

SWIFT AND  
SCATOLOGICAL  
SATIRE

JAE NUM LEE

# Swift And Scatological Satire

**Beat Affentranger**



## Swift And Scatological Satire:

**Swift and Scatological Satire** Jae Num Lee,1971      *Scatology in Modern Drama* Sidney Shragar,1982 Technically scatology has been used for various purposes to shock to smash puritanical taboos to express hate and disgust to explain psychological motivation to satirise to preach acceptance of the body to project moral indignation to shake the fist at God and to have pure Rabelaisian fun Above all modern playwrights have used scatology verbal and visual for one great thematic purpose as a metaphor for the human condition      **Swift and the Tradition of Scatological Satire** Jae Num Lee,1968

The Modern Satiric Grotesque and Its Traditions John R. Clark,2021-05-11 Thomas Mann predicted that no manner or mode in literature would be so typical or so pervasive in the twentieth century as the grotesque Assuredly he was correct The subjects and methods of our comic literature and much of our other literature are regularly disturbing and often repulsive no laughing matter In this ambitious study John R Clark seeks to elucidate the major tactics and topics deployed in modern literary dark humor In Part I he explores the satiric strategies of authors of the grotesque strategies that undercut conventional usage and form the de basement of heroes the denigration of language and style the disruption of normative narrative technique and even the debunking of authors themselves Part II surveys major recurrent themes of grotesquerie tedium scatology cannibalism dystopia and Armageddon or the end of the world Clearly the literature of the grotesque is obtrusive and ugly its effect morbid and disquieting and deliberately meant to be so Grotesque literature may be unpleasant but it is patently insightful Indeed as Clark shows all of the strategies and topics employed by this literature stem from age old and spirited traditions Critics have complained about this grim satiric literature asserting that it is dank cheerless unsavory and negative But such an interpretation is far too simplistic On the contrary as Clark demonstrates such grotesque writing in its power and its prevalence in the past and present is in fact conventional controlled imaginative and vigorous no mean achievements for any body of art      Grotesque Anatomies David Musgrave,2014-10-16 *Grotesque Anatomies* is a study of Menippean satire in English since the Renaissance It consists of revisionist close readings of canonical works such as Eliot's *The Waste Land* and Pope's *Dunciad* among others and investigates how identifying them as Menippean satires changes our understanding of them The initial chapter offers a comprehensive account of the form from antiquity to the present day identifying its bifurcated development in the shorter form Seneca Lucian Julian and the longer more encyclopedic form Varro Petronius Boethius and their subsequent fusion during the Renaissance It also contains an account of the critical reception of the genre with the term Menippean satire first being used by Justus Lipsius in 1581 Finally Menippean satire is described as a literary version of the grotesque and a brief theory of the grotesque in the modern period as radical heterogeneity is outlined This is also the foundation of a new definition of Menippean satire drawing on previous definitions by Frye Bakhtin and Kirk and revising them for the modern period The following chapters examine iconic works as examples of Menippean satire and of the grotesque Chapter 2 offers an overview of the nose in Menippean satire and comic literature generally and

reads Rushdie's *Midnight's Children* in this context. It also gives an account of metaphor as a grotesque transformation. Chapter 3 examines the figure of the stomach in Menippean satire and symposiastic literature and reads Peacock's *Gryll Grange* in this context. The link between the stomach as a figure of thinking in comic literature is the basis for an account of symbolic structuring as grotesque association. Chapter 4 is a close reading of the scatological imagery of Pope's *Dunciad* and how scatology generally tends towards a cyclical metaphysics. It also relates changes in print technology and copyright laws to the reticular scatological structure of the *Dunciad*. Chapter 5 argues for Eliot's *The Waste Land* as a Menippean satire focusing on the rhetorical figure of the enthymeme as a missing premise as an example of undermindedness and as an ironic aspect of the fragmentation typical of late Romantic Menippean satires. Chapter 6 examines Urquhart's eccentric *The Jewel* as a satire on the referential function of language reading it in the context of projections for a universal language from this period. The final chapter identifies some key works by Derrida and Barthes as Menippean satires noting the resurgence of the form in some postmodern and deconstructive writing.

**English Literature in the Age of Disguise** Maximillian E. Novak, 2024-03-29

*English Literature in the Age of Disguise* explores the pervasive theme of disguise, deception, and masked identities in the works of writers from the Restoration through the eighteenth century. The concept of disguise was central to the social and literary fabric of the period, with figures like Fielding and Defoe lamenting the deception inherent in society. Fielding, for example, described the world as a vast masquerade, echoing a sentiment common among writers of the time, including Defoe, who critiqued the age as one of Plot and Deceit. Disguise and masks were more than just thematic elements; they were metaphors for the societal and personal facades that individuals maintained. In the literature of this period, comedies such as Congreve's *The Double Dealer* frequently centered around characters using masks and deceit for social or romantic advantage. Similarly, works like Defoe's *Robinson Crusoe* and Richardson's *Clarissa* employ different forms of disguise and role playing, reflecting both the moral complexities and the personal struggles of characters. This book also delves into the role of irony and wit in literature during this time, with many authors using these tools to both entertain and critique society. Writers such as Pope and Swift masterfully employed irony to conceal their true messages, offering a layered critique of contemporary politics, religion, and morality. Irony, according to Lionel Gossman, was a form of disguise in itself, where the external narrative concealed deeper, often more subversive meanings. Through an exploration of key works like Swift's satirical poetry and Pope's mock epic verse, the book examines how the era's emphasis on disguise influenced literary style and the construction of meaning. Additionally, the essays in the collection provide new interpretations of well-known texts, suggesting that the use of disguise and role playing was not just a narrative device but also a form of social commentary, revealing the moral and political undercurrents of the time. Through these analyses, the book offers a fresh perspective on the literary techniques of the Restoration and eighteenth century, showing how disguise, in both its social and literary manifestations, shaped the era's cultural and artistic landscape. This title is part of UC Press's Voices Revived program, which

commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1977     **Swift's Politics** Ian Higgins,1994-05-05 A contextual reassessment of Swift's political writing concentrating on A Tale of a Tub and Gulliver's Travels     *The Humour of Vladimir Nabokov* Paul Benedict Grant,2024-09-30 The first in depth study of Vladimir Nabokov's humour investigating its physical aspects such as farce slapstick sexual and scatological humour Offers the first in depth study of Nabokov's humour Presents a revisionist reading of Nabokov Examines the metaphysical aspects of Nabokov's humour Examines the sexual and scatological aspects of Nabokov's humour Applies humour theory e.g. those of Hobbes Bergson Freud to Nabokov's texts Compares Nabokov's humour to that of his Russian predecessors e.g. Pushkin Gogol Chekhov and to literary humourists such as Rabelais Swift Joyce Many critics classify Vladimir Nabokov as a highbrow humourist a refined wordsmith overly fond of playful puzzles and private in jokes whose art appeals primarily to an intellectually sophisticated readership This study presents a more balanced portrait placing equal emphasis on the broader earthier humour that is such a marked feature of Nabokov's writing which draws on the human body and all things physical for its laughs sex and scatology farce and slapstick Moving between the metaphysical and the physical the cosmic and the comic mind and matter it presents Nabokov as a writer at home in both high and low forms of humour a comedian who is capable of producing as many belly laughs as brainteasers and of appealing to a much wider readership than is commonly supposed     Designing Women Tita Chico,2005 Drawing on extensive archival research Chico argues that the dressing room embodies contradictory connotations linked to the eroticism and theatricality of the playhouse tiring room as well as to the learning and privilege of the gentleman's closet     *The Practice of Satire in England, 1658-1770* Ashley Marshall,2013-06-28 An exhaustive study of satire in the long eighteenth century Outstanding Academic Title Choice In The Practice of Satire in England 1658-1770 Ashley Marshall explores how satire was conceived and understood by writers and readers of the period Her account is based on a reading of some 3 000 works ranging from one page squibs to novels The objective is not to recuperate particular minor works but to recover the satiric milieu to resituate the masterpieces amid the hundreds of other works alongside which they were originally written and read The long eighteenth century is generally hailed as the great age of satire and as such it has received much critical attention However scholars have focused almost exclusively on a small number of canonical works such as Gulliver's Travels and The Dunciad and have not looked for continuity over time Marshall revises the standard account of eighteenth century satire revealing it to be messy confused and discontinuous exhibiting radical and rapid changes over time The true history of satire in its great age is not a history at all Rather it is a collection of episodic little histories     **Politeness and Poetry in the Age of Pope** Thomas M. Woodman,1989 Interest in politeness in the eighteenth century is shown to reflect anxiety about social change and indicate a

search for guidelines in a newly commercialized society Evident is the dilemma of poets such as Parnell Prior Swift Gay and Pope

*Reading Swift's Poetry* Daniel Cook, 2020-08-13 This book explicates Jonathan Swift's poetry reaffirming its prominence in competing literary traditions

*The Lord Cornbury Scandal* Patricia U. Bonomi, 2012-12-01 For more than two centuries Edward Hyde Viscount Cornbury royal governor of New York and New Jersey from 1702 to 1708 has been a despised figure whose alleged transgressions ranged from raiding the public treasury to scandalizing his subjects by parading through the streets of New York City dressed as a woman Now Patricia Bonomi offers a challenging reassessment of Cornbury She explores his life and experiences to illuminate such topics as imperial political culture gossip Grub Street and the climate of slander early modern sexual culture and constitutional perceptions in an era of reform In a tour de force of scholarly detective work Bonomi also reappraises the most conclusive piece of evidence used to indict Cornbury a celebrated portrait said to represent the governor in female dress that hangs today in the New York Historical Society Stripping away the many layers of the Cornbury myth this innovative work brings to life a fascinating man and reveals the conflicting emotions and loyalties that shaped the politics of the First British Empire A tour de force of historical detection Tim Hilchey New York Times Book Review Bonomi's book is more than an exoneration of Cornbury It is a case study of what she aptly calls the politics of reputation

dmund S Morgan New York Review of Books A fascinating authoritative glimpse into the seamy underside of imperial politics in the late Stuart era Timothy D Hall Pennsylvania Magazine of History and Biography An intriguing detective story that casts light upon the operation of political power in the past and the nature of history writing in the present Alan Taylor New Republic For more than two centuries Edward Hyde Viscount Cornbury royal governor of New York and New Jersey from 1702 to 1708 has been a despised figure whose alleged transgressions ranged from looting the colonial treasury to public cross dressing in New York City Stripping away the many layers of the Cornbury myth Patricia Bonomi offers a challenging reassessment of this fascinating figure and of the rough and tumble political culture of the First British Empire with its muckraking press salacious gossip and conflicting imperial loyalties

**Catalog of Copyright Entries. Third Series** Library of Congress. Copyright Office, 1973

*The Spectacle of the Growth of Knowledge and Swift's Satires on Science* Beat Affentranger, 2000 This is a revisionist study of seventeenth and eighteenth century satires on science with an emphasis on the writings of Jonathan Swift and to a lesser degree Samuel Butler and other satirists To say as some literary commentators do that the satirists attacked only pseudo scientists who failed to employ the empirical method properly is to beg a crucial question how could the satirists possibly have distinguished the genuine scientist from the crank By a failsafe set of Baconian principles perhaps No the matter is more complicated I read the satiric literature on early modern science against a totally different understanding of what science is how it came into being and how it developed Satire has a decided advantage over scientific discourse It can rely on common sense scientific discourse often cannot There is always a counter intuitive element in the genuinely new New knowledge is in some ways always at odds

with received assumptions of what is possible reasonable or probable Satire on science I suggest can be seen as a systematic exploitation of that gap of plausibility Natural philosophers of the late seventeenth and early eighteenth century were keenly aware of their discursive disadvantage and at times even hesitated to publish their material They feared the satirists and the wits who they knew would find it easy to debunk their work on commonsense grounds But commonsense and laughter are unreliable yardsticks for measuring scientific merit Ironically the satirists and the natural philosophers shared some of the most fundamental epistemological assumptions of early English empiricism for instance the stereotypical Baconian assumption that knowledge about nature would come to us unambiguously once the mind was freed from preconception and bias It is an assumption about scientific method that is decidedly hostile towards speculative hypothesising Indeed the motto of the day was not bold speculation and learning from error but avoiding error at all costs Yet in practice error or what appeared to be erroneous was of course frequent for science is an essentially speculative enterprise Natural philosophers of the early modern period however were embarrassed by their failures and tried to explain them away The satirists on the other hand could prey on these mistakes and conclude that the work of the natural philosophers was purely speculative The reason for this rigid anti speculative epistemological stance I argue was a religious one having to do with the conception of nature as a divine book that could be read like Scripture This conflation of the epistemological and the theological is especially obvious in Swift In both his satirical and non satirical writings he is obsessed with proposing proper standards of interpretation and with criticising those whom he thought had corrupted these standards Dissenters and religious enthusiasts are taken to task for their misreading of Scripture for their corrupt religious doctrine which they erroneously claim to be based on Scripture and reason The natural philosophers are accused of some similar hermeneutic sin only they have committed their interpretive transgressions against the proper interpretive standard of the book of nature Where the natural philosophers claim to have found a new more accurate way of reading the book of nature Swift I argue sees only misreadings Rhetorically Swift's satires on religious dissent perpetuate the typically Tory High Church insinuation of sectarian and heretical sexual promiscuity In his satires on science Swift makes the same insinuation with respect to natural philosophers most vividly so in *A Tale of a Tub* and the flying island of Laputa The study concludes with a fresh look at Swift's rational horses in part four of *Gulliver's Travels*

*Swift's Poetic Worlds* Louise K. Barnett, 1981 The author shows how Swift's poetry reveals a structural unity when it is examined as a coherent whole The structure that emerges is a dynamic relationship between the effort to order the poem's principle of unity and an opposing principle of expansion

**The Satiric Worlds of William Boyd** Juan Francisco Elices Agudo, 2006 This study explores five major narratives of Ghanian born novelist William Boyd from a satiric point of view Boyd's novels and short stories take up some of the particular traits of satire a genre which has gradually lost the impact it had in the eighteenth century This book analyses the satiric spirit of four novels and one short story *A Good Man in Africa* *An Ice Cream War* *Stars and Bars* *Armadillo* and *The Destiny of Nathalie X* It

looks at the way Boyd approaches crucial events in twentieth century history and how he unmask the follies that underlay most of them It also deals with issues such as the effects of British colonialism in Africa the superficiality of Hollywood s film industry and the shortcomings of modern urban civilisation The theoretical framework of this study is based on the analysis of recent satire criticism *Genre* ,2008 [Gut Feeling and Digestive Health in Nineteenth-Century Literature, History and Culture](#) Manon Mathias,Alison M. Moore,2018-11-17 This book considers the historical and cultural origins of the gut brain relationship now evidenced in numerous scientific research fields Bringing together eleven scholars with wide interdisciplinary expertise the volume examines literal and metaphorical digestion in different spheres of nineteenth century life Digestive health is examined in three sections in relation to science politics and literature during the period focusing on Northern America Europe and Australia Using diverse methodologies the essays demonstrate that the long nineteenth century was an important moment in the Western understanding and perception of the gastroenterological system and its relation to the mind in the sense of cognition mental wellbeing and the emotions This collection explores how medical breakthroughs are often historically preceded by intuitive models imagined throughout a range of cultural productions

**Eighteenth-Century British Erotica, Part II vol 1** Janine Barchas,2024-10-28 Comprises a variety of topics from prostitution to flatulence and paints a picture of the real and imaginative worlds inhabited by the people of eighteenth century Britain This title features a volume dedicated to homosexuality It is intended for students of eighteenth century culture queer theory history of sexuality and book history



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