CHAPTER – I

Introduction

1.0. We may need to go beyond our limited experiences of life to see the lives of other people at other times. It can take us our imaginations back to literature that is preserved and studied only for historical interest. Literature turns out to be rewarding when we feel that the author has communicated something. A literary piece obviously makes room for an appreciation of the writer's language and ideas. Criticisms aid our understanding by revealing the social climate in which a work is written. Yet, at times we find criticism is more interesting than the actual work.

That one must comprehend the literature of a particular age along with other historical and philosophical sources to have a sound understanding of the contemporary socio-cultural and political scenario is an undeniable fact. In literary pursuits towards this direction, satirical works are of immense help.

Satire is at its best when there is some agreement between the author and the reader with regard to what is normal, right and rational. We might remind ourselves again, that satire is not a type of literature but a reflection of an attitude toward the subject matter in handling the way to be found in any type.

The satirist is thus a kind of self-appointed guardian of the standards, of moral as well as aesthetic values. He is a person who takes it up to correct, censure and ridicule the follies and vices of an individual or a society and attach contempt and derision upon aberrations when viewed from a desirable and acceptable norm. Thus, satire is a kind of protest, a sublimation and refinement of anger and indignation.
Some times the whole work is satiric; in other instances only few sections carry it. Satire has been present in many of the short stories, novels, plays and poems.

Good satire always preserves a nice balance between hatred and love - a hatred for the sin but a love for the sinner. When the indignation is aimed directly at a person and not at his aberration, it becomes invective rather than satirical.

When it involves criticism of worldly life with all its human vices and weaknesses and bitter humor, then it is satire. The central problem of satire is its relation to reality. Some times only a single character or episode is satirical in a book that is otherwise purely fictional or dramatic.

The term ‘satire’ commonly refers to a specific genre or simply a style or tone in literature that employs great ‘wit’ to point out in a mocking or humorous manner the frailties or maliciousness of individuals, groups, or the whole of mankind in order to prompt a correction. Here is a fine example in anecdote about a wealthy man who gave very little to charity. The solicitor, trying to shame him, said:

"Even your Son has given more money than you have".

The Father replied:

"How can you compare me to my son? He has a rich father. I have none"?. (Quoted from Leonard Feinberg. 1972:151).

There is, then, a tremendous difference of tone among works as they are predominantly humorous, satirical, or productive of ridicule. But even among works that are clearly satiric, there is a tremendous difference in tone.
Whatever satirical writers may have said about their moral or reforming or punitive intentions, making some rather grand claims—we may be sure that writing satires never caused them any difficulty. They have enjoyed it; and we enjoy what they have written, without apology. Many of the best jokes in the world are about or against fools and hypocrites, or at least against lapses of human folly and individual hypocrisy.

This may not define satire—a famously difficult thing to do; but it imposes a limit. One can gravely say that satire postulates an ideal condition or decency of man and then despairs of it; and enjoys the despair, masochistically. Every thing goes without a joke, and we may be left with complaint, invective, or denunciation, all of which may be poetry, but of another kind.

1.1. Definitions

"The genus 'Satire' and the species 'dramatic satire' are notoriously difficult to define. The term satire can be used to describe an intention or a tone or a specific type of literature. For our purposes satire will be defined as attack - attack raised to the level of art and employing the weapons of wit and humour. The humorous element may or may not be dominant". (Readers Encyclopedia of World Drama. 1975:741).

'Satire is a literary or dramatic work that ridicules human or social pretensions'. (The Macmillan Encyclopedia.1981:1079).

"'Satire' is a protean term. Wherever Wit is employed to expose something foolish or vicious to criticism, there exists satire, whether it is in song or sermon, painting or political debate. The Satirist has at his disposal an immense variety of literary and rhetorical devices: he may use beast fables, dramatic incidents, fictional experiences, imaginary voyages, character sketches, anecdotes, proverbs, homilies; he may employ invective, sarcasm, burlesque, irony, mockery, raillery, parody, exaggeration, understatement - Wit in any of its
forms - any thing to make the object of attack abhorrent or ridiculous. Amid all
this confusing variety, however, there is pressure toward order - internally, from
the arraignment of vice and appeal to virtue, and externally, from the often-
shadowy dramatic situation that frames the poem". (The New Encyclopedia

Satire as “The word is a specific application of satura medley; this general
sense appears in the phrase per saturam (in the lump) indiscriminately; according
to the grammarians this is elliptical for lanx satura (lit. 'fulldish': lanx dish, satura
enough), which is alleged to have been used for a dish containing various kinds
of fruit, and for food composed of many different ingredients. Formerly often
confused or associated with SATYR from the common notion (found already in
some ancient grammarians) that L. satira was derived from the Gr. Satyr, in
allusion to the chorus of satyrs which gave its name to the Greek 'satyric' drama.
The words satire and satyr were probably at one time pronounced alike, as the
derivatives satiric and satiric are still; and the common use of y and i as
interchangeable symbols in the 16th and 17th c. still further contributed to the
confusion... A poem, or in modern use sometimes a prose composition, in which
prevailing vices or follies are held up to ridicule. Sometimes, less correctly,
applied to a composition in verse or prose intended to ridicule a particular
person or class of persons, a lampoon. ..‘The employment, in speaking or writing,
of sarcasm, irony, ridicule, etc. in exposing, denouncing, deriding, or ridiculing
vice, folly, indecorum, abuses, or evils of any kind”. (O.E.D. 2nd ed. Vol. XIV.

The word Satire "is derived from the Latin 'satira', a later form ‘satura',
which means medley, being elliptical for lanx satura, 'a full dish and a hotch potch'.
The word has no connection with ‘satyr’ as was formerly often supposed. (The
"Quintillion used the term to refer to the kind of poem written by ‘Lucilius’- a poem in hexameters on various themes; a poem with the tone of the work of 'Lucilius' and ‘Horace’. Later the term widened in it is meaning to include works that were satirical in tone but not in form. At some stage, confusion came about between Greek ‘satyre’ and ‘satura’, which led, to the word being written ‘satyra’ and then in English, 'Satire', Elizabethan writers, misled by the etymology, supposed that it derived from the Greek ‘satyr’, woodland demon. The French Huguenot scholar, Isaac Casaubon finally cleared up the situation in 1605" as stated in (J.A Cuddon. 1977: 584-585).

The Norton Anthology defines satire against the broad socio cultural praxis: “Formal verse Satire, which had been a self-conscious novelty at the beginning of the 17th century, was a well-established mode of poetry by its end. Under the molding of many hands, Satire grew subtler and more various; Satirists recognized their responsibility to divert their readers as well as to insult their antagonists. Indeed a whole new mode of sharp gentlemanly discourse grew up after the restoration; it went sometimes by the name of “raillery” sometimes “banter” and amounted to nothing more than light irony. But serious things could be said in it, about which nonetheless a gentleman might not want to show himself too earnest. Below satire, burlesque was another literary mode that the seventeenth century nurtured, with the aid of France. After the unrelieved earnestness of the puritans, derision and buffoonery delighted the popular taste, and with the advent of burlesque, we find ourselves on the very threshold of the modern novel, one vein of which reaches as far back as ‘Don Quixote’”. (The Norton Anthology of English literature. VI. Ed. Vol.1. 1993:1077).

- Of all the creatures that Creep, Swim, or fly,
  Peopling the earth, the waters, and the sky,
  From Rome to Iceland, Paris to Japan,
  I really think the greatest fool is man. - Nicolas Boileau Despreaux. (Satire 8).
- The great English lexicographer ‘Samuel Johnson’ defined satire as ‘a poem in which wickedness or folly is censured.’
• Dryden claimed that the true end of satire was 'the amendment of vices' and Defoe thought that it was reformation. Swift's definition of satire is a sort of glass where in the beholders do generally discover everybody's face but their own.

• Alexander Pope apostrophized satire as:

'O sacred weapon! Left for Truth's defence,
Sole dread of folly, vice, and insolence!
To all but Heav'n - directed hands deny'd,
The Muse may give thee, but the Gods must guide.
Rev'rent I touch thee!' (Epilogue to Satires, Dialogue II. Lines. 212-216).

1.2. Etymology

"Satyr means one of a class of woodland spirits, in form partly by human, part by beastial in Greek mythology. In Greek out of the pre-Roman period, the satyr was represented with the tail and ears of a horse, Roman sculptures assimilated it in some degree to the form of their native mythology, giving it the ears, tail and legs of a goat, and budding horns". (The Oxford companion to English literature. IV. Ed. 1969:729)

"Satyr: (minor woodland god in classical mythology). This God has a name that suggests an association with 'Satire'; all the more as there was a type of bawdy comic play in ancient Greece called a 'satyr play' or 'satiric drama'. However, the God's name is simply a version of what he was called in Greek, 'Satyros', while 'satire' goes back through French to Latin 'satira or satura', 'mixture', ultimately based on 'satis', 'enough'" (Dictionary of True Etymologies. 1988:154).

Elizabethan writers, anxious to follow the classical models but misled by a false etymology, believed that 'Satyre' is derived from the Greek Satyr play: Satyrs being notoriously rude, unmannerly creatures, it seemed to follow that 'Satyre' should be harsh, coarse and rough. But the classical scholar Isaac
Casaubon finally exposed the false etymology that derives satire from satyrs in the 17th century. The old tradition with an aesthetic if not etymological appropriateness has remained strong.

Many contemporary scholars accept that the origin of satire is in Rome, though a minor branch believes it emerging from Ancient Greece. The term ‘satire’ which derives from the Latin Tanx satura', meaning "full or mixed dish" originally described works involving a variety of subjects or style.

Roman (Latin) Satura = ‘medley’ or ‘miscellany’. Greek word for 'Satyra' (Satyros). The odd result is that the English ‘Satire’ comes from the Latin Satura. Subsequent orthographic modifications obscured the Latin origin of the word Satire: 'Satura' becomes ‘Satyra’ and in England, by the 16th century, it was written ‘Satyre’.

Among the most preferred modes of expression, in prose and verse, was satire. The debate whether verse or prose is a more suitable vehicle for satire is unresolved. Both have equal claims, but satirists have tended to use prose more often, probably because it is very difficult indeed to write good satire in verse.

1.3. Major elements of satire and their characteristic features

A satirical work may employ wit, humor, parody, invective, sarcasm, irony etc. "Any author, therefore, who often and powerfully uses a number of the typical weapons of satire – irony, paradox, antithesis, parody, colloquialism, anti-climax, topicality, obscenity, violence, vividness, exaggeration - is likely to be writing satire" says (Gilbert, Hight. 1962:18).

Satiric methods include irony, sarcasm, invective, innuendo, burlesque, parody, ridiculous, exaggeration, wit, humor, farce. Satire is never a direct and forthright expression of criticism or dislike - rather it use devices such as humor,
Irony, wit, persona, descriptive names, etc. Satire is almost always critical of society, but not all-social criticism is by definition satirical. All satire is moral in that it makes judgments and asserts or implies a standard of value. It often contains humour, but not all humour is satiric. Be it gentle or urbane (Horatian Satire), biting or angry (Juvenalian Satire) the goal is correction.

**Irony** is possible through innuendo, hyperbole, sarcasm, and grim humor. A sort of grim humour marks the presence of irony. Irony may be confused with sarcasm. Irony bears a close relationship to innuendo too. Innuendo is an indirect suggestion or insinuation. In general, irony is most often achieved by either hyperbole or understatement. Irony is a mode in which the actual intent is expressed in words, which carry the opposite meaning. Irony exists not only in statements (verbal irony) but also in events and situations, for recognition of incongruity between reality and appearance, here is an example: Antony’s sarcastic oration over the dead Caesar "Brutus is an honorable man", which including absurd suggestions was made with apparent sincerity. Many of the Bernard Shaw's plays are saturated with verbal irony.

**Parody** is a ridicule of something by exaggerated imitation or distortion of a particular work. Some times parody and burlesque more or less look alike. Burlesque is distortion of a form or genre while parody is the distortion of a particular work.

**Burlesque** is a satirical imitation; a dignified style is used for nonsensical distortion of a form or genre. It is a style ordinarily dignified which may be used for nonsensical matter or a nonsensical style may be used to ridicule a weighty subject. Burlesque is a form of satire or comedy characterized by ridiculous exaggeration. In particular burlesque, caricature, parody and travesty are very much alike and refer to literary or dramatic works that mimic serious works in order to achieve a humorous or satiric effect.
Wit occurs in an ability to make brilliant, imaginative or clever knowledge. Wit is generally verbal, whereas humour need not be. ‘Brevity is the soul of wit’ says Hamlet. Some authors believe that brevity as an indispensable quality of good satire. Dryden comments on the difficulty of indirection in the *Essay on Satire* “How easy it is to call rogue and villain, and that wittily! But how hard to make a man appear a fool, a blockhead, or a knave, without using any of those opprobrious terms”.

Humour is a comical mode that is sympathetic and tolerant of human nature. There are many types of humor: puns, wordplays, riddles, jokes, satires, lampoons, sarcasm, irony, wit, black humor, comedy, slapstick, farce, burlesques, caricatures, parody and travesty. Travesty is a grotesque form of a low comedy.

Sarcasm could be harsh, cutting, personal remarks or bitter expression. Sarcasm, a caustic and bitter expression of disapproval under the guise of praise. Irony is different with usually lighter and less harsh wording.

Innuendo is an indirect suggestion or subtle suggestion that someone or something is wrong and the characters are degraded.

Farce means, laughter arising out of some actions and is of broad and often low comedy. It is the lowest form of humour, where as wit is the highest form of humour. It is an improptu interlude inserted between the parts of a more serious play. It means a form of drama with extravagant, boisterous comic action.

Exaggeration is overstatement or stretching of the truth to have humorous effect. All satire is exaggeration. All satirists exaggerate. Ex: Carroll's Alice ‘Swims in a pool of her own tears’. 
**Caricature** is an exaggerated description (features, expressions etc,) of a character.

**Invective** occurs in speech or writing, which is denunciatory, abusive or vituperative. There is no humour in invective. The fact that invective is one of the earliest forms of satire does not necessarily prove that it is the easiest. "There will be a tenuous line between abuse and invective; no mathematical formula differentiates between them". (Leonard, Feinberg 1972: 108)

Satire has no fixed rule and does not fit into any particular literary forms like Ode, Elegy, Epic, etc. “Satire is not limited to a particular genre or milieu, and there is no point in trying to prove that one method is best”. (ibid. 1972: 100).

Invective in literature is closely associated with satire, lampoon and caricature. Many writers have employed invective for a variety of purposes, the commonest being to express, dislike, disgust, contempt and even hatred. It is often directed against a particular person (e.g. Junius on the Duke of Grafton in ‘The Letters of junius’), occasionally against a class or group; (e.g. Swift on the ‘English nobility in Gulliver's Travels) it offers Lilliput as England; the King as George I, high heels and low heels for Tories & Whigs; an institution (e.g. William Pryme on the stage in ‘Histriomastix’). The late Tudor dramatists and pamphleteers found invective a most effective weapon.

"The word ‘sarcasm’ is often associated with irony. By derivation it means only cruel and biting speech of any kind. Gentle irony and wounding sarcastic irony can be used as weapons in all types of satire; an example of this kind is a prose pamphlet in English by Jonathan Swift in 1729. In its title we can see the touch of the ironist: “A Modest proposal for preventing the children of poor people in Ireland from Being a Burden to their Parents or Country, and for Making them Beneficial to the public”. Here, to understand this as an irony the problem where Irish people are facing is to be understood first. The problem is under English
domination, the population of Ireland was starving to death.” (Gilbert, Highet.1962: 57,58).

**Closest kin of satire:** "On one side, invective and lampoon; on the other, comedy and farce. Invective and lampoon are full of hatred, and wish only to destroy. Comedy and farce are rich with liking, and want to preserve, to appreciate, and to enjoy. The lampoonist would like his victims to die of hideous disease, or (like the enemies of Hipponax) to hang themselves”. The writer of comedy or farce would be saddened by any such news. He likes people, not in spite of their peculiarities, but because of them. “Comedy always wishes to evoke laughter, or at least a smile of pure enjoyment. Farce does not care what it does provided that everybody collapses into unreasoning merriment. Close to satire on the other side we see, cavorting about and wearing gay masks and putting on funny hats and using unrespectable words and disrupting solemn ceremonies, two other siblings. These are Comedy and Farce. If it wanted to, comedy could be satire; and in nearly every satire there are some elements of Farce” says (Gilbert, Highet, 1962: 154, 155)

**1.4. Satirists' view on Satire**

"Satire, we must observe, is of two sorts, the comic and the serious', or as the anonymous translator of Persius puts it in 1806, there are three sorts-the gay, the serious, and a skilful combination of these two".

**Quotations of Great Satirist's on Satire: -**

- In the present state of the world it is difficult not to write satire - Juvenal. *(Satires, I. L-29)*.
- How terrible a weapon is satire in the hand of a great genius! - Colley Cibber.
- Prepare for rhyme - I'll publish right or wrong: Fools are my theme, let satire be my song. - Lord Byron. *(English Bards and Scotch Reviewers (1809). By George Noel Gordon. I. Lines. 5- 6).*
• Satire is a sort of glass wherein beholders do generally discover every body's face but their own, which is the chief reason for that kind reception it meets within the world. - Jonathan Swift. (*Preface of 'The Battle of the Books*).

• If any fool is by our satire bit,
  Let him hiss loud, to show you all he's hit. - Alexander Pope.

• The true end of satyre, is the amendment of vices by correction. - John Dryden. (*Preface to Absalom and Achitophel. L-57*).

The Right of blaming bad Authors, is an ancient Right, pass'd into a custom, among all the Satirists, and allow'd in all ages', wrote the French Satirist Boileau in 1668. (Michael Wilding, 1972: 191).

Swift says to Pope in a letter (Dt. Sep. 29th, 1725) "Distresses and dispertions but the chief end I propose to myself in all my labors is to vex the world rather than divert it". (Harold, Williams. 1965: 102).

In the entire English history its literature has divided into four broad major forms i.e. tragedy, comedy, epic and satire. Of course, there are various combinations among them. "The subject-matter in general is no guide. The subject matter of satire is multifarious. But its vocabulary and the texture of its style are difficult to mistake, and, although sometimes used in other types of literature, are most concentrated and effective in satire. Most satiric writing contains cruel and dirty words; all satiric writing contains trivial and comic words; nearly all satiric writing contains colloquial anti-literary words". Says (Highet, Gilbert. 1962:18) further he even says 'In plot, in discourse, in emotional tone, in vocabulary, in sentence-structure and pattern of phrase, the satirist tries always to produce the unexpected, to keep his hearers and his readers guessing and gasping'. 
But ridicule is a powerful weapon, and Pope, in spite of many disadvantages (he was stunted, deformed, and as a catholic could not attend the Universities or gain a government pension), became perhaps the most feared writer in English Literature.

'Yes, I am proud-who'd not be proud, to see
Men, Not afraid of God, afraid of me../ (Epistle to Arbuthnot).

Having gained a substantial income through his translations of Homer, he was free to skewer the assortment of rogues, fools, and frauds with which English public life and literary life conveniently swarmed.

1.5. Historical development of Satire (In chronological order)

The history of satire begins with the early Greek poets - with Archilochus of 7th century B.C and Hipponax of 6th century B.C. In Rome, satire began with Lucilius (180-102B.C) while Varro, Horace, Petronius and Seneca practiced the other kind of satura, of whom the first composer was probably Ennius (239-169B.C). On the other hand, we do find some elements of satire in Lucilius, who exerted a considerable influence on Horace, who in turn influenced Persius-the acknowledged ‘master’ of Juvenal. Simplifying the complex development of the genre, we find Horace and Juvenal as the ‘father’ figures of two classes of satire. Horace is tolerant, urbane and an amused spectator of the human prospect; Juvenal is bitter, misanthropic and consumed with indignation.

Here is an example of the power of satire when it is directed against certain people, where as it costs their lives, as stated in Claude Rawson: “Archilochus, whose scornful iambics (according to the legend) had driven his victims, Lycambes and his daughter Neobule, to suicide, had become a notable exemplar for satirists. Like a magical curse, a satirical utterance (it was comfortingly maintained) might literally kill those against whom it was directed.” (Claude Rawson. 1984:57). From such an example of this kind, we can
make a clear-cut distinction between good satirists and satire in the hands of some people who practiced it the other way.

**Historical Development of Satire in English Literature:**

**English Literature** mirrors the development of the language and the country's historical, political and social developments with respect to poetry, prose and drama written by authors from the British Isles, primarily England, Scotland and Wales, and to a certain extent Ireland. The literary history detects little satire of any note in European literature from 1st c. A.D until near the end of 12th c. A.D, though one finds satirical elements and tones here and there in occasional works.

In medieval literature and there after it becomes quiet plentiful, in Geoffrey Chaucer's *Canterbury Tales*, deals with social levels, attitudes, diversity of characters and ways of life. In the late 14th century, quiet sustained satire, though rough and swinging and perhaps better described as invective. This is a feature of much verse by William Dunbar and John Skelton. The form was employed in the middle ages, eg: Geoffrey Chaucer's *Nun's priest's Tale*. Satire flourished among the Elizabethans, as it is evident from some of Shakespeare's plays, which have many satirical touches.

**Middle-English Literature** (1100-1485): The mixture of Latin (from the Catholic Church) and French (from the Norman invaders), overlaid on the earlier Old English and local dialects created Middle English. This literature developed the romances (primarily adventure stories told mostly in verse). The cycle of legends about King Arthur and the Knights of the Round Table is a major example of this genre. The most complete version *The Death of Arthur* was written in the late 1400’s by Sir Thomas Malory. The most important English author of Middle English literature was Geoffrey Chaucer (1340-1400) whose *The Canterbury Tales*, he began writing it around 1387 and the work was uncompleted at his death in 1400. It employed end rhymes and a five-beat line (iambic pentameter) that is still a main stay of English Poetry.
Folly Literature: "The title given to a variety of literature that had some vogue between the 15th and 17th C. Most of the works in this category are a form of satire and can be regarded as early instances of "the absurd". A way of laughing things off, so it is also known as "Fool Literature". An early and classic example is 'Brant's Narrenschiff, 'The Ship of Fools' (1494), a travel tale reminiscent of Lucian's fantasies. Brant fills his ship with 112 different kinds of recognizable fool, but becomes so interested in showing the characters that the ship never left port; reminding us of Chaucer's Pilgrims never left the 'Tabard Inn'. It gives a picture of contemporary English life dwelling in particular on affectations of manners, customs and clothing, social evils, venal officials and corrupt courts. It provides an early collection of satirical types. Later, comedy of humours and the character sketch were to be a development of this kind of treatment of individuals and types". (Cuddon. J.A.1977: 269).

Some early examples belong to a medieval tradition coming down from William Langland's Piers Plowman while others, notably Wyatt's 'epistolary satires' are related to the classical satirist's 'Horace' and 'Juvenal'.

15th century - Development of Modern English. During the 1400’s changes in the language brought about modern English; for eg, by the late 1500’s, people were writing and speaking in a language we can recognise today. During the reign of Queen Elizabeth I (1558-1603), England experienced a golden age of poetry and drama. William Shakespeare (1564-1616), the greatest figure of English drama, had contemporaries like Ben Jonson's 'Volpone, 1605' and 'Bartholomew Fair, 1614' and Christopher Marlowe (Tamburlaine the Great, The Tragical History of Doctor Faustus).

In poetry, longer narrative verse was written by William Shakespeare's 'Venus and Adonis' and Edmund Spenser's 'The Faerie Queene-1590-96'. Both wrote sonnet sequences (a series of sonnets on a single topic or person), also which were popular forms of verse at the time.
"An extreme example of the dangers besetting authors is provided by the history of John Stubbs, who protested against Elizabeth's projected French marriage in a pamphlet called "The Discovery of a Gaping Gulf" (1579). For writing this pamphlet, Stubbs had his right hand cut off with one stroke of a butcher's cleaver-after which he took up his hat with his left hand and cried, “God save the queen”. Indeed, almost every writer of the period got into some sort of trouble for publishing a book. It might be prison; it might be merely a reprimand. It was dangerous to put pen to paper at that time". (Abrams, M. H. 1993:248).

16th century: From late 16th century and early 17th century we find an increasing propensity towards satirical modes and means, rather than the occasional satire of Dante, Barclay a Cervantes. Ben Jonson's 'The Alchemist' (1610), a satirical comedy of this period, also deserves a mention. Two other plays are significant for their handling of ‘humours’. Every Man In his Humour (1598) and Every Man Out Of his Humour (1599). The genres for satire were less well fixed in the 16th century than they were later, but there is a good deal of satirical verse.

An outbreak of Satire and Epigrams in the 1590’s was thought to be dangerous and suppressed by the authorities. An epigram is a Greek ‘inscription’, as a rule, a short and witty statement in verse or prose, which may be complimentary, satiric or aphoristic. Coleridge defined ‘In What is an Epigram’?: as:

"A dwarfish whole,
Its body brevity, and wit its soul". (Quoted from Cuddon. 1977:230)

Here is another of Coleridge's epigrams, to show that romanticism did not preclude wit: Verses ‘On a volunteer singer’:

"Swans Sing before they die - 't were no bad thing
Should certain people die before they Sing! (Quoted from Cuddon. 1977:231)
Occasionally in verse an epigram takes the form of a couplet or quatrain as part of a poem, as in the example by Pope in the "Essays on Criticism":

"We think our fathers fools, so wise we grow,
Our wiser sons, no doubt, will think us so".

Another of this kind in prose:

"Forty years of romance makes a woman look like a ruin and Forty years of marriage make her look like a public building". (Oscar Wilde).

One more example for epitaph:

"God made women beautiful so that men would love them; and he made them stupid so that they could love men".

(Attributed to La Belle Otero, the 19th C. courtesan).

Some of the cynical undercurrents in Shakespeare's 'Hamlet' and 'Troilus and Cressida' reflect the general disenchantment and disillusionment. "These satirical and witty statements occur not only in prose and verse writings of all ages, but they can be seen in the form of Epitaph's. Epitaph's are from Greek, which means writing or inscription on a tomb or grave; a kind of valediction, which may be solemn, complimentary or even flippant. They vary from comic to serious and had considerably influenced Roman and Renaissance writers".

A couple of examples are:

Dryden on his wife: -

‘Here lies my wife: here let her lie!
Now She’s at rest, and so am I’. (Quoted from Cuddon. 1977:235).

John Wilmot, Earl of Rochester's Epitaph on King Charles II: -

‘Here lies a great and mighty king
Whose promise none relies on;
He never said a foolish thing,
Nor ever did a wise one’. (Quoted from Cuddon. 1977:235).
**The Later Renaissance and the Common wealth (1600-1660):** James I, a Stuart, ascended the throne after Elizabeth I. In 1648 the puritans under Cromwell overthrew the monarchy and established a commonwealth. The theatre continued under James, but took on a darker tone. Known as Jacobean drama, these plays often concentrated on action, violence, and the theme of revenge. John Webster's *Duchess of Malfi* (1612-14) is a prime example of Jacobean tragedy. Other playwrights included Francis Beaumont, John Fletcher (*The Maid's Tragedy*) and John Ford (*The Witch of Edmonton*). The puritans closed the theatres in 1648.

John Donne was the leading 'metaphysical' poet (a school of poetry that used vivid, common speech together with complex metaphorical allusions called conceits). Others in the group included Henry Vaughan and George Herbert. The 'cavalier poets', on the other hand, concentrated on lighter verse. The works of Robert Herrick and Richard Lovelace typifies them. The greatest poet of the era was John Milton, whose epic *Paradise Lost* (1667) was based on the Biblical story of Adam and Eve. Perhaps the most enduring, influential prose work of the era was the King James Version of *the Bible translated in 1611*.

**Restoration literature (1660-1700):** After the monarchy was restored in 1660, drama returned principally in the form of Restoration Comedy, a comedy of manners that concentrated on the amorous pursuits of the upper class. Chief among the Restoration playwrights was William Congreve, whose *The Way of the World* (1700) is still a repertory staple. Others included William Wycherly, and Colley Cibber. Prose works of the era included John Bunyan's 'Pilgrim's Progress' (1678). Serious drama and poetry were served by the outstanding poet John Dryden, as exemplified in his play 'All for Love' (1678) and his satire 'Mac Flecknoe' (1682-84).

The period between 1660 and 1700 was remarkably varied and vigorous. Dryden was the dominant figure, writing in all the important contemporary forms-occasional verse, comedy, tragedy, heroic play, ode, satire, translation and critical essay. The real distinction of restoration drama was its comedy. Eg:
William Congreve (1670-1729). Restoration writers excelled in representing and critically evaluating the social behavior of the fashionable upper class of the town. This sort of comedy -brilliantly wittier, cynical in its view of human nature, shows to the sensual, egoistic and predatory - and is known as-“ the comedy of manners”, because of its concern to bring the moral and social behaviors of its characters to the test of comic laughter. Wycherley's 'The Country Wife', produced in 1672-74. On the other hand some of the finest works of the period are mock- heroic individual passages as in Swift's 'Battle of the Books' and 'A description of a city shower' and Pope's 'Rape of the lock' and 'The Dunciad'.

As satire flourished its most distinguished practitioners being Pope and Swift among many effective writers. Satirists are usually conservative, using their weapons against those derivations from norms of deviations conduct than threaten to undetermined traditional and socially approved behavior. Both Pope and Swift wrote their major satires as Tories, at a time when Britain was dominated by the Whig party. The Tories resisted, but resisted futilely, the social and economic changes that were taking place as England grew from an Island kingdom into a world power and transformed its agrarian economy into a mercantile one. They looked with gloomy forebodings on the rising tide of popular taste, on what they considered the invasion and debasement of the polite world by the barbarians from the middle classes and the idle rich and on the increase of corruption in public life. The satire of both Swift and Pope is animated by moral urgency and heightened by a tragic sense of doom. Pope saw the issue as a struggle between darkness and light; chaos and order; barbarism and civilization: a vision that is expressed in the great work, 'The Dunciad'. For Swift the issue was one between 'right reason' and 'madness' - not clinical insanity, of course, but blindness to anything but one's own private illusions, which is an abandonment of practical reality.

Dryden and his two sons were converted to Catholicism in 1685. From his new position as a Roman Catholic, Dryden wrote 'The Hind and The Panther',
(1687), in which a milk-white *Hind* (The Roman Church) and a spotted *Panther* (The Anglican Church) eloquently debate theology. The Hind has the better of the argument. Dryden knows that James’ Policies were failing and with them the Catholic cause in England.

More writers and readers during the Renaissance regarded satire as brutal, punitive, biting and the product of a perceived Persian (rough, obscure) and Juvenalian (severe, exalted) inheritance that lashed, whipped, or burned out man's vices. The satirist's function is medicinal and purgative; he must bite or he can be no satirist. Such satire included obscurity, ruggedness of verse, violence of tone, and shrillness of pitch in portraying a world overrun by the hordes of stupid, vicious, powerful enemies of God, the state, reason, virtue and good sense.

If Horatianism were triumphant by about 1690-1710, one would expect to find Joseph Addison in the forefront of Horace's army. Addison faces the old problem of whether Horace's or Juvenal's methods "are most agreeable to the End of Satire". The answer is clear: "Both of them, allowing for the different manner of their writing are perfect masters in their several ways; in the one shines the 'Ridicule', in the other the 'ruthless'". Shortly thereafter, Anthony Blackwall praises each satirist for his separate virtues, and Joseph Trapp, after a partisan of Juvenal, argues that bias dictates judgment, that readers "perhaps will allow both to be best in their kind", and that some prefer one kind, some the other: 'there is all the real difference between them'. It is neutrally remarked that Horace, exercis'd his censure in jest and merriment; and Juvenal wrote his satire in a more serious strain.

17th century: From around the middle of the 17th century the closed heroic couplet tends to be the favorite form of the verse satirist. The couplet was developed by Sir, John Denham and Edmund Waller and perfected, in turn by Marvell, Dryden and Pope. The major English satirist of the second half of the 17th century was
John Dryden (1631-1700), whose notable satires were *Mac Flecknoe* (1682) and *The Hind and The Panther* (1687) and his admirable translation of satires by Persius and Juvenal (1693) to which he wrote an important preface called *'Discourse Concerning the original and progress of Satire'*. 

For centuries, the term ‘satire’ was usually applied to long poems in the manner of Horace and Juvenal. Others are Samuel Buttler’s *‘Hudibras’*, Alexander Pope’s *‘The Rape of the Lock’*; James Russell Lowell’s *‘A fable for critics’*. However, drama also lent itself well to satirical comment upon man’s vices and follies. With the rise of picaresque novel, prose fiction demonstrated its suitability as a vehicle for satire in *‘Don Quixote’* by Cervantes. Among this lead, followed by novelists like Fielding etc.,

*The Augustans* (1700-1750): The early 18th century saw a revival of classical, mainly Roman, aesthetics with an emphasis on reason, proportion, and elegance. This was especially manifested in the poetic satires of Alexander Pope (1688-1744), most notably in *‘The Rape of the Lock’* (1712), and in the prose writings of the powerful satirist Jonathan Swift (1667-1745), the author of *‘Gulliver’s Travels’* (1726), which seems as an attack on the political parties of that time. The novel came in this period with such writers like Henry Fielding's *‘Pamela’, and ‘Shamela’*, Tobias Smollett, Samuel Richardson, and Daniel Defoe (1660-1731).

18th century: In the first half of 18th century there flourished two greatest satirists in the history of literature; namely Jonathan Swift and Alexander Pope. Swift excelled in prose and Pope in verse. Other notable instances of Satire in English Literature from the mid 18th century onwards were Henry Fielding’s burlesque plan *‘Tom Thumb’* (1730). Burlesque was a particular favored means at this time.

In France, the greatest prose satirist of the period was Voltaire. Minor verse satirists of the later 18th century were John Walcott, Allan Ramsay and Christopher Anstey.
**Romantic Literature** (1785-1837): Pre-romantics, principally poet William Blake, began the shift in emphasis from reason to feeling and emotion, as exemplified in his *Songs of Innocence* (1789) and *Songs of Experience* (1793) and together in (1794). Other pre-romantic poets of the era included Thomas Gray, William Cowper's *The Task* (1785), and the great Scottish poet Robert Burns.

The great romantic poets of the early 19th century were William Wordsworth and Samuel Taylor Coleridge. Their joint effort *Lyrical Ballads* (1798) heralded a change to elemental human emotions and a deep, personal tone. Later, the extraordinary group of George Gordon Byron, Percy Bysshe Shelley, and John Keats raised romantic poetry to heights. The novel was also well sewed by Jane Austen's *Pride and Prejudice* (1813), and Sir Walter Scott's *Ivanhoe* (1819), a clash between Saxon and Norman. The Gothic novel (horror story) was created by Horace Walpole with *Castle of Otranto* (1754) and was taken up by Mary Shelley's *Frankenstein* (1818).

19th century: In the late 18th and 19th century Burns, Jane Austin, Carroll, Byron and Oscar Wilde continued the traditions with diminishing force.

**The Victorian Age in Literature** (1837-1901): In 1837, Victoria was crowned Queen and inaugurated the longest reign in England (till-1901) and one of its most illustrious literary eras. The novel is the jewel in the crown of Victorian Literature. Charles Dickens created worlds of vivid, memorable characters in works like *The Pickwick Paper* (1836-37) and *Oliver Twist* (1837-39) and, later, grimmer side of Victorian life in *Bleak House* (1852-53) and *Hard Times* (1854). Major novelists of this period also included William Makepeace Thackeray's *Vanity Fair* (1847-48), Emile Bronte's *Wuthering Heights*, (1847), and Charlotte Bronte (*Jane Eyre*, 1847), Later Victorian novelists include such important figures as George Eliot (pen name of Mary Ann Evans), Thomas Hardy and George Meredith. Late 19th century poets often assumed a darker, more problematic tone, as in Lord Alfred Tennyson's *In memorium*, (1850), Mathew Arnold (*Dover Beach*, 1867) and Robert Browning (*The Ring and the Book*, 1868-69). Drama came...
back after something of a hiatus for most of the century. By 1900, Oscar Wilde (The Importance of Being Earnest, 1895) and George Bernard Shaw (Man and Superman, 1901-03; Major Barbara, 1905) were produced witty comedies and social trenchant dramas.

20th century: Most of the major poets who flourished at the turn of the century and during the Romantic period wrote satire occasionally, however, the major satirist of this period was undoubtedly Lord Byron, who was outstanding in his satiric mode in 'Don Juan' (1819-24) and The Vision of Judgment (1822) and English Bards and Scottish Reviewers (1809).

During 20th century Satire has been rare. Two main reasons for this lack are it has been a period of much instability and violent change, and the other is the humor industry has grown to such an extent that the satirist can hardly make himself felt except in the caricature and cartoons. Sustained verbal satire of merit has been very unusual.

In the 20th century novelists have been the dominant practitioners, for ex. Evelyn Waugh in England and Joseph Heller in U.S.A. The English magazine 'Private Eye' founded in 1962 is an example of the topical political satire that has always been a feature of journalism. Punch, is also of notable importance published at London. It was first published on July 17th 1841 and the magazine developed a reputation for satire. It was closed in 1992. The original Punch has published a half of irreverent humour. It brought back to life in 1996 by Mohamed al Fayed.

In the 20th century the satire tradition was continued in the works of Nathaniel West, George Orwell, W.H Auden, etc., Joseph Conrad (Heart of Darkness, 1902) wrote penetrating psychological novels while, John Galsworthy (The Forsyte Saga, 1906-21, a series of three works) wrote realistic novels and plays. Virginia Woolf, largely forsaking normal plot and character development,
wrote novels to describe inner reality using a technique called ‘stream of consciousness’ as in *To the Lighthouse*, 1927. The Irish novelist James Joyce broke new ground in writing highly stylized, literary works that utilized interior monologues and made random associations in ways not tried before, as in *Ulysses* (1922). The American born T.S. Eliot (*The Waste Land*, 1922) wrote poetry in a distinctly modern idiom. Through both World Wars until now literature in the British Isles has made major contributions to world culture. Among the significant novelists are D.H. Lawrence, Aldous Huxley’s *Brave New World*, George Orwell’s (*Animal Farm*, 1945), Graham Greene, and Evelyn Waugh. More recent novelists include C.P. Snow & Doris Lessing. Poets include W.H.Auden, Stephen Spender, Dylan Thomas, Philip Larkin, and Ted Hughes. Playwrights include Christopher Fry, John Osborne, Tom Stoppard and David Hare.

1.6. Typology of Satire

There are two main branches of satire: Formal and Informal. "There are, then, two main concepts of the purpose of satire, and two different types of Satirist’s. One likes most people, but thinks they are rather blind and foolish. He tells the truth with a smile, so that he will not repel them but cure them of that ignorance which is their worst fault. Such is Horatian satire. This type of satire never gets terribly excited about the evils it ridicules. It is more playful and amused than violently disturbed about the follies of men and induces an urbane kind of laughter at them.

The other type, Juvenalian satire, on the contrary, is possessed of what Juvenal himself called "*a saeva ignatio*, (a savage indignation) at the sheer irrationality of man's actions; it puts them in their most ridiculous light and invites indignant, critical laughter at the irrationality of it all. This can, of course, easily push on into invective if the laughter is made too personal. It hates most people, or despises them. Juvenal believes rascality is triumphant in this world; or he says, with Swift, that though he loves individuals, he detests mankind.
Juvenalian variety of satire aims therefore not to cure, but to wound, to punish, to destroy". (Gilbert, Highet. 1962:235).

"Horatian satire is the wilder form; named for the Roman writer Horace—a member of the emperor's court who is thought to have praised the current rulers-it employs a 'gentle, sympathetic laughter' in its critique. Juvenalian satire is the harsher form; named for the Roman writer Juvenal—an anthropologist of his ruling government who many consider a 'bold enemy of oppression'—this form is 'angry and biting' and "tear(s) to the bone" with contempt and moral indignation at the corruption and evil of humans or institutions". (Weinbrot, Howard. D. 1988: 322-33.). One of the reasons for these different sorts was the varied genealogy of the two major forms: "Horace is jeering, and so fit for Augustus his times; and Juvenal Terrible, and so most fit for Domitian's desperate Age". (Weinbrot, Howard. D. 1982: 25).

The other type of satire is the Informal, often called the Varronian (after the Latin writer, Varro) or Menippean (after the Greek cynic Mennipus). This type is not verse but prose and speaks in the third not first person. In, formal verse satire the events are narrated and, sometimes, acted out on the stage. The informal type includes a wider range of styles and will, essentially, harbor any form of satire that resists classification. "In the classical tradition, an important form is 'formal' or 'direct' satire, in which the writer directly addresses the reader (or the recipient of a verse letter) with satiric comment. The alternative form of 'indirect' satire usually found in plays and novels which allows us to draw our own conclusions from the actions of the characters". (Baldick, Chris. 1990:198).

Indirect satire is cast in the form of a narrative instead of direct address, in which the objects of the satire are "characters who make themselves and their opinions ridiculous by what they think, say and do, and are sometimes made even more ridiculous by the author's comments and narrative style". (Abrams, M.H. 1989:155). The same idea can be seen in one author who says that the
'Menippean Satire (also Lucian and Varronian Satire) is named after the Greek cynic Menippus of Gadara' (3rd c. B.C) who was called 'the joker about serious things'. (Max Nanny 1985:Vol.66.No.6: 526-535).

**Another Classification of Satire**

Satires can be classified into three types. Such as: Monologues, Parodies and *neither* monologue *nor* parodies. A satire usually has one of the three main shapes:

Some satires are **Monologues**. Here, the satirist usually speaking either in his own person or behind the mask, which is scarcely intended to hide, addresses us directly. He states his view of a problem, cites examples, pillories opponents, and endeavors to impose his view upon the public. Such is Juvenal, denouncing the traffic, which makes big city life almost unlivable.

Some again are parodies. Here the satirist takes an existing work of literature, which was created with a serious purpose, or a literary form in which some reputable books and poems have been written. He then makes the work, or the form, look ridiculous, by infusing it with incongruous ideas, or exaggerating its aesthetic devices; or he makes the idea look foolish by putting them in an inappropriate form or both. Such is Pope, making Settle’s ghost glorify the Dark Age.

The third type of satire contains neither monologues in which the satirist often appears personally, nor parodies in which his face wears a mask, but narratives, in which he generally does not appear at all. Some of them are **stories**, such as *Candide*. Others are **dramatic fictions**: staged satires, such as *Troilus and Cressida*. Narrative, either as a story or as a drama, seems to be the **most difficult** type of satire - easiest for the author to get wrong, hardest for the **reader** to understand and the judge. Gilbert, Hightet. (1962: 12,13,14)
1.7. Aim and objective of the study

The project intends to identify the problems of translating satire - from English to Telugu and vice-versa. It is also aimed to suggest some solutions or wayouts to the new translators in translating satires.

Identification of satire, and its analysis and effective method of transferring the satire into another language are the three major components in the translation of satire, which is not discussed by any of the theoreticians.

So, a humble attempt is being made here to develop some theory in translating satire from Telugu to English and vice versa.

1.8. Methodology

Comparative and analytical methods are followed in this study. The Telugu translation of ‘Arms and the Man’ of George Bernard Shaw by Korrapati Gangadhara Rao and the English translation of Gurajada Appa Rao’s “Kanyasulkam” by Vijayasree, C and Vijay Kumar, T. were selected and compared with their respective original texts. The methods of translating satire by these translators are evaluated and the procedures they followed in the translation are critically analyzed. A questionnaire was circulated to some important translators in and around the twin cities of Hyderabad and Secunderabad. Based on their views and the results of the evaluation, a few suggestions are made for the translation of satire.

1.9. Presentation

This thesis consists of five chapters.

The first chapter is an introduction to the basic information about satire such as definition, etymology, chronological development and its typology.
The second chapter deals with the evaluation of the Telugu translation of Bernard Shaw’s "Arms and the Man". The former part of this chapter evaluates and highlights the translation of satires and the latter part deals with the translation procedure followed by the translator.

The evaluation of the English translation of Gurajada Appa Rao's “Kanyasulkam” (1909) is the subject matter of the third chapter. The translation of satire and the translation procedures followed are highlighted here.

A few important suggestions in identifying satire and the care one must take in analyzing and translating satire from one language to another are the constituents of the fourth chapter.

All the observations and findings are listed in the concluding chapter.