

Open Access Article

## “I HEARTILY HATE AND DETEST THAT ANIMAL CALLED MAN”: A CYCLOPAEDIC STUDY OF SATIRE FROM PRIMEVAL TO CONTEMPORARY FICTION

**Hashim Khan**

Head of English & General Subjects Department, Saudi Japanese Automobile High Institute, Jeddah, Kingdom of Saudi Arabia, [khansnexus@gmail.com](mailto:khansnexus@gmail.com)

**Muhammad Umer**

Department of English, Islamia College University Peshawar, [mumer@icp.edu.pk](mailto:mumer@icp.edu.pk)

**Khalid Azim Khan**

Assistant Professor, Consultant Academic Accreditation, Deanship of University Development and Quality Assurance, Umm Al-Qura University, Makkah, Saudi Arabia. Email: [kakhan@uqu.edu.sa](mailto:kakhan@uqu.edu.sa)

### Abstract

Researchers, readers and students of literature come across and have to deal with literary devices. Satire, being both an important literary device and a genre connects human nature with fun, criticism, caricature, disparagement and sometimes abomination. The aim of this article is to explore the origin and the literary journey of satire from primitive to modern times. It encompasses different aspects, forms and need based practice of satire in different eras. This article traces the nature of the term satire with reference to semantic definitions, historical explanations and traditional and modern roles defined and explained in the world's top ranking dictionaries and encyclopaedias. This study leads the reader's comprehension to satire's changed and transformed nature and its role in the contemporary literary tradition and in various forms of literature, media and social media. It aims to provide a succinct and summarised outline of the nature and purpose of satire through different eras for literature students and readers by dwelling on a few distinguished satirists of different epochs.

**Keywords:** Satire, literary device, genre, primeval, contemporary

抽象的

文学研究人员、读者和学生会遇到并不得不处理文学装置。讽刺既是一种重要的文学手段，也是一种流派，将人性与乐趣、批评、讽刺、贬低和有时的憎恶联系起来。本文旨在探讨讽刺从原始到现代的起源和文学历程。它涵盖了不同时代的不同方面、不同形式和基于需求的讽刺实践。本文参考世界顶级词典和百科全书中定义和解释的语义定义、历史解释以及传统和现代角色，追溯讽刺一词的性质。这项研究引导读者理解讽刺的变化和转变的性质及其在

Received: June 15, 2021 / Revised: July 01, 2021 / Accepted: July 29, 2021 / Published: August 07, 2021

About the authors: Hashim Khan, Head of English & General Subjects Department, Saudi Japanese Automobile High Institute, Jeddah, Kingdom of Saudi Arabia

Corresponding author- Hashim Khan

当代文学传统和各种文学形式、媒体和社交媒体中的作用。旨在通过对不同时代的几位杰出讽刺作家的论述，为文学专业的学生和读者提供一个简明扼要的概述不同时代的讽刺文学的性质和目的。

关键词：讽刺，文学手法，体裁，原始，当代

## Introduction

Satire is commonly confused with paradox, sarcasm, irony, oxymoron or exaggeration. Literature students and readers cannot easily differentiate among the meanings of these terms which imply to use an indirect or roundabout way to suggest a specific purpose. By presenting a differentiation of satire from other related terms, this article aims to explore the term in historic perspective by analysing its peculiar position as a literary device or genre which is used in many forms of fiction to highlight absurdities, shortcomings, vices, maladies, weaknesses and follies of individuals, institutions, societies and even governments. Hence, this article is an attempt to trace the term's perspective in literary history from Jonathan Swift to the contemporary literary tradition. By presenting the overview, this article attempts to imply the modern use of satire in present time fiction and non-fiction. It also deconstructs why satire is a popular literary device in contemporary literature and art.

## Semantic Background and Context

Oxford Advanced Learner's Dictionary (10<sup>th</sup> edition) defines satire as "a way of criticising a person, an idea or an institution in which you use humour to show their faults or weaknesses; a piece of writing that uses this type of criticism." (2020). Cambridge Dictionary (4<sup>th</sup> edition) defines satire as "a way of criticising people or ideas in a humorous way, especially in order to make a political point, or a piece of writing that uses this style." (2013). Encyclopædia Britannica

(15<sup>th</sup> edition) describes satire in more elaborative and multidimensional aspect as "artistic form, chiefly literary and dramatic, in which human or individual vices, follies, abuses, or shortcomings are held up to censure by means of ridicule, derision, burlesque, irony, parody, caricature, or other methods, sometimes with an intent to inspire social reform." (2010). These definitions provide a glimpse and/or an outline to understand satire in its pragmatic, semantic and traditional nature. To further understand satire in its deeper sense as a genre, literary tool or literary technique, let the readers comprehend an elaborative explanation provided by The Routledge Dictionary of Literary Terms (3<sup>rd</sup> edition). It explains satire as, "A genre defined primarily, but not exclusively, in terms of its inner form. In it, the author attacks some object, using as his means wit or humour that is either fantastic or absurd. Denunciation itself is not satire, nor, of course, is grotesque humour, but the genre allows for a considerable preponderance of either one or the other." (2006). This explanation leads to understand satire in contrast to comedy. Comedy, as a dramatic work is light to create humour and laughter. But satire is a sort of high comedy which does not tolerate human flaw and idiocy and it triggers social criticism. It works like an apparatus of comparison to differentiate the ideal from the real. It is like a mirror to see the world in a double vision. The long tradition of satire reveals that it always has a public function, public appeal and public orientation. Critics

place a satirist on a higher position than a clown or comedian. They believe that a satirist is more responsible and his responsibility requires him to demonstrate more than a prejudiced activist. A satirist is believed to be a true believer of humanism who should, even in his idiosyncratic indulgence, should show sincerity to his objective. In this way he tries to raise his stature from a literary advocate to a social campaigner or reformer. Psychoanalysts, psychologists and literary critics term satire as an unsympathetic mode of laughter. They portray it as a 'laugh at', not as 'laugh with' tendency. In 'laugh with' we show sympathy and belonging with others in the sense that we are alike in our common humanistic follies. In 'laugh at' we exhibit hostility towards and detachment with the object. We do not want to stand with the object of disdain which depicts our malice and revelling. Comedy is 'we laugh' participation and satire is 'you laugh' ridicule and finger-pointing.

### **Historical Background**

Frye (1944) maintains after analysing satire that "essential to satire...is an object of attack." (p: 75). Keeping in view the demanding responsibility of a satirist, one can assume that the satirists in the pre-historic time may have been pursuing almost the same cause with whatever ways and in whatever forms. The known and recorded history presents satire as a journey of the lighter psychological dimension of human nature which, in the contemporary form, has been developing through different times with different aspects.

There are references in Medieval schools and Renaissance writings about the Roman rhetorician and educator Quintilian (35 C-100 AD) who invented the term satire to define the works of Gaius Lucilius (148 BC-103 BC), the

earliest Roman satirist. Frieze (1887) provides the historical explanation that Lucilius is called the first of the satirists because he gave to this species of writing its fixed form as adopted by Horace, Persius, and Juvenal as known by distinction as "satire". But Quintilian is reminded by the mention of satire of that earlier style of composition that mixture which was originally meant by the term sature, or satira. (p: 131). When we ponder to trace back the term's emergence and addition in English, we find Kuiper's (2102) explanation that the English satire comes from the Latin satura; but satirize, satiric, etc., are of Greek origin. (p: 165). Satire, being an effective literary tool to understand the insight of a society, has ever been used in this perspective. The ancient Greek philosopher Plato (428/427 or 424/423 BC-348/347 BC) also acknowledged its importance. Once someone asked him to recommend the literature to understand the Athenian society and he recommended reading plays of Aristophanes (446C-386 BC). Aristophanes was a well-known comic poet and playwright of the ancient Athens. His satirical works were considered extremely influential and the elite and his contemporaries used to remain afraid of his sharp satirical references. He was known as the prince of ancient comedy and some called him as the father of comedy. Encyclopædia Britannica refers him as "the greatest representative of ancient Greek comedy."

### **Ancient to Renaissance**

There is a historical reference of the existence of satire, called The Satire of the Trades in ancient Egypt. It is believed to be written during 2025 and 1700 BC, known as the time of Middle Kingdom of Egypt. It is aimed in the form of instruction from a scribe father to his son. He

praises the profession of scribe to motivate his son to adopt only that profession. His rejection of all other professions is narrated in light, humorous, negative and fault-finding terms. Lichtheim (1975) maintains, “Ever since Maspero called this Instruction “Satire des Metiers,” scholars have understood it to be a satire, that is to say, a deliberately derisive characterization of all trades other than the scribal profession.” (p: 184).

Geoffrey Chaucer, known as the father of English literature and the greatest English poet of the medieval period, used many impressive literary tools including allusion, allegory, imagery, hyperbole, originality and easiness of joyous expression etc. But his use of layered satire has been the most effective in exposing social weaknesses. He makes biting critique but it does not give the impression of any personal grudge or prejudice against anybody. Critics believe that the most important factor in Chaucer’s works being all time famous is his use of humour. His satire is quiet and deceitful. He avoids ridiculing and exaggeration. His elusive humour entwined with satire aims to point out traditional and social ways of life, especially the traditions and norms of upper class. Here too, there is no hint of any personal attack but it leads to expose the wrong policies of the institutions the individuals belong to. His Middle English collection of 24 stories *The Canterbury Tales* (1400) is the best example in all aspects. Correale & Hamel (2005) maintain about *The Canterbury Tales* that the vast majority of critical studies of the tale assume Chaucer’s thoroughly critical, satirical stance. (p: 716). Mann (1973) opines about the universal appeal of *The Canterbury Tales* in these words, “The most obvious aspect of *The Canterbury Tales* is its comprehensiveness. It clearly aims at

universality. (p: 189/190). Jones (2016) explains about Chaucer and his work that, “A masterpiece by any standard, though incomplete, *The Canterbury Tales* is also the first major work written in the vernacular (Middle English), and one of the first to be printed. (p: 172).

The literature of the medieval time in Europe was not too plain and too direct. It enjoyed humour, wit, cultural representation in verse and prose and satire. The medieval time or the Middle Ages gave birth to the Renaissance in Europe which itself proved a rebirth of art, literature, humanism and cultural interaction of traditional diversities. It was a major shift of historical time into a phase of enlightenment. It influenced everything including politics, science, religion, philosophy, mathematics, cultures, ways of life and even architecture. The writers in the Renaissance period were greatly influenced by the happenings and changes around. They did not detach them from the classical genres. They kept their interest intact, though not much expressed explicitly, with the classical works including satire. They acknowledged the richness of classical satire and humour but seldom found attributing any credit to that. It, perhaps, was because of the difference of characteristic between classical satire and Renaissance satire. The Renaissance satirists were not at ease in applying the same style on kings, princes and dukes which was employed on emperors and senators by the classical satirists. The socio-political and cultural norms also underwent a big change due to new regulations in media and censorship and emerging trends in art and literature affected by political change in Europe. People adopted religious philosophy based on love including opponents unlike the ancient philosophers urging enemies, in their satire, to commit suicide.

## **Renaissance to Restoration and the Eighteenth Century**

Restoration period satirists followed the legacy of Renaissance writers. But they practiced satire like a powerful genre that could influence the writing style which was aimed to poke fun at others. By poking fun at all social classes including clergy and government ministers, the writers gained competence in the art of satire. The satirical art in Restoration period became so polished, mature and effective that it would be seen in a leading role in the decades to come. It was used as an effective weapon to execute sharp fun aiming for correction and improvement. John Dryden (1631-1700) was a prominent literary figure in the 17<sup>th</sup> century England. He was as dominant as a playwright, critic, translator and poet that the English government appointed him the first ever Poet Laureate in 1668. Even the Restoration period was called the Age of Dryden. Scott and Saintsbury (1884) quote John Dryden as commenting, "The true end of satire is the amendment of vices by correction. And he who writes honestly is no more an enemy to the offender, than the physician to the patient when he prescribes harsh remedies." (p: 214). Satire was a low level genre before Dryden. As it became rich as an effective genre, it was used in all forms of literature including drama, prose, verse and comedy. Satire is rarely found in tragedy but in Restoration tragedy satire can be found with the same influence. One of the best examples is Thomas Otway's (1652-1685) 1680 play *Venice Preserved* in which the character of Senator Antonio can easily be recognised with the Earl of Shaftesbury (in office 21 April 1679-15 October 1679) who was the president of British and Foreign Bible Society (BFBS). Cazamian and Legouis (1929) maintain, "The Restoration theatre is in a sense and in its most

brilliant aspects, one great satire." (p: 664). The history of English literature reveals that the Restoration age produced great satire especially the satire in verse. The most prominent factors in flourishing of satire as a polished and popular literary genre were political, social and literary in nature. They were freedom of expression in the wake of the restoration of Charles II of England (1630-1685), political struggle among the Whigs, the Tories and some minor political factions and the renaissance of the classical satires of Horace and Juvenal by neo-classicists. Mitchell (1951) argues that Dryden's greatest works are his satires, *Mac Flecknoe* directed against a personal literary enemy, and especially his *Absalom and Achitophel*, a political satire on the Whigs which he wrote in support of the court party of Charles II (p: 217).

Above all, John Dryden's contribution marked a new era of highly enriched satire. The power and influence of Dryden's satire reached its climax when, many believe, Charles II, the king, himself asked Dryden to produce a work of (political) satire to propagate the Tory and the royal political philosophy against the opponents. As a result, Dryden wrote a marvellous piece of satirical work named *Absalom and Achitophel*.

## **Nineteenth Century to the Present Time**

The overall literature of the 19<sup>th</sup> century is referred as World Literature. The name World Literature is not only connected with its (to some extent) colossal nature but also with the changes in life and the visual arts. The works took a shoot from the term Western European Literature to the term World Literature, going beyond borders and representing the wider world. Johann Goethe (1749-1832) 18<sup>th</sup> century German playwright, poet, novelist, scientist and theatre director, first used the term World Literature. Being the

greatest figure of German literary world and one of the icons of the modern time, his use of the term is still given due consideration, though the term itself could not sustain as a dominant concept in the world of literatures. He was referring to the diffusion of literature among countries, nations and cultures in his letter to Johann Eckermann (1792-1854), another big German literary figure. Damrosch (2003) quotes Goethe explaining to Eckermann in 1827, “National literature is now a rather unmeaning term; the epoch of world literature is at hand, and everyone must strive to hasten its approach.” (p: 1).

Satire did not dominate the 19<sup>th</sup> century literature but it sustained its position as being one of the effective literary techniques. Most of the writers used it in criticism while exposing individual and social and institutional weaknesses. It was used as a socio-political remonstrance which highlighted the socio-political and ideological divisions between the ruling class and society and between ‘haves’ and ‘have nots.’ The first half of the 19<sup>th</sup> century witnessed a continuous progress in the refinement and enrichment of satire in almost all forms of literature especially in novel. In such a rich literary environment the great satirical novel *Vanity Fair* was produced by William Thackeray (1811-1863) in 1848 as a single book. The overambitious satirists indulged in overwhelming practice of putting everything under the axe of sharp and blunt satire. It resulted in emergence of a flaw and rust in quality. The second half of the century, precisely starting from the 1840s social unrest, saw a decline in the quality satirical work. Critics rebuked the satirists as compromising on aesthetic, exquisite and ethical aspects in pursuance of blindly exaggerating everything for the sake of

employing satire. As excess of everything is bad, so was the case with the satire of that time. Satire did not remain a literary tool but it was hijacked by political rivals, factions, groups and the people of different ideologies. It lost its originality and became a tool of mockery, abuse, and vicious annotations like a combating device. Literary critics believed that the classical Juvenalian satire had come back with its traditional realism and its starkness. The English satirists of this time did not forget to include the unpleasant political situation between England and France. Despite the fact that English society was much impressed by French society, culture and literary trends, the satirists found their way of making fun of them. Moores (2015) describes, “While France attracted the most attention, it was by no means the only nation to incur the wrath of satirists.” (p: 118). Some satirists like Anthony Trollope (1815-1882) and Charles Dickens (1812-1870) adopted the serious and reformist motivation in their use of satire. They involved sentiments and emotions in their use of satirical parody which aimed at highlighting institutional inefficiency and the distortion of archetypical characters. A high ranked Victorian poet and playwright Robert Browning (1812-1889) introduced his famous dramatic monologues for the readers to peep into the extreme psychological conditions. He challenged the classical norms of syntax and vocabulary. He made his impressive and peculiar verse a blend of social commentary, bitter humour, powerful characterization and sarcasm all provided with historical background.

The influence of French literature nurtured another genre named melodrama. The genre, originally derived from ancient Greek, as evident by its name, drama with music, witnessed the highest level of popularity during

the 19<sup>th</sup> century especially among the lower classes of society. Melodrama on the stage could not sustain the zenith of popularity in the end of the 19<sup>th</sup> century but it remained as an influential genre in other forms like verse and it remained as a literary legacy even in the time to come. The deep rooted influence of melodrama evolved with the revived characteristics in the novels. The novels of Collins (1824-1889) and Dickens (1812-1870) present melodramatic impression. Literary critics give credit to the time itself, the 19<sup>th</sup> century, of the flourishing of melodrama. It was not popular only in England but its popularity and influence can be seen beyond borders. Some notable examples of the novelists, writers and playwrights are Henry James (1843-1916), George Aiken (1830-1876), Bronson Howard (1842-1908), Ira Aldridge (1807-1867) and Louisa Medina (1813-1838) from America, René-Charles Pixérécourt (1773-1844) from France, Dion Boucicault (1820-1890) from Ireland and August Kotzebue (1761-1819) from Germany. Not only in Europe and America but the melodramatic tradition was in swing in Russia as well. Nikolai Polevoy (1796-1846), Nikolai Gogol (1809-1852), Alexander Pushkin (1799-1837) and Aleksandr Griboyedov (1795-1829) are considered as the most dominant dramatists who promoted melodramatic tradition in Russia. That time was marked as rise of realism in Russia. Cizevskij et al (1974) explain the time of realism in Russia in these words, "Amazingly...the half-century 1840-1890...the era of the great Russian realistic novel...the time of realism...received undisputed recognition." (Foreward: vii).

Satire attained a solid position of a famous and impressive genre in literature. Social and institutionalised and individual weakness of humans against the functioning of fate and the

characteristics of metropolitan and rural lifestyle were dominant themes. The most prominent satirist of that time was Oscar Wilde (1854-1900). One of the points of his fame is his mockery of the standards of social morality and dramatic narrative of the late 19<sup>th</sup> century English society. Satire took a shift in the 20<sup>th</sup> century literature. Most of the satirists produced a forceful satire of their own and they did not owe much to the legacy of satire with imprint of the 19<sup>th</sup> century satire. The satire of age became the satire of individual writers. Mikhail Bakhtin (1895-1975) contributed in introducing great influence in humour studies and satirical work through his untraditional mode of examination. His way of examining satire through dialogism and relativism mixed with his literary method of 'carnival' paved the way for analysing satire with new vision.

### **Political Satire**

Political satire is generally considered as to be established in the 18<sup>th</sup> century England. But Hale (2000) provides the historical imprints of the phenomenon of political satire back in the 17<sup>th</sup> century. She argues that political satire emerged earlier in seventeenth century Netherlands in the contentious political milieu surrounding William III's invasion of England. (p: 1). The same culture of mockery and (print and graphic) satire of the corrupt political figures can be found in the early 17<sup>th</sup> century England. One of the notable references is Giles Mompesson (1583-1663). He was a member of the House of Commons during 1614 to 1621. He became notorious because of abuse of power, corruption, bribery and nepotism. Later sentenced for his corrupt practices, his name became a symbol of corruption and the "notorious criminal." Ultimately, the news reached the Parliament,

investigation carried out and he was found guilty and sentenced. He tried to flee to France to avoid detention. Pierce (2008) mentions his flight that the reason behind Mompesson's flight lay in his abuse of the controversial system of monopolies, financial privileges widely conceived to be run by greedy courtiers for personal profits. (p: 69). The 17<sup>th</sup> century English literature presented him in mockery, caricature, satire and fun. Some features of that time satire can be found even in the contemporary political satire especially in the form of political cartoons.

Political satire can be termed as a subversive use of a literary device for vested interests. It is different from a campaign, agitation or movement driven by political group or party. Commonly it is practiced without a schema and it does not aim to impact a political development. Most people believe it to be a show of entertainment with no outline of constructive agenda. Its impact cannot be ignored in terms of maligning political position of individuals or groups but it rarely carries the note of solution. Political satire is not a new tool in literature but its roots are historically proven as to be stemming from ancient Greek time during the reign of Zeus.

### **Swift's Satire**

No discussion, studies and argument on satire is complete without Jonathan Swift (1667-1745). Jonathan Swift was an Anglo-Irish poet, essayist, political activist, cleric and the Dean of a Dublin Cathedral. But his most remarkable characteristic is his sense and execution of satire. For that reason, he is known as an astounding satirist in English literature. Though satire as a literary genre emerged long ago but the contemporary literary tradition with any connection with irony and satire owes much to Swift's satirical works.

Another credit to Swift is that the volume of his satirical work is not big at all but its impact and its being a legacy is a hallmark in English literature. His mastery on satire is remarkable because he wrote in both Juvenalian and Horatian styles. The term 'Swiftian' is believed to be owing to his (1729) essay *A Modest Proposal*, written in Juvenalian satirical style. Different from the norm of writers, he got his collection of all works originally published as *nom de plume*. For some works he remained anonymous and for some others he used M. B. Drapier, Isaac Bickerstaff, and Lemuel Gulliver. He stands out as a remarkable satirist because of works, in chronological order, as *A Tale of a Tub* (1704), *An Argument Against Abolishing Christianity* (1712), *Gulliver's Travels* (1726) and *A Modest Proposal* (1729).

The analysis of Swift's satire shows that he did not use satire as a mere fashion of mockery and fun. He, as a political thinker, is found split into two beliefs; whether or not to adhere to physical power or moral strength to solve the social issues. He used satire to expose the social ailments and issues of his time. For example, *The Modest Proposal* is aimed at highlighting the curse of poverty and the need to improve the financial status of Irish society. *A Tale of a Tub*, though believed by many as an attack on the prestige and working on church, aimed at defending the cause of the working of Anglican Church. *Gulliver's Travels* aimed at persuading all Britons to strive for social reforms in pursuance of getting rid of social ills, institutional weaknesses and religious ambiguities. Swift's innate ambition of using satire as a tool was not confined only to Ireland or England. A French translator, while translating *Gulliver's Travels* for French readers, omitted some passages considering them 'not

suitable' for France. Later, he apologised Swift for his action. Swift's reply to him highlights the writer's intensity in marking his work for universal appeal. Hodgart (2010) explains Swift's reply as "The same follies remain everywhere; at least in the civilized countries of Europe: and the author who writes only for one city, one province, one kingdom or even for one age, does not deserve to be read, let alone translated." (p: 67). Though apparently he exposes Irish and British institutional, governmental and religious shortcomings, but his objective remains universal and global. That is, perhaps, the reason that Swift and satire remain knotted even in the contemporary satirical tradition. His satire attacks human weaknesses and follies that cause problems for fellow humans. Stephen (1882) quotes Swift's famous statement which shows the latter's innate motif of satirising man. The quotation explains, "I heartily hate and detest that animal called man." (p: 174). Swift's critical philosophy and contribution are well acknowledged by literary circles, writers, critics and political philosophers. Many disagree with the extent and methodology of his stark satire but they acknowledge his impact as a writer, reformist and influential satirist. In remembrance of his prediction about the existence of moons of Mars, a crater on Mar's moon is named after him as Swift Crater. In remembrance of his residence in Trim, an Irish town, several occasions and monuments have been named marking his legacy like Trim Swift Festival and Swift's Street. The Encyclopædia Britannica mentions him as the leading prose satirist in the English language. John Ruskin (1819-1900), a Victorian era philosopher and writer believed that if only three people were to be mentioned as the most influential in history, Swift would be one of them. The 2017 research

libraries data reveal Gulliver's Travels and Swift as the most influential work in Irish literature and the most influential Anglo-Irish writer respectively.

### **Some Distinguished Satirists from Ancient to Modern Time**

Encyclopaedia Britannica (15<sup>th</sup> edition 2010) provides a long list of notable satirists from ancient to present time representing different countries and different eras. Following paragraph mentions some of them with their brief introduction and contribution:

Greek comic dramatist and poet Aristophanes (446 C-386 C), known as "The Prince of Ancient Comedy" and "The Father of Comedy" cast extreme influence on the life of ancient Athens than any other writer of that time. His contemporaries feared of his convincing power of scorn. According to the great Athenian philosopher Plato (428/427 or 424/423-348/347 BC) declared Aristophanes' plays as the key contributors of the trail and consequent death of Socrates (470 C-399 BC), the famous Greek philosopher and the founder of Western philosophy. Hight (1972) argues that Aristophanes is writing satire. Satire, which pretends to be true, is usually a distortion. (p: 198).

Roman lyric poet, known for stoic influence in his satirical works and the writer of well-known poetic collections Satires and Epistles, Horace (65 BC-8 BC) lived during the time of Roman emperor Augustus (63 BC-14 AD). Rome was changing from republic to an empire and Horace, being an officer in the republican army had close connections with the government. Shea (1967) quotes English poet and critic John Dryden (1631-1700) as

mentioning Horace as “a well-mannered court slave” because of the latter’s affiliation with the regime. (p: 154). Anderson (1982) maintains, “So important is Horace’s place in the history of satire that one eminent scholar, G. L. Hendrickson, found reasons to describe Horace as the first to use the Latin word *satura* in a generic sense; that is, the first to give the modern literary meaning to *satura*. Hendrickson correctly saw that Horace did revolutionize the whole field of satire.” (p: 13). Jones (2016) elucidates Horace satirical style as, “In the Satires, written in hexameters, are included episodes of everyday life and humorously satirical poems on the vices and follies of mankind”. (p: 404).

Arab Islamic poet Hammam Ibn Ghalib, most commonly known as Al-Farazdaq (641 C-728-730 C), is one of the most prominent Arab poets of classical time. The caliph of the time advised Al-Farazdaq to work for the study and teaching of Qur’an but his inclination to poetry could not stop. His poetry was different from the norm of the time as he chose satire to attack the tribes. He avoided confrontation with the political figures and refrained from satirising them. He was callous and reckless fellow and that nature brought him to the caliph’s wrath and he was expelled from the region. He married his cousin Nawar against her will. The court of Basra and other tribal people did not favour Nawar because of Al-Farazdaq’s sharp satirical weapon. He happened to engage in a very long feud with his contender Jarir. As a result, both the rivals wrote a big series of poems which were published entitled *Nakaid of Jarir* and *al-Farazdaq*. Smith et al (1983) explain the incident in these words, “satire became a vogue that culminated in flytings of which the *naqa’id* of Jarir on both Al-Farazdaq and Al-Akhtal were most outstanding. Al-Farazdaq and Jarir, two

greatest poets began the longest dispute in Arabic poetry...composed over forty years...ended with Al-Farazdaq’s death.” (p: 410). His satiric style of verse was so sharp that he got imprisoned because of writing a poem (one of his most famous verses) in Makkah. It happened when the fourth Rightly Guided caliph Ali bin Abu Talib (601-661), a cousin, son-in-law and companion of Prophet Muhammad, entered the Haram of Kaba.

Ancient Greek rhetorician Lucian (120 AD-180 AD) satirised religion, superstitions and paranormal phenomena. Most of his information has been derived from his own works. Critics find his work difficult to understand because he extensively used mockery. Wilson (2006) explains that most of Lucian’s writings are humorous; they were written to entertain...most famous are the satiric dialogues in which the authors mocks the insincere philosophers, the rich, and the major figures of classical mythology.” (p: 430).

Byzantine author Theodore Prodromus (1100 C-1165/70 C), also known as “Poor Prodromos,” Ptochoprodromos in Greek, lived during the reigns of Byzantine emperors John II Komnenos (1118–1143) and Manuel I Komnenos (1143–1180). Probably he was called “Poor Prodromos” because of his circumstances and his writings reflect the disposition of begging from the court. His writings provide crucial information about the history of the ruling class. He depicted his shrewd nature, profound wit of humour and the biting characteristic of his strong satirical writings both in prose and poetry. Vasiliev (1958) maintains, “Prodromus was a novelist, orator, author of letters, religious poems and philosophical works, of satires and humorous pieces.” (p: 501).

Portuguese author and poet of Renaissance Francisco De Sá De Miranda (1481-1558), started writing in typical Portuguese and Spanish. His traveling experience to Spain and Italy influenced him and he later refined his works with several new forms. He is considered the pioneer of new artistic tastes like ottava rima, elegy, eclogue and sonnet in Portuguese literary tradition. Ottava rima was used for mock-heroic works. He was also adept in impressive letter writing which he displayed in his letters to King John III of Portugal (1502-1557) and his brother. Earle & Earle (1980) explain that Francisco de Sá de Miranda occupies an extremely important place in the history of Portuguese literature. His best known work is his five satirical letters in verse and the satirical eclogue. (p: 1).

Italian poet, author, playwright and satirist Pietro Aretino (1492-1556), contributed in presenting his remarkable influence in modern literature. Apart from his role as a remarkable writer, he proved an opinionated political critic. He was also known as a blackmailer by the critics. Klarer (2018) mentions, “The Italian satirist Pietro Aretino - described by Bruce Ware Allen as “poet, pornographer, and blackmailer.” (Section “11 Khayr al-Din Barbarossa, para 10). Schmidt (1970) mentions that Pietro Aretino (1492-1556) was a writer of comedies and satiric poetry – not a literary satirist, but a satirist with a vengeance.” (p: 112).

The greatest writer of Spanish language, one of the most outstanding novelists and the creator of the first modern novel Don Quixote, Miguel de Cervantes (1547-1616), has been a source of literary discussions since the 18th century. Don Quixote, written in the early 1600s and translated in more than 60 languages, is considered as the greatest literary masterpiece. Cervantes, though used his wit in satire, made a

gentle execution of satire which did not trigger any sort of annoyance or disapproval. Saavedra (1891) explains in his historic book, “the satire of Cervantes was always gentle and playful...there was no one who had the smallest reason to complain of his treatment.” (xxxvii). Shelton (1896) appreciates Cervantes in these words, “It is not enough that Cervantes should be for us what he was to his contemporaries: a genius of the first order, a fellow of infinite humour, of inexhaustible invention...a master who delighted in irony, a satiric genius who was also a finished observer of folly.” (p: xx).

French philosopher and author of more than 2000 books Voltaire (1694-1778) whose philosophy and original thought is less easily explained lived before the French Revolution (1789 to 1799). The pre-Revolution time is marked as the time of ‘Enlightenment’ and the ‘Age of Reason.’ The self-explanatory in itself, it was a time of rational, academic and intellectual awareness that rejected and defied the traditional and orthodox ways of reasoning. It is believed that the French Revolution was inspired by the Enlightenment. Voltaire’s genius propounded wit, reason, criticism and satire in a revolutionary way. As a playwright, historian, social scientist and the writer of all forms of literature, he cast his influence for the freedom of religion, civil rights and freedom of speech. He was against the Catholic Church’s indulgence and interference in state affairs. To convey his ideas about the 18th century European society, he aimed his purposeful satire to criticise all social and religious evils. His satire targeted many other elements like materialism, monarchy, state policies, war and individual and social idiocies. Thompson (2006) states that Voltaire used satire to lampoon his opponents’ social institutions were to be subjected to the test

and criticize ignorance and gullibility.” (p: 67). Duncan and Hobbs (1991) maintain that Moliere, Swift, and Voltaire employ satire to attack the foibles and follies of mankind.” (p: 159).

English author, poet and critic Alexander Pope (1688-1744) is known for his satirical poetry. He is believed to be a leading English poet and a dominant writer of heroic couplets. According to the 8<sup>th</sup> edition of The Oxford Dictionary of Quotations (2014), Pope is the second most quoted author after Shakespeare (1564-1616). His most outstanding works include translation of Homer (800 BCE-701 BCE), An Essay on Criticism, The Dunciad and The Rape of the Lock. Lieder et al (1950) state, “When the great and laborious task of translating Homer was brought to an end, Pope turned to another sort of writing - satiric and didactic or reflective poetry...in which he is the acknowledged master...to literary art.” (p: 795).

Norwegian-born Danish author, poet and playwright Johan Herman Wessel (1742-1785), was an 18<sup>th</sup> century satirist. He used his satirical wit in his famous light verse and witticism. He parodied the neo-classical tragedy. He ornamented his works with frequent humour, deliberate satire and elegant poetic style of tales. With his universal appeal, he targeted man’s weakness and imprudence which lead to social injustice. Emery maintains, “The greatest of the Norwegian writers of this period was Johan Herman Wessel (1742-1785). In many respects he was a shiftless fellow, but he was highly gifted as a satirist, and won lasting fame by a comedy entitled Love Witout Stockings.” (p: 332).

Ukrainian-born Russian playwright, short story writer and novelist Nikolay Gogol (1809-1852) cast an enormous impact on Russian literature and world literature. Great literary

figures like Franz Kafka (1883-1924), Fyodor Dostoevsky (1821-1881) and Mikhail Bulgakov (1891-1940) acknowledge Gogol’s contribution in the world of literature. He dared to write *Dead Souls* and *The Government Inspector* which were aimed to expose Russian empire’s political corruption. By writing the all-time famous *The Overcoat* and *The Nose*, he stands among the pioneers of introducing the technique of grotesque and surrealism. Gale (2001) quotes Richard Peace (1933) as opining that Gogol exerted an immense influence on the whole course of Russian literature...to call Gogol the “father of Russian prose fiction” is eminently justifiable.” (Section: Critical Overview, para 2).

Iranian author Muhammad Ali Jamalzadah (1892-1997) was the most outstanding and one of the most influential writers of Iranian literature. He got fame because of his unique style of humour. For demonstrating his skill of the genre, he is considered as the father of Persian short story writing. His first work, *Once Upon a Time*, published in Germany, could not impress the Iranian public. It was a satirical and critical collection of six short stories which aimed at Iran’s political and social imbalance in the 20<sup>th</sup> century milieu. Jamalzadah also criticised Iran’s highly influential religious leadership and the court. His balanced humour mixed with simple and colloquial style gradually inspired and appealed Iranian public. *Farsi Shekar Ast* (Persian is Sugar) is one of his most moving works. He left writing for a considerable time but when he wrote again after 1940, he changed his style and made his grip tight on word choice and the content. But he remained on his basic thought and presented bitter humour and effective satire. Because of being fluent in Arabic, French and German, he translated several books from these languages into Persian. In

1969, he was nominated for the Nobel Prize in literature but he could not win the prize. The Islamic Research Institute (2001) mentions that Muhammad Ali Jamalzadah and Sadiq Hidayat were the main figures in pioneering a new idiom of Persian prose that was simple and more natural. (p: 161).

Japanese inventor, author and playwright Abe Kōbō (1924-1993) is famous for his surreal and modernist style. Literary critics compare him with Italian novelist Alberto Moravia (1907-1990) and German novelist Franz Kafka (1883-1924). His work highlights individual hard situations in bizarre conditions. He attracted considerable global readership of his novels which focussed on the post-World War II experiences and the identity crisis in Japanese society. Buckley (2002) explains, “Abe’s work is often described as surrealistic and his use of fantasy and science fiction-style plots represents a tendency in modern Japanese writing that has become increasingly popular.” (p: 2).

Czech writer, journalist, satirist and anarchist Jaroslav Hašek (1883-1923) is best known for his mockery of the incompetence of elite class and high ranking government officials. His novel The Fateful Adventures of the Good Soldier Švejk During the World War is considered as one of his best works. Though unfinished, the work is a collection of ridiculous events of a soldier in World War I. Being translated in more than 60 languages, it has become the most translated novel in Czech literature. Houellebecq & Henri-Levy (2011) explain, “Reference to The Good Soldier Svejk, a novel by the Czech author and humorist Jaroslav Hašek, acclaimed as one of the great satires of world literature.” (Endnotes No. 47).

## Conclusion

Present time is the age of stark deceptions and blurred realities. Literature, art, fine arts, music and traditional and untraditional means of learning and entertainment have gained new meanings and new forms. The characters in art and literature have come out of texts to perform on stage, theatre, radio and film. Such an enormous change has brought a new form of impact on readers and audiences. Like other genres of literature, satire has also undergone the change of mood and mode. But its objective has been the same as it used to be in classical and neo-classical times. There is a concern about satire as being able to do justice with its true role as “weapon of the powerless against the powerful.” It is facing several challenges connected with current developments in art and literature. It is still an important apparatus of social critique. It may be used for a portion of work or on entire work. It has, thus, evolved by incorporating several approaches to be exercised at different occasions with different targets. Satire can be comical and facetious, serious and political, protest and explicit. It can also be broad and wide in modern modes like online and on small and big screens encompassing wider range of themes. Because of huge impact of politics on society, political satire has gained significant role in exposing wrong doings of politicians, political groups and parties and governmental institutions. It includes political cartoons, TV shows, musical poems, comedy theatre, movies and radio programmes.

Since the evidence of the existence of literature, satire has been there as a means of objective influence. The ancient epic poem of 2100 BC, known as Epic of Gilgamesh comprises satirical passages. Ancient Latin love poet Catullus (84 BC-54 BC) mixed rancorous

satire in his love poetry. Ancient Roman political figures and Greek cultural absurdities were satirised by ancient Roman playwright Plautus (254 BC-184 BC) and ancient Greek comedy-writer Aristophanes (446 BC-386) respectively. Unwin (2011) mentions that social comedy has its roots in four great dramatists of the ancient world: the fantastic and often surreal Aristophanes...and the Roman dramatists Plautus and Terence. (Section 'Three different kinds of comedy', para 2). William Shakespeare (1564-1616), though patronised by the royalty, also used satire to criticise Puritan spirit and the political philosophy of the royalty of his time. The British institutions of the Victorian period were shattered by stark satire in Charles Dicken's (1812-1870) fiction. American humourist and writer Mark Twain (1835-1910), named as "the father of American literature" by William Faulkner (1897-1962), used satire to expose American hypocrisy in its expansionist and capitalist agenda. Modern literature and other forms of art, culture, fine arts and music make use of satire to poke fun on the follies of middle-class trends of life. Even in the science fiction and imaginary serials in print and electronic media, films, TV shows, social media and other modern means of communication, satire on modern lifestyle frequently appear to cast the objective of fun, sarcasm and correction. Since the spread of internet in global social, political, institutional, governmental, financial and other fields, satire has become a favourite and one of the most common tools. The internet satire, mostly, violates all ethical rules and becomes brutal and blunt. Four forms of satire are common which are frequently used by writers, presenters and producers. They are exaggeration, volte-face, burlesque and discrepancy.

The end note suggests that satire is not only as old as literature; it is as old as interaction and connection among human beings. With this importance, satire would remain a key characteristic of all forms of literature and modern communication. However, it would transform, change and alter according to new trends, moods and modes in all aspects of life. Contemporary satirists have already altered and renovated satire a great deal.

### References

- Anderson W. (1982). *Essays on Roman Satire*. New Jersey Princeton University Press.
- Baudrillard, J. (1988). *Jean Baudrillard: Selected Writings*. Stanford; Stanford University Press.
- Baym, G. *The Daily Show: Discursive Integration and the Reinvention of Political Journalism*. *Political Communication*. 2005. 22: 3, 259-276.
- Beeston A., Johnstone T., Serjeant R., Smith G., Menocal M., Scheindlin R. & Sells Michael. (1983). *Arabic Literature to the End of the Umayyad Period*. Cambridge' Cambridge University Press.
- Binyon L. et al. (2010). *Encyclopædia Britannica*, 10<sup>th</sup> ed. s.v. "Internet." 35 vols. New York. Encyclopaedia Britannica.
- Buckley S. (Ed.). (2006). *The Encyclopedia of Contemporary Japanese Culture*. London; Taylor & Francis e-Library.
- Bullard P. (Ed.) (2016). *The Oxford Handbook of Eighteenth-Century Satire*. Oxford; Oxford University Press.
- Casson L. (Ed.) (2017). *Selected Satires of Lucian*. Oxon; Routledge.

- 
- Cazamian F. & Legouis E. (1929). *A History of English Literature*. Virginia; University of Virginia.
  - Cizevskij D., Porter R. & Zenkvsky S. (1974). *History of Nineteenth-century Russian Literature: The Age of Realism*. Nashville; Vanderbilt University Press.
  - Correale R. & Hamel M. (Eds.) (2005). *Sources and Analogues of the Canterbury Tales, Volume 2*. Cambridge; D. S. Brewer Ltd.
  - Damrosch D. (2003). *What Is World Literature?* New Jersey; Princeton University Press.
  - Day, A. (2013). Shifting the Conversation: Colbert's Super PAC and the Measurement of Satirical Efficacy. *International Journal of Communication* 7:1, 414–429.
  - Earle T. (1980). *Theme and Image in the Poetry of Sá de Miranda*. Oxford; Oxford University Press.
  - Emery M. (1907). *Norway through the Steroscope: Notes on a Journey Through the Land of the Vikings*. New York; Underwood & Underwood.
  - Frieze H. (2017). *The Tenth and Twelfth Books of the Institutions of Quintilian: With Explanatory Notes*. Michigan; The University of Michigan.
  - Frye, N. (1944). The Nature of Satire. *University of Toronto Quarterly* 14 (1), 75-89.
  - Gale L. (207). *A Study Guide for Nikolai Gogol's "The Government Inspector"*. Boston; Cengage Learning Gale.
  - Gay P. (2008). *The Cambridge Introduction to Shakespeare's Comedies*. Cambridge; Cambridge University Press.
  - Ginsburg M. (Ed.) (1964). *The Fatal Eggs, and Other Soviet Satire, 1918-1963*. New York; Grove Press.
  - Greenburg J. (2011). *Modernism, Satire and the Novel*. New Jersey; Montclair State University.
  - Hale M. (2000). *The Birth of Modern Political Satire: Romeyn de Hooghe (1645 – 1708) and the Glorious Revolution*. Oxford; Oxford University Press.
  - Helmus T, Bodine-Baron E., Radin A., Magnuson M., Mendelsohn J., Marcellino W., Bega A. & Winkelman Z. (2018). *Russian Social Media Influence: Understanding Russian Propaganda in Eastern Europe*. California; RAND Corporation.
  - Henri-Levy B. & Houellebecq M. (2011). *Public Enemies*. London; Atlantic Books.
  - Hiaasen C. (2020). *Squeeze Me: The Ultimate Satire for 2021*. London; Sphere Little Brown Book Group Limited.
  - Highet G. (1972). *Anatomy of Satire*. New Jersey; Princeton University Press.
  - Hobbs J. & Duncan R. (1991). *Arts, Ideas and Civilization*. London; Pearson.
  - Hodgart M. (2010). *Satire: Origins and Principles*. New Jersey; Translation Publishers.
  - Horace & Persius. (2005). *The Satires of Horace and Persius (revised & reprinted edition)*. London; Penguin Books Limited.
  - Horace. (1878). *Horace: Satires, Epistles, and Ars Poetica*. Michigan; University of Michigan.
  - Islamic Research Institute (2001). *Islamic Studies, Volume 40, Issues 1-2*. Islamabad.

- 
- Jones B. (2016). *Dictionary of World Biography: Third Edition*. Canberra; The Australian National University Press.
  - Juvenal. (1998). *The Sixteen Satires*. London; The Penguin Group.
  - Kaun, A. and Uldam, J. (2018). *Digital Activism: After the Hype*. *New Media and Society* 20:6, 1–8.
  - Klarer M. (Ed.). (2019). *Piracy and Captivity in the Mediterranean: 1550-1810*. Oxon; Routledge.
  - Knowles E. (Ed.). (2014). *Oxford Dictionary of Quotations, 8<sup>th</sup> Edition*. Oxford; Oxford University Press.
  - Konstantinou P. (2009). *Pop Apocalypse: A Possible Satire*. New York; Harper Collins.
  - Kuiper K. (Ed.) (2012). *Prose: Literary Terms and Concepts*. New York; Britannica Educational Publishing.
  - Kunitz S. & Haycraft H. (1942). *Twentieth Century Authors: A Biographical Dictionary of Modern Literature*. New York. H.W. Wilson Company.
  - Lichtheim M. (1975). *Ancient Egyptian Literature: The Old and Middle Kingdoms*. California; University of California Press.
  - Lieder P., Root R. & Lovett R. (Eds.). (1950). *British Poetry and Prose, Volume 1*. Boston; Houghton Mifflin.
  - Mann J. (1973). *Chaucer and Medieval Estates Satire*. London; Cambridge University Press.
  - Mitchell E. (1951). *The Lincoln Library of Essential Information*. New York; Frontier Press.
  - Moneya M. (2010). *A Modest Proposal in the Context of Swift's Irish Tracts: A Relevance – Theoretic Study*. Newcastle upon Tyne; Cambridge Scholars Publishing.
  - Moores J. (2015). *Representations of France in English Satirical Prints 1740-1832*. Hampshire; Palgrave Macmillan.
  - Pierce H. (2008). *Unseemly Pictures: Graphic Satire and Politics in Early Modern England*. New Haven; Yale University Press.
  - Pope A. (2005). *The Rape of the Lock*. London; Taylor & Francis e-Library.
  - Saavedra M. (1891). *The Achievements of the Ingenious Gentleman, Don Quixote de la Mancha*. London; George Bell and Sons.
  - Scott W. & Saintsbury G. (1884). *The Works of John Dryden*. Edinburgh; T. and A. Constable Printers.
  - Shea J. & Anderson H. (Eds.) (1967). *Studies in Criticism and Aesthetics, 1660-1800: Essays in Honor of Samuel Holt Monk*. Minneapolis; University of Minnesota Press.
  - Shelton T. (1896). *The History of Don Quixote of the Mancha, Translated from the Spanish of Miguel de Cervantes by Thomas Shelton, Volume 1*. London; David Nutt.
  - Stephen L. (1882). *Swift*. London; Macmillan and Co.
  - Swif J. (2016). *A Modest Proposal*. Auckland; The Floating Press.
  - Unwin S. (2013). *The Well Read Play*. London; Oberon Books Ltd.
  - Vasiliev A. (1958). *History of the Byzantine Empire, 324–1453, Volume II*. Wisconsin; The University of Wisconsin Press.
  - Weinbrot H. (2005). *Menippean Satire Reconsidered: From Antiquity to the Eighteenth Century*. Baltimore; Johns Hopkins University Press.
  - Wilson N. (Ed.) (2006). *Encyclopedia of Ancient Greece*. New York; Routledge.
  - Wright W. (2016). *Icons: Celebrity Satire*. Lulu.com.

- Žižek, S. (1989). *The Sublime Object of Ideology*. London; Verso.
- Zoshchenko M. (1963). *Nervous People, and Other Satires*. Indiana; Indiana University Press.