. Waugh also chooses strange and
odd names for his characters, which add to the fantastic atmosphere of his satiric novels. He has made fantasy meaningful by adding suggestive morality to it without spoiling its entertaining effect. Most of his successful satires are also recognised as very good entertainments.

Waugh's major achievement seems to be his development of comic fantasy based on reality, which makes his satiric analysis of contemporary society interesting and authentic. His presentation of unpleasant actuality in the form of amusing and fantastic pageantry holds the reader in thrilled fascination. While reading his novels we feel that he carries us to a strange world without losing his touch with the real situations around him. The comic vein of his fantasy manages to cover up the bitterness of satire which often comes to the surface in case of Orwell. It enables him to express his scornful resentment against the social conditions without incurring the imputation of cynicism or misanthropy.
NOTES


6. Ibid., p. 97.


24. Frederick J. Stopp, p.64.

25. The Critical Heritage, p.84.

26. Ibid., p.81.

30. Frederick J. Stopp, p.64.
38. Frederick J. Stopp, p.72.
41. Alvin B. Kernan, p.162.

46 Frederick J. Stopp, p.81.


51 Horizon XIV, p.367.

52 Stephen Jay Greenblatt, p.32.

53 *Letters*, p.88.

54 Horizon XIV, p.370.

55 *Saturday Review*, 14 May 1938, p. 313.


61 Ibid.
63 The Critical Heritage, pp. 299-300.
64 Philip Thomson, p.47.
68 Frederick J. Stopp, p.67.
69 Alvin B. Kernan, p.162.
70 Malcolm Bradbury, Evelyn Waugh, p.54.
71 Frederick J. Stopp, p.77.
73 Stephen Jay Greenblatt, p.20.
74 Ibid., p.19.
75 Alvin B. Kernan, p.161.

78 Stephen Jay Greenblatt, p. 31.


80 P.H. Newby, p. 27.


87 *The Critical Heritage*, p. 246.

88 *Times Literary Supplement*, 2 June, 1945, p. 257.


90 Evelyn Waugh, "Fan-Fare" *Life International*, 20 (April 8, 1964), p. 56.

91 Frederick R. Karl, p. 174.

93 David Daiches, p.1.

94 Malcolm Bradbury, *Evelyn Waugh*, p.34.


96 Matthew Hodgeart, p.221.

97 Christopher Hollis, p.10.


100 Ibid., p.358.

101 Bernard Bergonzi, p.176.


103 Christopher Hollis, p.34.


105 Frederick R. Karl., p.190.


107 Evelyn Waugh, "Author's Note", *Vile Bodies*.


112. Frederick J. Stopp, p.148.


114. Ibid., p.88.