



Sudan University of Science and Technology

College of Languages



Eighteenth-Century English Social Satiric Poetry

شعر السخرية الإجتماعية الانجليزي في القرن الثامن عشر

*A Thesis Submitted to the College of Languages, Sudan University
of Science and Technology, for a Ph.D. Degree in English
Literature.*

By:

Eltahir Abdalla Gamar Ibrahim

Supervised by:

Professor Yousif Omer Babiker

Dedication

*To my mother, who taught me how to sacrifice, and the soul of
my father*

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Abstract

This research is a critical analysis of the major satirical poetry of the leading satirists of Eighteenth-century England: Alexander Pope, Jonathan Swift, Samuel Johnson and John Gay. The analytical descriptive method is used to carry out this research. The aim of this research is to point out how satire is employed to fight bad habits and behavior of the society of Eighteenth-century England. The major poems of the above mentioned poets have been duly studied and analyzed.

The study sheds light on Eighteenth-century England as a remarkable period in the history of English Literature. Some of the artistic activities in some aspects of arts together with the role played by politicians have been mentioned. The definitions of satire are provided and its role in reflecting human and social relations is underlined, in addition to the role of satirists in creating a healthy society. The research is considered as an important one as it attempts to deal with the social satires of a number of satirists. Some of the poetical theories and critical points of views have been expounded, with special reference to the relevant studies. Some examples of religious, Social and journalist satires, along with a poem related to Graveyard School of Satire are treated.

Biographies of Pope, Jonathan Swift, Samuel Johnson and John Gay are focused on together with the environmental factors that influenced their lives and poems. Some of their poems have been elaborately discussed. The major satiric poems of Alexander Pope such as "The Rape of the Lock", "The Dunciad" and "An Essay on Criticism" have been elaborately studied. Swift's "The Lady's Dressing Room", "A Beautiful Young Nymph Going to Bed", Johnson's "Vanity of Human Wishes" and Gay's "The Beggar's Opera" are discussed.

مستخلص البحث

يعتبر هذا البحث تحليل نقدي لعيون الشعر الذي كتبه فحول شعراء السخرية الإجتماعية في إنجلترا في القرن الثامن عشر وهم: الإسكندر بوب و جوناثان سويفت وصامويل جونسون وقاي. ولقد أتعت الطريقة النقدية التحليلية في كتابته.

إن هدف هذا البحث هو تبيان كيفية إستخدام السخرية في محاربة العادات والسلوكيات الضارة في مجتمع القرن الثامن عشر بإنجلترا. تمت دراسة وتحليل الأشعار الرئيسية للشعراء السابق ذكرهم.

سلطت الدراسة الضوء على إنجلترا في القرن الثامن عشر كحقبة بارزة في تاريخ الأدب الإنجليزي. ولقد تم ذكر بعض الأنشطة الأدبية في بعض مظاهر الأدب سويا مع الدور الذي لعبه السياسيون.

تم تعريف السخرية ودورها في عكس العلاقات الإنسانية الإجتماعية إضافة إلى دور الأدباء في خلق مجتمع معافى. تكمن أهمية هذا البحث في معالجته للسخرية الإجتماعية لعدد من الشعراء.

تم شرح بعض النظريات الشعرية بالإستناد على الدراسات ذات الصلة. كذلك أوردت بعض الأمثلة الخاصة بشعر السخرية الديني والسخرية الإجتماعية وبعض من شعر الصحفيين سويا مع ذلك الذي يعود لمدرسة شعر السخرية الخاص بمدرسة المقابر.

تم التركيز على السير الذاتية لكل من الشعراء بوب وجوناثان سويفت وصامويل جونسون وقاي مع ذكر العوامل التي كان لها تأثير في حياتهم وشعرهم ونوقشت بعض أشعارهم بإسهاب.

لقد تمت دراسة شعر السخرية الإجتماعية للشاعر بوب مثل قصائده "إغتصاب خصلة شعر والأغبياء" و"مقال في النقد". كذلك درست أشعار سويفت "غرفة إرتداء ملابس سيدة" و"الحرورية الجميلة في مخدعها" وضحالة رغبات الإنسان" لجونسون إضافة إلى مسرحية جاي "أوبرا الشحاتين".

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Chapter One
Introduction

1.1 Background

The present research is about the major satiric poems by the leading English poets of the Eighteenth century with special reference to the poems of Alexander Pope. It will be attempted to explore the important role of satire in exhibiting the moral phenomenon of this Age. Moral issues are considered as a part of human experiences. Satire, which is used in the Eighteenth century as a means for mending manners and diffusing positive qualities, is an important tool that will help in exposing the life and social relations of the time.

Satire is sometimes called the art of reformation because the satirists aim at reforming their societies. It is also called the moral arts as it targets to achieve good manners and fighting vice. Thus, the satirists are called moralists. This is because satire is also concerned with promoting men of genius.

The Eighteenth century was a distinguished period in many respects. It had great impact on the history of England in general, and on literature in particular. From a literary perspective, it was generally considered by critics as an age in which prose dominated. W.H. Abrams (1993; 1781) comments on this by writing that, "*When Arnold, speaking for Victorian taste, called the eighteenth century an "age of prose," he meant to cast doubt on its poetry, but the later part of the century might indeed be honored as an age of prose.*"

As a matter of fact, the writers of the Eighteenth century were greatly concerned about lucidity, elegance and refinement of literature. It was the age of great English writers, such as Alexander Pope (1688-1744), the Poet Laureate and skillful satirist; Jonathan Swift (1667- 1745) the leading poet and novelist; Joseph Addison (1672- 1719); and Sir Richard Steele (1672- 1729) who were prominent figures in the field of journalism.

The Age witnessed the contributions of Daniel Defoe (1660-1731), the author of the first formal English novel "Robinson Crusoe"(1719) and Dr. Johnson (1709-1784), the poet, lexicographer, and compiler of the first English Dictionary (published in 1755). Dr. Arbuthnot (1667-1735), Queen Anne's Physician, who was one of the founders of the Scriblerus Club, was also a satirist as well as John Gay (1685-1732).

Printing and publication witnessed a remarkable progress in this century. About the quick pace of printing and prose writing in the Eighteenth century compared to the slow and somewhat stable pace of the Twentieth century, John Richetti (2005;5) says, "*As our own literary culture at the beginning of the twenty-first century moves slowly away from the dominant of print media, scholars have become aware of the origins of the dominance of the early eighteenth century ... the writers who have traditionally been thought of as the period's major authors (Dryden, Addison, Steele, Defoe, Pope, Swift, Gay, Fielding, Richardson, Boswell, and others) played their role and indeed defined themselves within these new conditions for literary and cultural production.*"

Science, which cannot be separated from the new cultural elements, is undoubtedly an integral part of all human activities. *Science, according to Huxley, is not separate from the rest of culture* as observed by Christine Gerrard: (2006; 38).

The Eighteenth century was the age of scientific theories and inventions such as Newton's (1643-1727) theories in Mathematics and Physics, and Watt's modernization of the steam engine for pumping water from mines. Literature and science were of close relation in the Eighteenth century. Science advancement was, in one way or another, reflected in the writings of the century, including psychology and sociology. Hawkins- Dady (1996; 93) has underlined this relation:

"The impact of science and empirical philosophy on eighteenth-century thought made the literature of the period sceptical and realistic; satire and the rise of the novel are evidence of the literature's critical fascination with society. London and Edinburgh became nature cities during the eighteenth century, and produced a culture that was remarkable for its urban character, one that reflected the psychological and sociological advantages and disadvantages of modern life."

Politics played an important role in shaping the lives of writers who were greatly affected by wars and political conflicts. Christine Gerrard: (Ibid; 7) states that *"party politics and dynamic uncertainty shaped the lives of writers born in the immediate aftermath of the civil wars. For poets such as Alexander Pope, Anne Finch, Jonathan Swift and Matthew Prior, a sense of the political was thus deeply ingrained."*

Shortly after these two crises, Britain began to revive. It regained its power and many parts of the world came under its control, after a series of wars that started with the Spanish War in (1739) through the wars with France in (1763).

The social reality of the age is well explained by critics. The age was rich with its literary innovation, and was considered as a transitional one in English literature. It became known as the age of highly literary diversity. Satire was one of the most flourishing genres. All elements needed for good satire such as wit, humor, parody, invective, irony, and sarcasm were employed by the major satirists of the age.

The age witnessed a quick development of social life. This can be exemplified in tea parties, love letters, social clubs, and coffeehouses which appeared in London. Fashion on dresses, politics and social relations prevailed.

In literature, style became subject to neatness and correctness. The writers tended to use many different styles. However, the main style was of a classical bent. Vocabulary, phrase formation, technical terms and archaism were among the prevailing styles.

The theme of "nature" prevailed. Pope was reckoned to have a clear vision of nature as demonstrated in his poem "An Essay on Criticism". This is clearly confirmed by M. A. R. Habib (2005;292): *"Indeed, Pope's poem "An Essay on Criticism" has been variously called a study of and defense of "nature" and of "wit". The word "nature" is used twenty-one times in the poem; the word "wit" forty-six times. Given the numerous meanings accumulated in the word "nature" as it has passed through various traditions, Pope's call for "return to nature" is complex and exploits the multiple significance of the term to generate within his poem a comprehensive redefinition of it. Among the things, nature can refer, on a cosmic level, to the providential order of the world and the universe, an order which is hierarchical, in which each entity has its proper essential place."*

Eighteenth- century satirists tended to write formal verse satire. Admiration of virtue and good manners received special attention. They designed their satires to be the opposites of vice and follies.

Eighteenth-century England witnessed the emergence of civil society. Thinkers like Hobbes, formulated sociability and theories to diffuse their thoughts. Economists, such as Adam Smith came up with the theory of "Moral Sentiments", and called for the exploration and exploitation of morality to cope with and suit the time. Their theories were derived from the commercial society. Virtues such as patience, fortitude, self-denial, industry and deliberate practice of thought and experiments prevailed.

People began to believe in the necessity of agricultural and commercial improvement. These factors had great influence on the society and helped set new steps towards change. Some writers, such as Pope, Swift, Johnson and Gay adopted the new concepts and became more inclined towards supporting the idea of a new society. The civil society became more enlightened.

At the end of the last decade of the Eighteenth century, British authors found themselves in a dilemma; as to whether remain loyal to the old traditions or to embrace the new ideas of liberty and human rights.

With regard to religion, it was not possible to evade the winds of change that came with the new sciences of the Royal Society. M. H. Abrams (1993; 1772) gave account of what happened: "*The new science, advanced by the members of Royal Society, was rapidly alternating views of nature. Sciences in the seventeenth century were principally concerned with the physical sciences- with astronomy, physics, and to a lesser degree, chemistry; and the discoveries in these sciences were reassuring in their evidence of universal and immutable law and order, clear proof of the wisdom and goodness of God in his Creation.*"

As the age of versatility and diversity, the Eighteenth-century was given many names. For example, the Augustan Age, the Age of Enlightenment, the age of Pope, Pseudo- age and so on.

Alexander Pope was distinguished for his satire on corruption, bad manners and bad habits. Free ideas began to prevail because literature itself gained more freedom from religion and the grip of the Church.

The writings of Jonathan Swift, the Dean of St. Patrick and English literature (as he was so called by some critics), were classical like most of

the literary genres of the age. Both Pope and Swift employed their poems to satirize the moral corruption of the age. Contrary to them was Daniel Defoe (1660-173), who showed little concern about manners and corruption.

In the field of Journalism, the two stars of the century were Joseph Addison (1672-1719) and Sir Richard Steele (1672-1729). They were the reformers of public manners and moralities, and together they edited "Tatler", (1709-11) and "Spectator" (1711-12).

Samuel Johnson criticized the popular belief in progress and the assumption that the future would be better than the past. Many critics saw the century as the age of neoclassicism, romanticism, reason and enlightenment. This is confirmed by Josephine Miles :(1974;108): "*We can seriously call the eighteenth century, in relation to all the other names it has been called- the century of neoclassicism, romanticism, reason, prose, enlightenment, Gothicism, revolution- the century of the adjective.*"

The poetry of the Eighteenth century is characterized by its distinguished style, themes and conception. The poets became more inclined to write nature poems which became widely spread and the greater focus was on the beauty of nature. As has been observed by M. H. Abrams (1993; 1781): "*the great age of satire also produced a wholly different sort of poetry from that which Pope was writing in the 1730s. After 1727, when Thomson published the first of his nature poems, Winter, the poetry of natural description flourished and the characteristics of the eighteenth-century English taste for natural and picturesque beauty found expression- not only in poetry but also in that typical Georgian art.*"

The century's new classical style prevailed throughout the age. New vocabulary, phrase formation, technical terms and archaisms were used by the writers. Other themes, such as English life and culture, love and hatred appeared.

In this research, "mock" poems, specifically "mock-heroic" will be dealt with, for most of the poems that are going to be studied belong to this type of poetry. Pope's "The Rape of the Lock" and "Dunciad" belong to this category. Along with them goes Swift's "Battle of the Book".

Mock-Heroic poetry is considered by critics as the most influential medium of satiric poetry. Commenting on "The Rape of the Lock", Martin Stephen (2003; 183) is obviously inclined to support the view that attached great importance to the mock heroic satire: *"The mock heroic style of writing depends for its effect on presenting the discrepancy between heroic passion and style, and trivial actions, treating the latter with all the glory of the former. This requires great skill. The style only works to full effects when the reader is made aware of the true heroic, epic style, and to do this the author has to write with something of the power and force of the original style."*

It is of worth at this juncture to provide a definition of mock-heroic poetry. Peter Auger :(2010; 187) states that Mock-heroic is *"a general term for parodic imitation of the style and tone of heroic poetry. Mock-epic is a specific type of mock-heroic poem that ridicules a subject unworthy of epic treatment. Mock-heroic writing is particularly associated with the early eighteenth-century Augustan poets. A slightly earlier example is John Dryden's MackFlecknoe (1682), which uses mock-heroic features to criticize the poet Thomas Shadwell."*

The "mock" form was used by Juvenal and Horace, who were the most influential figures on the Eighteenth-century satirists. Horace was

the inspiring teacher of the Augustans. Thomas E. Maresca (1966; 12) says that *"Augustan poets and critics formulated their vision of Horace. The seriousness with which they regarded poetry generally and satire specifically molded their conception of the first great satirist. Horace was inevitably for them earnest, serious "perpetually moral" and ever instructive, a source of guidance in matters of ethics and civility both."*

Some critics think that Juvenal was the founder of modern satire. Like Horace, he was also imitated and parodied by the Eighteenth-century satirists. His influence on the Eighteenth-century satirists was great. About his influence on the latter satirists, Brandu (1996; 1) says, *"Juvenal perhaps more than anyone else, is responsible for the modern concept of satire. Satire was a genre of poetry invented and developed by the Romans. When it came into Juvenal's hands, he stamped his mark upon it: Indignation. Not all of Juvenal's satires are indignant; but that is what he is remembered for. His angry voice had an overwhelming influence upon later satirists and persists into modern manifestation of satire."*

Comparing the Horatian and Juvenalian satires, it can be observed that the former is a comic whereas the latter is of a tragic bent. Pope was influenced by Horace while Johnson fell under the influence of Juvenal.

1.2 Statements of the Problem

Satire is a type of poetry to be found in all literature. Its main function is universally recognized as a means of instruction and guidance. Its goal is to lead people to what is right, just and virtuous.

There is general agreement that satire is suitable for all ages and peoples. Moralists, particularly satirists aim at keeping the morals and ethics of the people intact. Satirists play the role of fighting bad habits and bad behaviors, fighting corruption and calling for good education and manners. Notwithstanding, many people ignore the effects of satire in

mending people's manners and diffusing virtue. For this reason the idea of "Poet Prophet" was emerged in England's Eighteenth-century satirists.

The present study is considered an important contribution to clarify the efforts carried out by the prominent satirists of England's Eighteenth-century notably: Alexander Pope, Jonathan Swift, Dr. Samuel Johnson and John Gay through studying and analyzing their major satiric poems in order to provide the students of literature with significant references of satire. It supplies with valuable information about the major satiric poems and satirists of Eighteenth-century England. Moreover, it increases the researchers' awareness of the satiric poems. Criticism and satire of poetic drama are also tackled.

1.3 Research questions:

- a- What were the methods and techniques used by England's Eighteenth-century satirists in fighting bad behaviors and diffusing virtue?
- b- How did England's Eighteenth-century satirists demonstrate the negative behaviors of their society?
- c- How was satire used as a means for enhancing education in England's Eighteenth century?
- d- How was satire employed by England's Eighteenth-century satirists as a weapon against their political rivals?

1.4 Hypotheses

- a- Satire is an important tool that is used for fighting bad behaviors and diffusing virtue.

b. England's Eighteenth-century satirists shed light upon the negative behaviors of the members of their society for the purpose of mending their manners.

c- England's Eighteenth-century satirists used satire as a means of enhancing education and fighting shallow knowledge.

d- Satire was employed by some of England's Eighteenth-century satirists as a weapon against their political opponents.

1.5 Research Method

The descriptive analytical method will be followed in this research. Major satiric poems of the leading satirists of England's Eighteenth-century will be elaborately discussed and analyzed, in addition to some miscellaneous satiric poems in various domains.

Chapter Two

Significance and Objectives of the study

2.1 Introduction

Civilizations are said to emerge and survive in healthy and stable societies that are guided by their longstanding good and rich heritage of sound beliefs, ethics and practices. These highly held moral values need to be guided and protected to avoid any kind of deviations that may harm the sublime goals of these civilizations. Here arises the role of satirists as social reformers and leaders of the process of social advancement.

Satire has its own techniques and styles that help discover the social ills, as has been stated by Forbes:(2010; 258): "*In all its images, the key to satire's power lays in its ability to strip away a mask to false propriety, whether social or political, and invite viewers to address the danger of disorder that the mask concealed.*"

It is employed to tackle many issues; political, moral, religious, educational, judicial, and ethical and others. The wide range of satire enables it to go into wider activities than criticism, which is largely restricted to the works of arts.

Politically, satire may be employed for criticizing tyranny, oppression and provincialism. This is why tyrants are the enemies of satire. Hodgart (1969; 33) has observed that "*The enemies of satire are tyranny and provincialism, which often go together. Tyrants dislike any form of criticism, because they never know where it will lead to, and in provincial life free criticism is felt to be subversive of good order and decency.*"

On many occasions, satires were believed to reflect human and social relations in the Eighteenth century and cite laughable examples of follies and behavioral practice. In many cases, it provides critical insight into unwanted or outmoded traditions.

Further, social satire has the quality of mirroring social life with its differences. From there it stems the importance of this research and the attempt to discover how unhealthy and bad social relations can lead to corruption and destruction of societies.

The great satirists of the age, such as Pope, endeavored to create a healthy society. William Bowman: (1997; 80) noted that: "*Such social charms allow Pope to articulate a detailed catalog of social grievances and yet to maintain a reliable social tolerance. Society in one form or another, as he makes unforgettably vivid to a wide audience that has no doubt includes all the nuisances he names, has disturbed every aspect of his life.*"

Moral satirists like Pope, Swift, Johnson and Gay have employed poetry to address the ills of their time. Their role in fighting the social ills and diffusing healthy moral values in their society was great. Thus, they used poetry to convey what they considered as a noble message. Not only did they target their society, but the whole world as well. Prandi: (2008; 39) wrote: "*Self-taught poets seem especially driven to define how their poems relate to the world. To a large extent, they share this engagement with social reality with mainstream eighteenth-century poets, who cultivated social forms such as the verse epistle and the satire.*"

The importance of the present research derives from its being the first genuine academic study that deals with social satire of a number of

prominent figures altogether. The works of some of the prominent poets of the Eighteenth century will be discussed and analyzed.

It is worth mentioning that the Eighteenth century is known for the spread of prose and poetic satires. Jonathan Swift's novel "Gulliver's Travels" gained unprecedented fame and publicity as a prose satire. Along with him go other novelists such as Daniel Defoe, the writer of "Robinson Crusoe" and Henry Fielding (1707-1754), the author of "Tom Jones." Both became known as prose writers whose writings were meant to serve social purposes.

In that century satire was an influential type, particularly in the Augustan Period during which the Horatian and Juvenalian styles were followed. The century itself was indeed a reflection of the prevailing Augustan literary ideas: *"There is no doubt that the idea of satire as a crafted form of abuse derives from authors of Roman satire, above all Juvenal, who was writing more than a century after Horace and who gave us the phrase "bread and circuses(panem et circenese".* Susana Braund: (2008; 1)

Writers in the Eighteenth century conceived of their age as that of Horace, Juvenal, Longinus and Virgil. For this reason they imitated those writers. Pope's poem "Imitation to Horace" is a clear example of this notion. Horace, Juvenal and Virgil had their impact on the Eighteenth-century literature. In confirmation of this, Weinbrot (1988;32) wrote: *"In the former Horace is, largely, normative and an authority for eighteenth-century writers; in the latter all good Augustans imitate Horace and eschew Juvenal, and anyone with opposite view is, by definition, not Augustan and an aberrant creature one can easily be ignored."*

In order to promote satire, Eighteenth-century satirists such as Pope, Swift, Samuel Johnson, Gay and others established the Martinus Scriblerus Club, aiming at satirizing the superficiality of the modern man. Their objectives were obviously set in Pope's poem "The Dunciad" and Swift's "Gulliver's Travels".

The Eighteenth century came to be known as the Golden Age of Satire. This is due to the wide spread of satire in this age more than any other poetic form. The poets' main intention was to reform societies. Hence, it can be said that the Eighteenth -century satire played its set didactic role. The present study aims at expanding and projecting the success of satire in creating new attitudes towards life and people in that century.

Alexander Pope is paid special attention in this research for he came to be considered as the greatest satirist in the first half of the century. His satiric works are of greater weight than those written by other contemporary poets. Hence the attempt by critics and men of letters to study him. Gilbert Highet :(1972; 7) believes that "*Alexander Pope, like most intelligent men of the Eighteenth century, looked back on that early time of troubles with revolution, in his most ambitious satire, The Dunciad, he went so far as to forecast the imminent coming of a new Dark Age, brought on not by war, but by infections spread of human pride, selfishness and stupidity.*"

Pope was considered as the leader of refinement and corrections of poetry. His imitation of Horace had added new dimensions to "objective satire." In addition to Pope, Horace was imitated by Samuel Johnson, Jonathan Swift and Arbuthnot. Weinbrot (1988; 187) observes that "*Pope's imitations of Horace are part of his campaign to refine English*

verse. Early in his career he adapted the Ovidian epistle and Virgilian country poem, and as he matured he looked to the third member of that distinguished group to continue his task."

Objective satire and criticism are reckoned to be successful tools for reserving and observing the high ideals of the nation. All ancient civilizations that flourished drew on good manners and values to achieve progress. Traits such as honesty, justice, helpfulness, generosity and courage became fundamental to any social progress. In the absence of such values and traits civilizations would be doomed to collapse.

Alongside with Pope, comes Jonathan Swift, the Dean of St Patrick's Cathedral in the Eighteenth century whose works will be included in this research. Not only was he a distinguished poet and satirist, but also a novelist and a political pamphleteer. Compared to Pope in the field of writing, it can be said that Swift is the best of all prose writers of his time.

Nonetheless, Pope is rated as the best poet. This ranking has been confirmed by Hunter: (1999; 151) who observes that *"One example of perceptive criticism weakened by misreading of formal features is Laura Brown's analysis of Pope's Poetical list. Brown is excellent as a close reader when she describes Pope's many lists... But Brown persuades me by copious and well analyzed examples that Pope is simply the best poet (as Swift is the best prose writer) at listing things that must be tested as equivalences in order to be properly understood."*

Swift's ideas about reformation will be expounded and some of his satiric poems will be elaborately discussed. Like Pope, Gay and Arbuthnot, Swift was a member of the Scriblerus Club and his conception

of satire is of a wide range. He sought to reform not only the English society of his time, but the whole world. Griffin (1991; 27) confirms this fact when he points out: *"And Swift, though he plays with the conventional idea that the satirist seeks to "reform" the world, seems concerned finally to "vex" it: that is, to ruffle or disturb its smooth surfaces. No one can doubt that Gulliver's Travels and A Modest Proposal are "moral" satires."*

No doubt, the visit of Swift to England is of an historic importance in the literary movement in the Eighteenth century. Swift and some of his companions in the Scriblerus Club, notably Pope, Gay, Arbuthnot, Parnell and Oxford contributed to widening the scope of satiric poetry to include the works of unlearned people. Ian Jack (1982;40) gives an explanation of this: *"The origin of the Dunciad is to be founded in the Scriblerus Club, in which Pope and Swift joined with Gay, Arbuthnot, Parnell and Oxford to satirize "the works of unlearned" and Swift's visit to England was in 1726 and in 1727 exerted an important influence on it."*

Pope shares Swift's view about the unlearned persons who became indulged into writing satires. Both thought that such persons might corrupt literature because they were lacking in terms of education and culture. This view is explicitly expressed by him in his "An Essay on Criticism" in which he says;

*A little Learning is a dang'rous thing;
Drink deep, or taste not the Piërian spring:
There shallow draughts intoxicate the brain,
And drinking largely sobers us again.*

(Lines 217-220)

Jonathan Swift was also a politician; and according to Oakleaf (2003; 31): "*He employs satire in politics also. Yet we cannot ignore the activity Swift viewed so ironically. Politics were too important to him, and he perhaps too important to politics.*"

As well, Swift was a religious man. In addition to being concerned with politics, he also had interest in religion and history. Reilly (1982; 20) observed that: "*Swift's literary impulse was primarily political, the parameters of his art are politics, religion and history and any interpretation that neglects these dimensions is likely to go astray.*"

2.2 Significance of the Research

It is expected that this study will increase the researchers' awareness of the satiric poems of the concerned poets. It is believed that it will provide the students of literature with the most important references that are related to Eighteenth-century literature in general and poetry in particular. Further, in this research valuable information about the major satiric poems and satirists of the Eighteen century will be provided, with special reference to Eighteenth-century social relations and the efforts that were exerted to reform the society.

What makes this study distinguishable is that it is not restricted to satire as it is traditionally conceived of, but other kinds of tools that deal with correcting manners and fighting vice are also dealt with, including criticism and poetic drama. It also underlines the methods and techniques used by the satirists to convey their views and message.

The research will attempt to underline the close relation between literature and social progress, and show that the role of literature in

raising people's awareness of the facts and realities of life is of no less importance than that of other scientific factors or means.

2.3 Objectives

The present research attempts to explain the methods and techniques that were used by the major satirists of Eighteenth-century England headed by Alexander Pope in order to propagate their satire. And, since the political life was one of the main domains of satire, it will explore the extent to which satire was embodied and involved in the politics of the age.

There was great similarity between Eighteenth-century England and ancient Rome during the reign of Octavian (64 B.C.-A.D.14) who came to be named Augustus when he took over as emperor. The similarity between the two ages lies in the fact that Augustus brought peace to Rome after the assassination of Julius Caesar, and, similarly, Stuart of England restored peace and order to England after the destructive civil wars that led to the execution of King Charles I in 1649. Choudhury (2005;163) states, *"In fact, the process of finding similarities between the Augustan period in the ancient Rome and English Society began in the early seventeenth century, when writers like Ben Jonson alluded to the possibility. The immediate similarity was seen in the 'restoration' of political order by both Augustus and Charles II after periods of political turmoil."*

Both peoples -in Rome and England- were greatly influenced by wars and both sought a life of quiet and peace. Writers in the Eighteenth century imitated the old Latin classics; hence the time came to be called the Neo-Classical Age. Different types of poetry came to be written,

including elegies, such as ode and satire. The poets' objective was to meet the demands of the public readers. The writing of poetry came to receive such great attention that the poems seemed to be more of an artificial nature than spontaneous as was pointed out by William Wordsworth. However, poems were carefully composed when they were written on public occasions.

The major works of some of the members of the Scriblerus Club are going to be studied in addition to some other works written by Samuel Johnson. Kearney (2010; 415) made mention of the members of the club and their relation to Swift by stating that, "*Here, Swift is an attractive and humane personality full of warmth and playfulness. In his literary friendship with members of Scriblerus Club- Alexander Pope, John Arbuthnot, Matthew Prior, John Gay and Thomas Parnell, men who shared Swift's aim to defend a civilized culture in Britain- we see a socially mature and normal nature revealed by Swift in his letters.*"

The groups of friends and members of the club came to be reckoned as men of great standing in the Eighteenth-century English literature. In view of the fact that they were all novelists, they came to be reckoned as the embodiment of the epithet of "poet prophet".

The Scriblerus Club was founded in 1714 for the purpose of satirizing the abuses of literature. Afterwards, satire was extended to target the whole society. About the Club and the common spirit that prevailed and brought its members together, Mrs. Bruckman :(1997;4) says: "*The first question to be asked about the Club is what sort of common spirit brought its members together and keep them for the rest of their lives? The group was in many ways out of step with its own time and much more attuned to ancient and traditional images of felicity and to*

ancient authors who subscribed to these values, as well as to a satiric spirit and method to be displayed when these values were menaced."

Most members of the Scriblerus Club were politicians. They satirized the politics of the war and started to move towards wider domains of satire to include other fields. About the relation between satire and politics, Hodgart (2009;33) points out that, "*There is an essential connection between satire and politics in the widest sense: Satire is not only the commonest form of political literature, but insofar as it tries to influence public behavior, it is the most political part of all literature.*"

According to its set objectives, the Scriblerus Club is believed to represent one of the most advanced literary movements in Eighteenth-century England. It had great and wide influence. This can be clearly seen in the multiplicity of current studies; researches and books that have attempted to investigate Eighteenth-century satire in general and the Scriblerians in particular.

Satire in that era was also directed towards body corporate and national characters. This is confirmed by Quintero (2007; 216): "*Scriblerian satire functions a loose generic category. Arbuthnot, with Swift's private encouragement and usual "hints" had published popular John Bull pamphlets (712), satirizing politics of the war with France through the risible personification of the national characters.*"

The satire of Dr. Samuel Johnson, who was one of the most prominent poets of the age, and who seriously addressed the moral religious problems, will also be studied in this research. He earnestly addressed the moral and religious problems. This is confirmed by Mr. Meyer (2008; 181) who observed that "*Johnson is not interested in the*

love elements, the conspiracy, or the possibility of a fight. What really concerns him is the moral and religious issues."

In view of his valuable contribution to the field of literature, it is believed that Johnson's "Vanity of Human Wishes" is worthy of study. Besides his being a satirist poet, he was also a prose writer and a lexicographer.

The poetry of Alexander Pope is given a priority in this research for the efforts he exerted in England's Eighteenth-century poetry in general and satire in particular.

Johnson's satire is of a particular moral importance. Tomarken (1991;14) believes that "*He is among those satirists who are called moralists. He is surely the most revered moralist of English Literature, yet his ethical pronouncements on Shakespeare alienate modern critics.*"

The satirical works of John Gay (1685- 1732) are also considered to be an important part in this research. In line with his being a social satirist, Gay's satires are intended to address the moral and social motives. As has been observed by Armens (1966;10) "*Gay's burlesques and satire point out the actual social and moral motives which impel society to delude itself, his purpose is to hold these improper motives up to rightful scorn and to advocate the necessity of transformation of values.*"

Gay the poet and playwright was a close friend of Alexander Pope. Literature benefited from this friendship. Pope encouraged his friend Gay to write several of his works. About their friendship, Walsh (2003;1) reported that "*the dedication of his (Gay's)Rural Sports in 1713 to Alexander Pope led to their friendship, and at Pope's instigation Gay published the Shepherd's Week in 1714.*"

Gay wrote mainly about English rustic life, and he was famous for his pastorals. He was known for his social concerns and his description of England's rural areas. A selection of his poems will be studied in this research to help understand Eighteenth-century English society. His high standing as a satirist made Dugaw (1984; 60) compare him to Johnson: *"Johnson and Gay held not only different but competing moral addenda. Gay, the satirist, limned a world that human beings negotiate relationally and politically at every turn. By contrast, Johnson was moralist of the individual – of an ostensibly depoliticized individual at that."*

Chapter Three

Methodology, Theoretical Framework and Literature Review

3.1 Methodology

The analytical descriptive method is adopted to conduct this research. Well Selected satirical poems will be the subject of careful study and analysis. The data will be collected from libraries and the internet, and the previous studies are going to be made use of. Special reference will be made to the following poems: Pope's "The Rape of the Lock", "An Essay on Criticism" and "Dunciad". They will be elaborately studied and analyzed. Swift's "Lady's Dressing Room" and "A Beautiful Young Nymph Going to Bed", Johnson's "The Vanity of Human Wishes" and Gay's "The Beggars Opera" are among the satirical poems are also included for study in this research.

The Eighteenth century is known as the age of satire. This is due to the domination of satire in this age more than any other literary genres. The Century witnessed prominent satirists of all forms. In addition to the above mentioned poets, there were other novelists and poets who contributed with their satires either in poetry or drama such as Matthew Prior the author of "Alma, or the Progress of the Mind, Dr. Arbuthnot, Lady Mary Wortley Montagu, Elizabeth Rowe, Anne Finch and others.

In the field of novel there were prominent figures such as Daniel Defoe, the author of "Robinson Crusoe", Jonathan Swift, the writer of "Gulliver's Travels" and "A Modest Proposal". Henry Fielding's contributions to the literary field cannot be overlooked. He wrote "The History of Tom Jones" and "Joseph Andrews". Then came Samuel Richardson the writer of "Pamela", Charlotte Lennox the author of "The Female Quixote or the Adventures of Arabella", Samuel Johnson the

author of "The History of Rasselas" and compiler of "English Dictionary and "The Lives of the Poets".

In the field of journalism Addison, Sir Richard Steele and Daniel Defoe are to be mentioned. In addition, there were novelists; dramatist and poets who contributed to the poetic satire, and dealt with various social problems.

This study shows how the Eighteenth-century satirists attacked bad habits such as vanity, hypocrisy, pedantry, bigotry, idolatry and sentimentality. They took the Roman and Greek satirists as models to follow. They thought themselves responsible of the society. They viewed themselves as the spokesmen of the society. Knight (2004; 52) says; "*The satirist may exercise a role as the voice of social responsibility, speaking on behalf of a community consensus and excoriating those who have made themselves enemies of the people. This role as spokesperson for the voice of the community was played by the satirists in primitive societies. But the case of satiric nationalism was characteristically directed to foreign nation.*"

The satirists were inclined to use humor to pass their ideas, in addition to irony and sarcasm. Sometimes they used exaggeration, burlesques, comparisons and juxtapositions. These devices were abundantly used by Pope in his "The Rape of the Lock." Other social issues such as politics, religion and arts were also tackled through satire.

The Greeks and Romans were the first to use satire and the Eighteenth-century satirists followed their example and imitated Horace and Juvenal; e.g. Pope's "Imitation to Horace". Pope viewed his imitation of these two poets as a challenge to his poetical talent. This is fact confirmed by Stack (1985; 18) who observed that: "*In writing his "Imitations of Horace", Pope was working within a tradition of the Poetic Imitation which began in the mid-seventeenth century. Yet Pope's*

handling of this form seems particularly individual and challenging... Pope not only drew upon the extended and developed the Restoration and 'Augustan' theory and practice of Imitation. Of central importance here is Pope's distinctive development of the parallel text format, where the original poem is printed along with the imitation."

Pope, Swift, Samuel Johnson and John Gay paved the way for the modern social satire. In his "An Essay on Criticism", Pope seems to have contributed to establishing modern literary criticism. It may be appropriate here to show the difference between satire and criticism.

The elements of criticism unlike satire are meant to deal with something different, for satire may use some elements of criticism. However; critics orient their criticism directly to the piece of arts they need to criticize, bearing in mind that satire should uncover the negative aspects of people's life and practices through the use of humor, ridicule and wit. Critics are inclined to use a formula in which attack prevails. This is confirmed by Marshall (2013; 3): *"Satire is not only critique, of course, and not all critique is a satire. Satire involves an element of critique, but beyond that, it needs something else. Critics have tended to use a formula in which satire equals attack or ridicule plus humor or wit. I would suggest a more open set of formulae, including but not limited to critique plus distortion, critique plus humorous ridicule, or critique plus gratuitousness in motive."*

Journalism had a role to play in Eighteenth- century satire. Those who can be regarded as the pioneering contributors are Joseph Addison and Sir Richard Steele, in addition to Daniel Defoe. Addison and Steele had established the two renowned newspapers "Tatler" (1709-11) and "The Spectator" (1711-12). These two newspapers joined the new current of satire that prevailed in England's Eighteenth century. About the way

Addison and Steele dealt with social satire in their newspapers, Brian McCrea (1990; 34) wrote:

As they (Addison and Steele) domesticate satire in The Tatler and The Spectator, Addison and Steele carry the poetics of popularity to an extreme and final point, but the motive is the same as that described in the Spectator No. 10. Trying to build a large audience, Addison and Steele always strive for clarity and simplicity. In the case of satire, this tendency leads Steele to demean those differences between Horace and Juvenal that a classist- a specialist in the field- would discuss. The emphasis upon good-nature is crucial. Steel redefines satire such that his literary discussion becomes associated with his other opinions and values.

The prominent figures of the Eighteenth- century satirists utilized the poetical experiences of the seventeenth and early eighteenth centuries, including Boileau and Milton. Boileau (1636- 1711) the French poet and critic exerted great efforts to reform the French poetry. He composed satires in which he imitated Juvenal as in his poems "The Third Satire of Juvenal" in which he attacked those who were considered first place writers such as Chapelain, Charles Cotin and Philippe Quinault. His two distinguished works are "L'Art Poetique" and "Le Lutrin", the epic poem, (published in 1674.) He also published his translation of Longinus's "On the Sublime". Boileau had great influence on the poets of the first half of the Eighteenth century.

Dryden is another important satirist who greatly influenced the Eighteenth-century poets, especially Pope. Dryden himself was influenced by Boileau's "Le Lutrin" which is considered a heroic poem. He thinks that Le Lutrin is a kind of Varronian satire (a combination of verse and prose, philosophy and satire). He believed that "Le Lutrin" is the most beautiful and most noble kind of satire, as mentioned by W. K. Thomas (1978;167): *"There remains the relations, in Dryden's mind, of*

satire of heroic poetry, especially in view of what he said about Boileau's Le Lutrin. Actually a fuller indication of what he says will resolve any problem. Le Lutrin he believes was modeled on an Italian poem, itself an example of Varronian satire. Boileau calls his poem heroic because it is written in heroic verse, but Dryden says that it is the most beautiful and most noble kind of satire."

Boileau tackles Longinus's "On the Sublime", and identifies its source, claiming that it cannot be analyzed but only felt. He commends it, considers it an inspiring source for the mysteriousness creative process. Nisbet and Rawson (1997; 82) confirm this idea by saying: "*Boileau elaborated his views on the Sublime in his prose perfection Sur Longin (1694), where he lists the sources of the Sublime, but concludes that the Sublime cannot be analyzed, it can only be felt. Sublime is that sovereign perfection, that inexplicable force in poetry that transports us: when we feel it we are aware of the mysteriousness of the creative process."*

The poets of the Eighteenth century tended to fuse their satires into epic poems, particularly mock epic such as Pope's "The Rape of the Lock" and Swift's "Battle of the Books". Their ideal example is Milton's "Paradise Lost" which tells the Christian story of the temptation of Adam and Eve by Satan and their expulsion from the Garden of Eden. The poem is a satire that is focused on Adam and Eve's disobedience, and the forbidden fruit, the taste of which brought death and led to sorrow for the loss of the Garden of Eden:

*With head up-lift above the wave and eyes
That sparkling blaz'd; his other Parts besides
Prone on the Flood, extended long and large
Lay floating many a rood, in bulk as huge
As whom the Fables name a monstrous size,
(Milton's Paradise Lost: Lines 192-197)*

Eighteenth-century poetry tends to deal with issues of concern at the time, including commerce, liberty, social issues, politics and the like.

The social satire was not exclusively written by men. There were women poets who played important roles and contributed to the enrichment of the genre. Women like Anne Finch, Lady Mary Wortley Montagu and Sara Dixon wrote more social satire than the poems they wrote on nature. This is confirmed by Kennedy (2013; 5): "*Due to its social rather than private nature, most of women's poetry in the early eighteenth century is more direct and forthright than the poetry of other eras.*"

3.2 Theoretical framework.

This part of the chapter attempts to tackle the theoretical framework of Eighteenth-century poetry along with a literature review. The literary factors that influenced the literature of the age in general and poetry in particular are treated. The background against which writers and poets set their works is depicted, in addition to the new ideas, trends and tendencies that emerged and had their impact on the age; and how the poets of the age were influenced by the ancient poets, including the Romans, such as Homer and Juvenal.

Some of the poetical theories will be expounded along with the new views that the writers and poets of the age came up with. The previous studies and writings that are related to the topic of research will be surveyed, the main ideas will be underlined and their relation to the present research will be focused on.

Mostly, definitions agree that poetry is a matter of sense and mind. It is different from prose, not only in its form but also in its effect. Here is

how Aviran (1994; 51) conceives of a poem: *"A poem, then, is an utterance designed to draw the reader's attention simultaneously in the opposed directions of mere sound and meaning, and thus to afford a sustained feeling and tension."*

In Poetry words are carefully selected and arranged in order to convey the intended meanings and at the same time arouse the reader's interest and imagination. Therefore, diction is of prime importance in poetry.

In his poetical theory, Matthew Arnold contends that poetry should be accurate, interesting, and should inspire and rejoice the reader. To him poetry should carry charm and infuse delight: *"Any accurate representation may therefore be expected to be interesting; but, if the representation be a poetical one, more than this is demanded. It is demanded, not only that it shall interest, but also that it shall inspire and rejoice the reader: that it shall convey a charm, and infuse delight."* Savage Johnson: (1913; 14).

T.S. Eliot has his own views about emotion in his commentary on Shakespeare's Hamlet. He stresses what he calls "Objective Correlative" contending (1932; 145) that: *"The only way of expressing emotion in the form of art is by finishing an objective correlative; in other words, a set of objects, a situation, a chain of events which shall be the formula of that particular emotion; such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked."*

He goes on to argue that poets do not express their feelings but the feelings of others. In this way he thinks that poetry is written when there is an outside event that irritates or instigates the emotions of the poet. To

him, poetry is good and effective only when emotion and intellect combine and become coherent. In line with this view, Mohammed Hanief (2000; 75) believes that *"in a good poem, passion and reasoning, delicacy and logic should unite or go side by side to reinforce each other."*

In "The Use of Poetry and the Use of Criticism", T. S. Eliot elucidates the importance of imagination and fancy in creating poetry. He also underlines the importance of molding the thought, believing that the quickness of imagination is found in inventing poetry. He (1964;47) stresses the importance of accuracy by saying, *"The first happiness of the poet's imagination is properly imagination, or the finding of the thought, the second is fancy, or the variation, deriving, or moulding of that thought, as the judgment represents it proper to the subject, the third is elocution, or the art of clothing and adorning that thought, as found and varied, in apt, significant and sounding words, the quickness of imagination is seen in the invention, the fertility in the fancy, and the accuracy in the expression."*

Inspiration is like the heart in the body at the time of composing poetry. Emotion and feelings are two other important elements of writing poems. Abercrombie (1968; 38) thinks that there are two aspects of an inspiration: *"There are always two aspects of an inspiration: there is what we call the matter of the poem; and there is the peculiar value which the matter assumes in the poet's mind and must reveal as white-hot matter reveals the heat it assumes in the furnace: what we often call the spirit of the poem."*

In his "Theory of Poetry", William Wordsworth expresses another point of view about poetry. He thinks that poetry should deal with the

lives of the ordinary people in rural areas. He stresses the importance of using the language of the rustics, and feelings and emotion in writing poetry, which according to him is a spontaneous overflow of feelings. To explain what poetry is and how it originates in the consciousness of the poet, Wordsworth declares, *"I have said that poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility: the emotion is contemplated till, by species of reaction, tranquility gradually disappears and an emotion, kindred to that which was before the subject of contemplation, is gradually produced, and does itself actually exist in the mind."* Waugh: (2006; 34).

The Eighteenth century was marked by the neo-classical poetic diction, which, to a large extent, was introduced by the classical poets, including Virgil, Spencer, Milton and Horace. Those ancient poets had considerable influence on the major poets of Eighteenth-century England.

The specific features of the Eighteenth-century poetic diction were archaism, reference for words of Latin origin, personification of inanimate objects and refrain from low, technical and common place terms, and the use of phrases that were related to dignity and decorum. This is confirmed by Joseph Black et al (2010;189): *"In the early part of the eighteenth century in particular, a knowledge of Greek and Latin Languages and literature was seen as prerequisite for anyone who attempted to write in English. Allusions of Homer and Roman poets Horace, Virgil, Juvenal, and Ovid occur throughout the works of poets such as Dryden, Pope, and Swift, who saw themselves as eighteenth-century disciples of these venerated ancient poets."*

Nature was the main topic in the poetry of the first half of the Eighteenth century. Poets, particularly Pope made mention of or reference

to nature in their poems. They believed in God's presence in nature. Indeed, nature was conceived of as the place where God revealed himself. They strongly called for a return to nature. According to them, leading a simple kind of life was a way of salvation from evils. The simplicity they meant was not only of life, but also of writing when conveying or expressing an idea. This includes the language which they used. To quote William Henry Hudson (2008; 164): "*Greater simplicity in the subject matter chosen, in the passion described, and in the language employed, were thus among the principal objects aimed at by many poets of the new generation. In considering the various lines of reaction against the artificial poetry of Augustan school, the utmost stress must therefore be laid upon the attempt to bring poetry back to nature and reality.*"

For their considerable adaptation of nature, the poets of the Eighteenth-century adhered to writing pastorals. To them, pastorals meant simplicity, charm and serenity, which were only to be found in rural areas. That led the poets to prefer living in the countryside. This is why they inclined to portray the life of shepherds or simple rural life. Pope's "Ode on Solitude" clearly demonstrates this inclination:

*Happy the man, whose wish and care
A few paternal acres bound,
Content to breathe his native air,
 In his own ground:
Whose herds with milk, whose fields with bread,
Whose flocks supply him with attire;
Whose trees in summer yield him shade
 In winter fire.*

(Ode on Solitude, lines 1-8)

Nature was also of considerable importance to the scientific field. The scientists of the Eighteenth century became more inclined towards observation and experimentation. Isaac Newton, the founder of the law of

Gravity, established a new way of thinking that called for the rejection of superstitions and new ways of understanding nature. With the foundation of the Royal Society, knowledge about nature and its phenomena was greatly enhanced.

"Wit" had its share of importance and attention in the Eighteenth-century poetry. Several poets of the age, specifically Pope, became more and more inclined to employ "Wit" and "Sensibility" to make their poetry aesthetically more appealing. "Wit" was all the more suited to its satiric function. Eighteenth-century writers thought that a witty man was a wise man, and that a man of wit was of good judgment.

Here is how in his "An Essay on Criticism" Pope sees "wit":

*Pleas'd with a work where nothing's just or fit;
One glaring chaos and wild heap of wit.
Poets like painters, thus, unskilled to trace
The naked nature, and the living trace,
With gold and jewels cover ev'ry part
And hide with ornaments their want of art,
True wit is Nature to advantage of dress'd;
What oft was thought, but ne'er so well express'd.*

(Essay on Criticism: lines 292-298). (West: 2013; 70).

3.3 Characteristics of the Eighteenth-century Poetry

The Eighteenth-century poetry has its special characteristics. Its political and satirical subject matters are mainly concerned with the social issues, and the philosophical problems of individuals in their society. It is known for its intellectual passion, and concentration on reasoning which has preference over feelings. Verses are well worked in rhythm, rhyme and metric. The subject matters are largely about practical and reasonable facts. Verses have a unique distinctive style and identity. It is of a critical and moral nature. It uses mock and mock-heroic styles, and is of a neoclassical bent; particularly in terms of vocabulary, phrase formation,

and its use of technical terms and archaism. Its lay out is that of blank-verse.

The themes are generally humanistic. They mainly include odes, and the poets are inclined to use imagery in a descriptive style. Nature is the dominant theme, in addition to English life, culture, love and death. Matz (2010; 13) provides with the following inclusive description:

"Augustan satire and Victorian realism appear to have very different aims: the first wants to ridicule man, the second seems to want to portray him with sympathy. But both want to expose him. And both know that some important element of human essence is located in human surface: both know that to pursue the real, they need to confront the skin. Satire and realism are both low genres that are-unlike epic, unlike tragedy-allowed to traffic in the prosaic and worldly facts of physical matters. And if reality is often construed to mean what is visible or tactile, then perception promises to yield some kind of comprehension. Hence the recurrence of human skin: a convenient metaphor, perhaps, but ultimately an inescapable fact."

Social life rapidly developed during the Eighteenth century. Clubs and coffeehouses were established everywhere, especially in London. This made people more broad-minded and raised their general awareness. Those new social changes were reflected in the literature of the age. The writers became more and more interested in frequenting these coffeehouses and clubs for the purpose of gathering information and stories and themes. Such contact with the people enhanced the writers' knowledge of public opinions; hence the ability to reflect that in their writings realistically. On the other hand, England's occupation of many parts of the world made it possible for the English people to establish contacts with other cultures, which in turn led to enriching and widening the literature to a great extent.

Classical literature dominated the age, as a result of the great influence of the Greek and Roman writers. The writers of the Eighteenth

century considered their age to be like that of Quintilian's, Homer's, Juvenal's, Horace's and Longinus's. They exerted great efforts to study these writers.

There was a multiplicity of arts in Eighteenth-century England. Letters, the art of biographies and memoirs prevailed as has been

Confirmed by Charles Johnson:

"Nevertheless, the period is one of the great charms though not disquieted by original genius. Records of social life, volumes of letters, biographies, and memoirs are so much more abundant than before than we can form a vivid picture of Queen Anne's time. In literature, prose became a recognized form, and the humorous ironical comments on man as a social animal, which we read in the Toiler and Spectator, are applicable with very slight changes to society as we know it now. The element of feverish haste is absent, and the charm of the period depends partly on the sense of literature which pervades much of the essay writing of the day. Addison's prose has already been referred to as the source of the graceful essay of restrained humor."

([http://archive.org/stream/outlinehistorye02johnngoog.\(271.\)](http://archive.org/stream/outlinehistorye02johnngoog.(271.)))

The status of England's Eighteenth-century literature was enhanced by the abundance of books and researches written and conducted on various literary domains of the age. There were many manipulations of literary genres. Many writers studied the poetry of the age and expressed different point of views.

However; it is generally agreed that social satire occupied an important place among the Eighteenth-century writers. The following are some of the most important studies on England's Eighteenth-century poetry:

3.4 Literature review

Eighteenth-century literature received increasing attention by writers and critics. This is due to its diversity and multiplicity. Many books were written on the various literary issues of the age, including gigantic figures such as Pope, Jonathan Swift, Gay, Dr. Johnson, Daniel Defoe, Henry Fielding, Richard and Steele, Dryden, Mathew Arnold, and later on the Romantics such as Coleridge and Wordsworth. Critics also contributed to the study of Eighteenth-century literature. Among the issues under focus were the satire, heroic-couplet poems, and the style and technique that were used by the poets of the age.

Generally, there is a scarcity of Arabic researches and studies on the area of the present research. On the other hand, many researches were carried out by English and non-English researchers on the same topic. Mostly, the focus of these researchers and writers was on the four major satirists; Pope, Swift, Johnson and Gay. Here is a review of these studies.

Megumi Ohsumi submitted a Ph.D. thesis titled "Pope and Horace: Imitation and Independence. University of de Neuchâtel, 2003.

In this study, the researcher underlines Pope's longing for liberty, and his concerns about his own safety. In his famous "Imitation to Horace" he considers himself to be on equal footing with Horace and other prominent Augustan poets. He expresses the view that it is important to reduce self-dependence to have contact with the ruling power. He clearly expresses his desire to be "sincere and free", seeking for serenity in order to avoid the rums that were circulated by his enemies. Pope does not associate himself with Horace, nor does he criticize him. His endeavors were meant to maintain financial independence, which fact is clearly reflected in his poetry.

The writer contends that Pope and Horace share the same beliefs in the need for poetry to express the poet's self and desires. Both poets realize their status as outsiders. Horace seeks to be understood by the elite literary circle, whereas Pope's concern is about the English Public as a whole. He considers Horace as his guide. This is why his Horatian Imitations became a distinguished part of his work.

However, Pope's poetic works and fame cannot be attributed to his dependence on the ancient poets, for he managed to establish himself quite independently.

Obviously, this study is of relation to the current research. For Pope is the main concern of it. In view of the fact he is the major poet of the age, Pope's imitation to Horace allocated ample room for discussion and analysis. It is believed that explaining Pope's admiration of Horace is important for a better understanding of his poems.

Linda Whybrew's "The Relationship Between Horace's Sermones and Expostulate Book 1. "Are the Letters of Horace Satires?" is another important research that was conducted at the University of Canterbury "2006."

It is believed that there are two aspects of Horace's "Satura" that are surprising to some extent. The first is the urban location that reflects the life of the poet as a satirist who needs urban experience. The second aspect is indicative of the future development of modern satire.

Horace was not unaware of the ethical aspect which is depicted in his poetry. It is believed that the artists justify and prove their works in terms of their being beneficial to the society. It is a fact that Horace's endeavors were aimed at raising the people's awareness of the important

issue of maintaining the well-being of their society and that should remain to be the role and function of all kinds of arts.

Obviously, the present research is of significant social value and it is not surprise that Horace has been included in this review because the issues he raised have direct relation to the topic of this research, which is the study on social satire.

Dian Buie's "English: English Restoration to Romanticism" is a research which was conducted at the University of Northumbria at Newcastle for the Degree of Doctor of Philosophy (2010).

It is a study on the connection between mental health and lifestyle in the Eighteenth-century. It provides a new dimension for the understanding of the means by which depression and other associated nervous diseases were treated at that time. The present research focuses on three famous Eighteenth-century writers who suffered from depression: Samuel Johnson, William Shenstone and William Cowper. Coleridge and Wordsworth who also suffered from depression have been left out. However, Pope was known to suffer from depression because of his deformity.

Buie contends that during the century, melancholy and idleness became widespread. He expresses his belief that idleness among women leads to mental disorder and concludes that economic and social factors- such as the obligation to have a profession- are important to the individual's sense of responsibility towards the society.

The researcher testifies to this by referring to Johnson's "Rassellas" as a literary source which associates melancholy to idleness, stressing that religious melancholy was a prevalent condition in the Eighteenth century.

The study is of importance because of the social issues that are tackled from a literary prospective. It includes such poets as Samuel Johnson, whose works are included in the current research. However, the economic and social conditions are important factors in people's life because of their great impact on the poets' literary works. Hence comes the importance of this study to the present research.

Naomi Tadmor's "Family and Friends in Eighteenth-Century England Household, Kinship, and Patronage" is a Ph.D. thesis conducted at Cambridge University, (2009).

This is a thesis that aims to offer a methodological contribution to the integration of the history of the family into other domains of historical research. It expounds the social and cultural history of England in the Eighteenth century, and underlines the endeavors to discover new ways for investigating households, families, kinships, friendships and patronage. As well, the study tackles the historical notion about friendships, and treats the vitality of the language of kinship in early modern England. It discusses the idea that the family language in Eighteenth-century England was strong and powerful. Hence the importance of studying the family in social, cultural and economic relations and experiences.

"Original Theories in Eighteenth-Century England" (1967) is another MA research work that was carried out by Christopher David Tyler at McMaster University. It is worthy of review.

The writer explains that the Eighteenth-century theory, sublime, imagination and passions, all take their turn as a center of the theories of poetry, which are separated by their nature. Of the theories of poetry which he mentions is that of Wordsworth's and Coleridge's. He points out

that Coleridge goes far in rejecting the mechanical habit of mind as a result of the evidently clear failure of the Eighteenth-century trends that are manipulated to produce a work of art which is of a mechanical nature.

The writer goes on to explore the main theories of Eighteenth-century romantic poetry, in an attempt to underline the factors that led to the rise of criticism as a significant part of literature. He recognizes Johnson as the major figure in the early stages of criticism and Pope as the greatest poet of the Augustan period.

Di-feng Chueh's "Away From Home: Travel, Nationality, and Identity Crisis in Gulliver's Travel and Robinson Crusoe" is a thesis submitted to the Graduate Institute of Foreign Language and Literature, College of Liberal Arts, National Cheng Kung University (2005.)

The study attempts to expand the presentations of characters' identity problems in Jonathan Swift's "Gulliver's Travel" and Daniel Defoe's "Robinson Crusoe" in relation to their respective genre. The writer explains the social atmosphere of the age, and shows how culturally Eighteenth-century England was not independent, for it was basically a nation of conflicts and contrasts, which fact is reflected in its set of values, old and new. The writer underlines the relationship between the novel and satire from a utopian perspective. He argues that the Eighteenth-century was a time of ambivalence with regard to the possibility of change, as a chance for social mobility. He considers that the story of "Gulliver's Travel" is a satire in the sense of ridiculing the follies in other cultures in general and England in particular, for the sake of leading a better life.

The writer concludes that reading these two books (Robinson Crusoe and Gulliver's Travel) is to a large extent to read a part of

Eighteenth-century English history that reflects on individuality, society, and travel.

The study is believed to be important in view of its social satirical nature, which is obviously related to the topic of this research.

"Narrative Poetry in Early Eighteenth-Century England: A Study of Fictional Characteristics of Original Narrative Verse Between 1700-1740" is another interesting and relevant research work by Glenn Clever (2001). It is of obvious relation to the Eighteenth-century satire in England. It is the study that was conducted at the University of Ottawa.

In it, the writer studies Alexander Pope's "The Rape of the Lock" and "Dunciad" along with Garth's "Dispensary" as examples of narrative poetry that was produced in the period from 1700 to 1740. The writer argues that these poems mainly deal with social problems.

The study concludes that in most of the narrative poems fictional characteristics are to be found, and that some poems demonstrate such skill of narration that qualifies them for special consideration and study.

Daniel Gonzalez's "The Culture of Crime: Representations of the Criminal in Eighteenth-Century England (2002) is a Dissertation submitted to the Graduate Faculty of the Louisiana State University and Agricultural and Mechanical College for the Degree of Doctor of Philosophy in the Department of English.

At first glance, the title of this dissertation may lead the reader to question its relation to arts and literature. In fact, it is a purely literary work. The study deals with the criminal narratives of John Bunyan, Daniel Defoe and John Gay, who is considered one of the major poets and playwrights of Eighteenth-century England. The writer explains how

these narratives are used as a tool to criticize the commercial society of Eighteenth-century England.

The writer studies Gay's "The Beggar's Opera" at length, considering it the most popular performance piece of Eighteenth-century literature. He contends that the play is seen as a mock-pastoral or Swiftian-inspired satire on Prime Minister Robert Walpole and Wiggish corruption, or a literary burlesque of the heroic drama and sentimental comedies of the 1720s. It is also considered as an attack on the English mania for the Italian Opera. He conceives of the play as a mock pastoral political satire and literary burlesque. According to him, it represents a set of persisting social anxieties that accounts for the play's continual appeal. The writer concludes that the play represents a society that is overwhelmingly governed by money.

This dissertation is believed to be in the pivot of the current research. It is a social satire that deals with one of the issues that is included and dealt with in the present research, along with John Gay.

One other thesis that is worthy of review is Spencer David Jackson's "The Making and the Unmaking of the Modern Subject in British Literature of the Long Eighteenth Century". This dissertation was submitted at the University of California, Los Angeles, 2012, for the Degree of Ph.D.

The study deals with the works of Dryden, Elizabeth Haywood, Daniel Defoe, Samuel Richardson and Maria Edgeworth "*to discover the royal prehistory of a model of individuality that has progressed from its origin in Eighteenth-century England to become a central element in global commercial life in the twenty-first century.*" Jackson satirizes the

consumer society and its subjects because of failure to affirm the sovereign potential that lies at their foundation.

Jackson argues that Dryden attempts to promote patriotism, through which social unity can be achieved. He grades the habits of the consumer society up to the present age. This is an unimportant aspect of life, which has a dual purpose to serve; socially and commercially.

Julia Adrienne List's "Erasmus Darwin and the Poetry of Science" (2010) tackles literature from the perspective of sciences. It is a study that was submitted for the Degree of Doctor of Philosophy at the School of Culture and Communication, Faculty of Arts, University of Melbourne, Australia.

The study tackles the engagement of literature into scientific discoveries. The importance of sciences for literature is underlined in the introduction to show the extent of its dimensions. The writer expresses the view that poetry helps bring science to a larger audience, citing Darwin, the scientist of the Eighteenth century and his scientific poetry as an example. This type of poetry emerged and became known as an Eighteenth-century literary genre. In it is depicted the efforts of Joseph Addison, the famous pioneering journalist, and his friend and companion Sir. Richard Steele. Both became known for their essays on didactic poetry, which manipulates Pope's didactic and scientific poetry. "An Essay on Man", which is of a scientific nature is given as an example.

In this research, the domination of scientific poetry in the Eighteenth century is underlined, along with the poets' efforts to naturalize the ties between Christianity and the new science verse.

It is pointed out that Eighteenth-century didactic poetry that copied Virgil largely represents the conservative attitude and shows how

scientific ideas became an integral part of the social and political structure. This view is inclining with the Victorian Age "Poet Prophet". It is pointed out in the study that Erasmus Darwin is the most liberal in his political and religious views, and that his works had influenced the writers, especially his poem "The Botanic Garden" which was reprinted in 1799 after the publication of "Love of the Triangles."

"No Woman is the Worse for Sense and Knowledge. Samuel Johnson and Women" is the title of a research conducted by Julia Roberson Acker. It is a thesis submitted to the Faculty of Graduate School of the University of Maryland, College Park, for the degree of Master of Arts, (2007)

The thesis focuses on and praises Samuel Johnson as a brilliant scholar, writer, lexicographer, dramatist and a poet. It underlines the greatness of Johnson as a writer who possessed all these skills. Acker argues that Johnson was a supporter of women, personally and professionally. She praises his famous book "Life of Johnson", denying the idea that Johnson is a chauvinist, and asserting that he is a feminist who considers women equal to men and advocate women's education.

The writer mentions that Johnson's enlightened views of women as intelligent, rational and capable do not reflect traditional stereotypes of his cultural environment. She stresses that his ostensible treatment of women as intellectual peers; despite the winds of tempered cultural change, does not reflect his societal opinion of the Eighteenth-century culture. She expresses her belief that Johnson recognizes the unequal role of women in marriage in his writings, considering that the wives should be treated with consideration and respect, and pointing out that Johnson is against the tyranny of the husband. He is reckoned as a powerful advocate

of women's education, and it is recommended that Johnson should be elaborately studied to underline his stand on the issues of gender as reflected in life and works.

The study is worthy of being selected and reviewed because of its apparent relation to the current research. In addition to its being a social study that elucidates important aspects of Eighteenth-century society, it deals with one of the prominent Eighteenth-century poets.

Jared Timothy Mink's "Because we Smile: Jonathan Swift Enthusiastic Magnifying Glass" (2005) was submitted at Liberty University for the degree of Ph.D.

In this study, Mink thinks that Jonathan Swift uses two symbols to capture the state of human condition: wind and machine. The writer's attempt is to explain that these two symbols help reveal the complexity of the human mind and soul. He thinks that Swift dislikes the arrogance of his age and that his satires force the reader to distinguish himself from the satiric object. It is argued that Swift wants to change his readers from being mere consumers and critics of culture to effective participants in their societies. According to him, Swift encourages self-knowledge and satire affords him an opportunity to play games with his audience by giving them order and disorder. It is explained that Swift uses witty satire to pass his ideas, for the Eighteenth-century laughter is thought to be used as a tool for expressing human depravity and showing the unalterable corruption of humanity.

The study is important because it deals directly with Swift's satire, and his use of new techniques through symbolic satires by using "wind" and "machine".

Cassandra C. Pauley's dissertation "Alexander Pope's Opus Magnum as Palladian Monument" was conducted at the University of South Florida (2003) for the degree of Ph.D.

In this dissertation, Ms. Pauley tries to explain that Alexander Pope does not abandon his project for a "system of ethics in Horatian way". She discusses the personal and societal pressures that have established the basis for Pope's satire and traces Pope's conception of Man in his "An Essay on Man".

The writer shows that Pope criticizes those collectors who are not truly committed to art and antiquities, but they have the abilities to send forth "experts" as agents to acquire whatever items that happen to be in vogue. She states that Pope portrays the complexity of human experience and the ability of making judgment in the face of seeming contradictions and inherent instability. She contends that Pope's target is to elucidate his large moral lessons, explaining how moral essays present elevations and rise above the plain that Pope depicts in his "An Essay on Man".

The writer concludes that Pope is able to upgrade the approximation of his great work by pairing four epistles with his "An Essay on Man."

Another thesis titled "Samuel Johnson's Views on Women: From his Works" was conducted by Iris Stacey in 1963 at the University of British Columbia for the Degree of Master of Arts.

The writer attempts to explain her concept of womanhood through studying Samuel Johnson's tragedy "Irene" and his Oriental tale "Rasselas". As well, she endeavors to reveal Johnson's views on the education of woman and her place in society. She observes that while society concentrates on the physical qualities of womanhood, Johnson

concentrates on the mental qualities. Therefore, according to Johnson, society is little concerned about woman education. The writer registers the views of the men of letters on women and considers these views representative of the society as views of the society as a whole. Writers such as Addison, Steele, Pope, Defoe, Swift and Johnson are given as examples.

The writer concludes that Johnson respects women and that his treatment of women in his writings is like his treatment of them in his real life.

Chapter Four

Leading Satirists of the Eighteenth Century

This chapter focuses on the biographies and environmental factors of the leading satirists of the Eighteenth century, notably Alexander Pope, Jonathan Swift, Dr. Samuel Johnson and John Gay. The biographies of these poets together with the environmental factors that affected their lives will be duly dealt with.

The prevalence of satire in Eighteenth-century England and the reasons behind this will be explained. This can best be done by providing necessary knowledge about the society as a whole together with the social phenomena that had their impact on its development and prevalence.

The age is considered as a transitional period, not only in England but also in the whole Europe. The role of England in the progress and development of Europe was important; hence England came to be known as "the workshop of the world" in view of the increasing industrial and commercial activities that it witnessed. Indeed, the Industrial Revolution began in England in the second half of the century.

The Eighteenth-century satirists, including novelists, essayists, journalists and poets exerted considerable efforts to convey their messages to the society. Satire was an effective tool for achieving this goal. The social changes and reform that occurred came as a result of the efforts of those men of letters, i.e. the satirists.

The major satirists of the age played a great part in the process of enlightenment and guidance of the people through their literary works. They stressed the importance of education, explaining that ignorance was the cause of all evils and problems. Hence came their call for good conduct and manners and the attack on sham social practices.

4.1 The Living Conditions of Eighteenth-Century England

In the Eighteenth century, the land was the source of wealth, power and social influence. Ownership of land meant having power over the others and controlling and ruling them. Most of the powerful people were the owners of land, which was also a means for winning membership of the parliament and authority. Generally, the social system was based on feudalism or semi-feudalism, therefore it can rightly be said that the rule of England was based on a class system.

Before the industrial revolution, most English people lived in the countryside and the main source of their livelihood was farming. Most of the politicians were landowners, which fact meant the presence of class division in Eighteenth-century England. This is confirmed by Zundel (2000; 24):

"Dependency was an accepted fact of life in England during seventeenth and eighteenth centuries: Each person has a "place and station" linked by increments of subordination to those above and below them in the social hierarchy. But the many social ranks were also divisible into two boarder categories" "gentlemen," composed of the gentry on up through the gradation of nobility, and "commoners" from yeoman farmers down to the servants and slaves at the bottom rungs. These two categories were widely regarded by those on the upper rung as defining different types of beings, possessing different mental, emotional and physical natures."

The high or upper class included the nobility, politicians and merchants, and of them were landowners. Then; came the middle class whose representatives were the tradesmen, professionals and high rank governmental officers. The majority of the population belonged to the middle class, including craftsmen and workers.

At the Eighteenth-century England wine was sold everywhere and many people were known to suffer from excessive drinking. The population grew fast and this was accompanied by the bad consequences

of environmental contamination that led to the spread of diseases and crimes in many parts of the country.

Agriculture witnessed great development, especially after the invention of new agricultural machines, including seed drills. This, of course, resulted in the increase of seeds production and the vast extensions of agricultural land.

All the above mentioned were accompanied by a great development in the styles of houses. Beautiful country houses were built by the rich in many areas of the country. Architects and gardeners such as Robert Adam (1728-1792) and Lancelot Brown (1715-1783) became famous. Thus writes Monod (2009; 247) to describe the great development:

"The appearance of great country houses changed as well, due to the neoclassical style popularized by the Scottish architect Robert Adam. Adam had visited Italy, where he saw the early excavations of the buried ancient town of Pompei. On his return, he began designing houses for the wealthy in Scotland and England, including Lord Mansfield's mansion on Hampstead Heath near London. By careful reproducing Roman proportions, and by copying elaborate Roman interior decorations, Adam gave his clients the impression that they were living like the splendid aristocrats that they read about in classical literature."

However; the poor suffered from living in bad and unhealthy lodges, which were overcrowded. They became liable to diseases and early death and exploitation by the upper classes.

In the field of education, charity schools were established in many towns. The sons of the rich were admitted to Grammar Schools and were transported by turnpikes. Horses were used to carry goods.

The main threat in the Eighteenth-century was smallpox. The numbers of people who became victims to this horrible disease increased.

Under the urgency of combating the disease, the poetess Lady Mary introduced inoculation from Turkey where her husband was a diplomat. Later in 1796 a vaccine for the disease was discovered by Eduard Jenner.

It may be appropriate at this juncture to move on to a survey of the judiciary and the administration of justice in Eighteenth-century England.

Henry Fielding and Sir John Fielding managed to collect ample information about famous criminals and offenders in their newspaper which they called "The Hue and the Cry". They made great efforts to enhance police services. Palmiotto and Unnithan (2010; 166) say, *"Contributors in the eighteenth century to British policing were Henry Fielding and John Fielding. In fact, Henry Fielding could be credited with initiating modern policing. The policing system advocated by Henry Fielding and John Fielding and the progressives that followed them were strong believers in the police and community partnership."*

Magistrates behaved as public prosecutors. The accused prisoners were not allowed to see the evidence against them before the trial. They were given no suitable chances to defend themselves. Prisoners were cruelly treated if they refrained from answering the judge. Those who were not found guilty had to pay the expenses of the period they spent in prison, which was called "jailor's fees". If they failed to make the payment, they would be imprisoned once more. Like debtors, they would be punished harshly, by whipping or even burning. Convicted murderers were kept only with bread and water in secluded cells and their bodies hung to be seen by the people. After administering the punishment on them, they would be sent to surgeons for cutting up their dead bodies.

Later, the idea of transporting criminals far away to British Colonies was put into practice. In 1718, an act was passed by the

Parliament to allow for the transportation of criminals. Schmalleger and Armstrong (1997; 236) mention that, "*Transportation to the American colonies continued in an informal manner until the late seventeenth and early eighteenth centuries when acts of Parliament began making it an official aspect of England's punishment system. Especially important was the Transportation Act of 1718, which had as its stated purpose to deter criminals and supply the colonies with labor.*"

Culture and commercial life were centered in London. As Samuel Johnsons says, "*When a man is tired of London, he is tired of life, for there is in London all that life can afford.*" James Boswell: (1791; 18).

Jonathan Swift's (1751; 40) "A Description of the Morning" gives a vivid description of London's Society at that time:

*Now hardly here and there an Hackney Coach,
Appearing show'd the ruddy Morn's Approach;
Now Betty from her Master's Bed had flown,
And softly stole to discompose her own.
The Slipshod 'Prentice from his Master's Door,
Had par'd the Dirt, and sprinkled round the Floor.*

This may have provided a suitable background for the flourishing of satire in this age. The miserable conditions under which people lived, the lack of justice, the unhealthy environment, the spread of epidemics, crimes, the bad sanitary system, the class struggle which was accompanied the deterioration of manners were the main causes that urged the social reformers to try hard to seek for solutions for these problems.

The main satirists of the age such as Alexander Pope, Jonathan Swift, Dr. Samuel Johnson and John Gay came forward to shoulder the task of fighting these ills through their literary works.

4.2 Alexander Pope

Alexander Pope (1688-1744) was born in Lombard Street, London, on 21 May 1688. Pope was a major Eighteenth-century poet. He won great fame for his satirical verse and translation of Homer, the well-known Greek poet.

Pope's father was a linen merchant of Plough Court, Lombard Street, London. His mother, Edith, was the daughter of William Turner of York. His parents were Roman Catholics. Pope's education was hindered by the Test Acts, which prevented Catholics from teaching, attending universities, voting or holding public offices, as mentioned by Pruitt and Durham (2000; 283, 284): "*Scores of pamphlets poured out against toleration of Roman Catholics, and Parliament, when it convened in February and March 1673, swiftly passed the Test Act, which enforced penal laws against Roman Catholics and threw out their priests, and also prohibited non-Anglicans from holding public offices.*"

Pope was taught by his aunt, and then he went to Twyford School and studied at two Catholic schools. He was taught Latin, grammar and Greek by the family priest Bannister. In 1700, his family moved to a small estate at Popeswood in Binford, Berkshire, near Windsor Forest, where his poem "Windsor Forest" was written and named after it. He educated himself by reading the works of the classical writers and satirists, Horace and Juvenal, and the epic poets Homer and Virgil. He also read English authors such as Geoffrey Chaucer, William Shakespeare and John Dryden.

Pope studied many languages, including English, French, Italian, Latin and Greek. Later on he had the opportunity to be acquainted with prominent literary figures in London Society such as William Wycherley,

William Congreve, Samuel Garth, William Trumbull and William Walsh. Sir William Trumbull, a retired secretary of state, was a man of general accomplishments. He became a friend of Pope, and offered him many services. Also Pope was greatly helped by Mr. Walsh of Apperley, a man of good taste and sense, who introduced him to many prominent literary figures in London. Pope also met Teresa and Martha Blount, his lifelong friends, and became acquainted with them through their brother Michael Blount of Maple in 1707.

Teresa and Martha were commemorated by Pope in many verses. Pope also introduced himself to Addison the famous journalist, and Warburton. Later on, he became acquainted with Lady Mary Wortley Montagu, the most brilliant woman of the age, an accomplished, energetic and full of spirit woman. He fell in love with her, but she did not exchange love with him, she even scorned him. Among his famous acquaintances was Sir Henry Cromwell, a distant relative of the great Oliver, a gentleman of fortune, gallantry and literary taste.

At the age of twelve, Pope suffered from health problems, including bone disease and tuberculosis which resulted in deforming his body and delaying his growth. He remained unmarried till his death.

In 1709 Pope published his "Pastorals", which brought him fame. It was followed by his famous poem "An Essay on Criticism", which was published in 1711. *"Pope's Pastorals form a complete work bearing the names of the four seasons which are depicted there with boundless art, beneath the appearance of the most agreeable natural simplicity. They are preceded by a discourse on pastorals poetry, which seems to be far above anything that we have on this subject."* Barnard: (1995; 31).

In "An Essay on Criticism" he attempted genuinely to enact practical rules for judging literature. He believed in the importance of qualifications to the critic's mind and stressed the need for taste in literature:

*In Poets as true Genius is but rare,
True Taste as seldom is the Critic's share;
Both must alike from Heav'n derive their light,
These born to judge, as well as those to write.
Let such teach others who themselves excel,
And censure freely who have written well;
Authors are partial to their wit, 't is true,
But are not Critics to their judgment too?
Yet if we look more closely, we shall find
Most have the seeds of judgment in their mind: 20
Nature affords at least a glimm'ring light;*

Pope's "Essay on Criticism (Lines 11-21)

"An Essay on Criticism" was an answer to the question whether poetry should be natural or written according to the widespread artificial rules that were inherited from the classical past. In this poem Pope underlines the laws the critic should follow when criticizing poetry, pointing out that the role of critics is great in helping poets to diligently compose their works. He also underlined the moral qualities and virtues of the ideal critic stating that a critic should be an ideal person.

In about 1711 Pope became acquainted with John Gay, Jonathan Swift, Thomas Parnell and John Arbuthnot. All of them were members of the satirical Scriblerus Club. The main objectives of this Club were to satirize ignorance and pedantry in a manner similar to that of the fictional scholar Martinus Scriblerus, as stated by Michel Delon (2013; 1182): *"The greatest writers of the period even founded the delightful Scriblerus Club, the purpose of which was to poke collective fun of their*

pompous, pedantic, ignorant and eponymous hero, whose comic biography appeared in 1741 as Memoirs of the Extraordinary Life and Discoveries of Martinus Scriblerus."

In "Windsor Forest" (1713) Pope describes the forest near which he dwelled. It is one of his early poems, which readers may be inclined to label as romantic. It is regarded as the source of inspiration to Pope, for whom the forest has become the symbol of tranquility and peace. The description of the river and the landscape is its most appealing feature.

*In genial spring, beneath the quiv'ring shade,
Where cooling vapours breathe along the mead,
The patient fisher takes his silent stand,
Intent, his angle trembling in his hand;
With looks unmov'd, he hopes the scaly breed,
And eyes the dancing cork, and bending reed.
Our plenteous streams a various race supply,
The bright-ey'd perch with fins of Tyrian dye,
The silver eel, in shining volumes roll'd,
The yellow carp, in scales bedrop'd with gold,
Swift trouts, diversify'd with crimson stains,
And pykes, the tyrants of the watery plains.*

Pope's Windsor Forest (Lines 135-146)

By 1720 Pope had finished translating and publishing the "Iliad". This was met by criticism from the Grub Street, led by Dennis and Cowley Cibber. It is worth mentioning that the powerful Dennis criticized Pope's "Essay on Criticism", and later on criticized his following poems, "Essay on Man" and "Dunciad" in which he and Cowley Cibber were severely attacked by Pope.

The "Iliad" was written by Homer, the ancient Greek poet in 760-710 BC. In it Homer describes events of weeks of fight (or Trojan War) between the King Agamemnon and the Warier Achilles. Homer also

wrote the "Odyssey" which Pope translated. The "Iliad" comprises 15,693 lines, and it is Pope's greatest achievement. Here are a few lines from it:

*Achilles' wrath, to Greece the direful spring
Of woes unnumber'd, heavenly goddess, sing!
That wrath which hurl'd to Pluto's gloomy reign
The souls of mighty chiefs untimely slain;
Whose limbs unburied on the naked shore,
Devouring dogs and hungry vultures tore.⁴¹
Since great Achilles and Atrides strove,
Such was the sovereign doom, and such the will of Jove!⁴²*

Pope's Iliad (lines 36-42) William Blackwood et al (London: 1831; 160).

Through his translation of Homer, Pope earned much money and was able to move from his house to a villa in Twickenham in 1719.

Pope's famous poem "The Rape of the Lock" was published in 1712 and its revised version was in 1714. It is a mock-epic poem, which satirizes a quarrel between Mrs. Arabella Fermor (Belinda in the poem) and Lord Petre, who took a lock of hair off Mrs. Arabella's head without uttering a word of sorrow to her. The poem was a token of reconciliation between the two quarreling families.

Pope's masterpiece "The Dunciad", first published in Dublin, was an attack on Theobald and a number of "dunces". It is a satirical poem which will be elaborately studied in the coming chapter together with "An Essay on Criticism" and "The Rape of the Lock". They are among the major satiric poems of the age.

What is worth mentioning here is that the "The Dunciad" stirred up all the "dunces" of Grub Street, headed by Dennis and Colley Cibber, as will be explained in Chapter Five.

Pope's "Epistle to Burlington" was published in 1731. In it he ridicules the bad taste of the aristocrat "Timon". Pope's enemies claimed

that it was attacked on the Duke of Chandos, an interpretation which was damaging to Pope's public image.

The philosophical poem "An Essay on Man" was published between 1732 and 1734. Pope intended it as a system conveyed through a poetic form. Indeed, Pope attempted to "vindicate the ways of God to Man" as observed by Rawson (2011; 244): "*Pope Conspicuously alludes to Milton's epic attempt to 'justify' the ways of God to men; but in place of Milton's intense psychological narrative of fall and redemption, we have a satiric diagram of universal truths.*" Pope believed that man had fallen and must find ways for his own salvation. His ideas about the universe are stated.

Pope's "Imitation to Horace" was written in (1733-38). In it he uses the model of Horace to pose his satire on life under the reign of George II, especially in view of the widespread of corruption, which overwhelmed the country under the government of Walpole. Also, he translated Homer's "Odyssey", helped by William Broome and Elijah Fenton.

Not only is Pope a poet and satirist, but also an essayist and a critic. His "Essay on Criticism" is an obvious proof. He also wrote "Messiah", which was translated by Samuel Johnson into Latin. It is a typological poem with a commentary that assures its qualities. It deals with the main alterations of the pagan texts to a kind of Christian symbolism of prophetic history. Korshin (1982; 304) observes that:

"Pope's Messiah, Like Spencer's Shepherds Calendar, with its typological 'glosses' is a typological poem with a commentary that stresses its prefigurative qualities. Indeed, the Messiah is more than an 'imitation' of Virgil's four Eclogues; it is a major transformation of a pagan text to a Christian exemplar of prophetic history. It is a reworking of Isaiah, a prefiguration of the story of Christ, and prophecy which announces its

antitypes as existing in the present rather than as forthcoming in the future. Most millenarian interpretations of biblical prophecy dealt with Daniel or Revelation, and held forth the promise of the Second Coming sometime in the future. No so Pope, who ends the Messiah with a concrete assurance that the antitype is with us now."

Consider the following lines:

*Ye nymphs of Solyma! begin the song:
To heavenly themes sublimer strains belong.
The mossy fountains and the sylvan shades,
The dreams of Pindus and th' Aonian maids,
Delight no more--O thou my voice inspire
Who touched Isaiah's hallowed lips with fire!
Rapt into future times, the bard begun:
A Virgin shall conceive, a Virgin bear a Son!
From Jesse's root behold a branch arise,
Whose sacred flower with fragrance fills the skies:
Th' ethereal spirit o'er its leaves shall move,
And on its top descends the mystic Dove.*

Pope's Messiah, (Lines 1-12).

Pope's "The Dying Christian to his Soul" was written in 1712 on request by Steele, the famous journalist of the Eighteenth century, who said in a letter to Mr. Pope that "*This is to desire of you that you would please to make an ode as of a cheerful dying spirit.*" Vicesimus Knox: (1803; 341).

The poem ascertains Pope's religious bent.

"The Temple of Fame" was written in 1711. Percival (1826; 595) mentions that Pope sent a copy to his lifelong friend Martha Blount, saying, "*Now I talk of fame, I sent you my Temple of Fame, which is just come out, but my sentiments about it you will see better by this epigram:*

*What's fame with men, by custom of the nation,
Is called in women only reputation;
About them both why keep me such a bother?
Part you with one, and I'll renounce the other."*

In the following lines, Pope gives a panoramic description of creation, including air, mountains, oceans, rocks, empty wastes, cities, green forests, the sailing ships, trees, the rising temples, the clear sun, the landscape, clouds and wind. This marvelous description portrays the integral natural elements:

*The whole Creation open to my eyes;
In air self-balanced hung the globe below,
Where mountains rise and circling oceans flow;
Here naked rocks and empty wastes were seen,
There towery cities, and the forests green;
Here sailing ships delight the wand'ring eyes,
There trees and intermingled temples rise:
Now a clear sun the shining scene displays,
The transient landscape now in clouds decays.*

*O'er the wide prospect as I gazed around,
Sudden I heard a wild promiscuous sound,
Like broken thunders that at distance roar,
Or billows murm'ring on the hollow shore:
Then gazing up, a glorious Pile beheld,*

Pope's Temple of Fame (Lines 10-23).

Pope's "Elegy on the Memory of Unfortunate Lady" is one of his distinguished poems. The lady mentioned in the title of the poem is still unknown; so is her story. It is said that her name is Wainsbury who was attached to a love above her station, who might be the Duke of Berry, whom she met in her early youth in France. Despairing to achieve her goal, she committed suicide by hanging herself. The lady was deformed like Pope. This was uncovered by William Lisle et al (1806; 358):

"The true cause of the excellence of the Elegy is, that the occasion of it was real; so true is maxim, that nature is more powerful than fancy; and ...that we can always feel more than we can imagine; and that the most artful fiction must give way to truth, for this Lady was beloved by Pope. After many and wide enquiries, I have been informed that her name was Wainsbury; and that (which is a singular circumstance) she was ill-

shaped and deformed as our author. Her death was not by a sword, but what would less bear to be told poetically, she hanged herself."

Pope passionately treats the case of this unfortunate lady, by mentioning the cruelties of her relations, how she deserted her family and her isolation and tragic death far away from her home country:

*What can alone (oh ever –injur'd shade!)
Thy fate unpitied, and thy rites unpaid?
No friends complaint, no kind domestic tear
Pleas'd thy pale ghost, or grac'd thy mournful bier.
By foreign hands thy dying eyes were clos'd,
By foreign hands thy decent limbs compos'd,
By foreign hands thy humble grave adorn'd,
By strangers honour'd, and by strangers mourn'd.
What though no friends in sable weeds appear
Grieve for an hour, perhaps, then mourn a year,
And bear about the mockery of woe
To midnight dances, and the public show?*

Pope's Elegy to the Memory of an Unfortunate Lady (lines 47-58).

Pope's "Epistle to Dr. Arbuthnot" is one of his genuine satirical poems. Dr. Arbuthnot (1667-1732) to whom the poem was written was a leading physician at the time. He was a close friend of Pope and Swift. Pope's intention was to settle some old scores with his opponents, especially Addison, Colley Cibber, Ambrose Phillips, John Dennis, Richard Bentley and others:

*And has not C...lly still his Lord, and Whore?
His Butchers H...ley, his Free-masons M...r?
Does not one Table Bavius still admit?
Still to one Bishop Ph...ps seem a Wit?
Still Sapho—"Hold! nay see you, you'll offend:
"No Names—be calm—learn Prudence of a Friend:
"I too could write, and I am twice as tall,
"But Foes like these!—One Flatt'rer's worse than all;
Of all mad Creatures, if the Learn'd are right,
It is the Slaver kills, and not the Bite.
A Fool quite angry is quite innocent;*

Trust me, 'tis ten times worse when they repent.

Pope's Epistle to Dr. Arbuthnot (lines 93- 104)

In this poem Pope presents himself as a man of peace who has been attacked by fools. It is a purely personal poem as mentioned by Jan and Firdaus (2003; 175): *"In the Epistle to Dr. Arbuthnot, Pope presents himself as a man of peace goaded into satire by the intolerable behavior of fools and knaves. Unlike The Rape of the Lock, it is purely personal poem arising from the background of his personal circumstances but it is the art of Pope which has transformed it into a thing of timeless beauty."*

Pope died on May 29, 1744, and was buried in the Church of St. Mary Virgin in Twickenham, after immortalizing himself in the history of English literature by his distinguished works in the fields of poetry, essay writing and criticism.

4.3 Jonathan Swift

The Dean of St Patrick Cathedral and English Literature Jonathan Swift was born in Dublin on November 30, 1667, an Irish author, clergyman, satirist, novelist and a poet. His father, the attorney, died before he was born, so he grew up as an orphan child. He was taken care of by his uncle Godwin Swift, a member of the respected professional attorney and judge group "Gray's Inn." His uncle Godwin took care of his education, and registered him in Kilkenny Grammar School.

Swift obtained a bachelor degree from Trinity College. He worked as a statesman's assistant, and then became the dean of St. Patrick Cathedral in Dublin. Swift's contribution to English Literature was distinguished, though at the beginning of his literary career his writings were pseudonymous. "Gulliver's Travels" is his most famous fictional work.

During his early educational stages, Swift met his friend William Congreve, the poet and playwright. At the age of fourteen, he continued his postgraduate studies for Master Degree. During this time, a great event took place, the King of Ireland, England and Scotland was overthrown in 1688, and Swift was forced to move to England. His mother Abigail Erick, found a job for him under the responsibility of Sir William Temple, where Swift worked for ten years as an assistant to him in Moor Park in London. Swift's task was to help Mr. Temple in his official works of researching and publishing his essays and memoirs. *"The several works of Sir William Temple, including those letters only which had been published in his folio volumes, in the year 1720."* Courtenay: (1836; 249).

In Moor Park, Swift met Esther Johnson, the daughter of Temple's housekeeper, a young child of eight years, with whom he fell in love later for the rest of his life. Swift acted as her tutor and mentor. In 1699, Sir Temple died, but Swift continued publishing his memoirs. However, because of conflicts with Sir Temple's relatives, Swift accepted the lower job of secretary and chaplain of Berkeley; soon he was discharged from this job because of his long absence on a journey to Earl Estate. He resumed writing about political issues. His first political pamphlet was "A Discourse on the Contest and Dissentions in Athens and Rome."

In 1704 Swift produced his famous satire "A Tale of a Tub" followed by "The Battle of the Book" which though popular was rejected by the Church of England because it criticized religion. Then he was asked by the Tories when they came to power in 1710 to become the editor of their official newspaper the "Examiner". He engaged into politics and began writing his political pamphlets such as "The Conducts of the Allies", in which he attacked the Wigs.

The Tories fell off power, and Swift returned to Ireland in 1713, taking the post of Dean of St. Patrick Cathedral in Dublin in 1726. There he produced his best writing "Travel into Several Remote Nations of the World", which was known as "Gulliver's Travels" in four parts in pseudonym. He travelled to London to publish it and achieved great success.

Not long after the publication of "Gulliver's Travels", his lifelong love "Esther Johnson" whom he called "Stella" became ill and died in 1728. Soon after her death Swift wrote "The Death of Mrs. Johnson". Her death was followed by the death of his best friends John Gay and John Arbuthnot. Swift was greatly grieved by the successive deaths of his intimate friends.

In 1742, Swift suffered from a stroke, and lost the ability to speak. He died in 1745, and was buried in Dublin's St. Patrick's Cathedral beside his beloved Esther Johnson.

"Gulliver's Travels" is about Gulliver's experiences among dwarfs and giants. Gulliver is wrecked in an island where people are six inches tall. His second journey is to a place called Brobdingnag, where he meets giants, who are practical but do not understand abstraction. On his third journey he meets contemporary scientists. Gulliver travels to a flying island called Laputa, and the nearby continent and capital of Lagado. There he meets mad scientists. In the fourth part Gulliver travels to the land of Houyhnhnms in which animals are more intelligent than human beings.

"Gulliver's Travels" was an actual social satire, in which Swift's intention was to explain the results of humanity's refusal to accept

responsibility. On his return home Gulliver prefers to live with horses to living with his family.

Swift's "Battle of the Book" (1704) explains the benefits of the ancient and the modern literatures. It is considered as Swift's first significant satire. It is a mock-epic Battle about a comparison between modern learning and ancient learning. Swift favors the ancient. McKeon and Swenson(2005; 11) stated that, "*This title is borrowed from Swift's An Account of a Battle between the Ancient and Modern Books in St. James's Library, published in 1704 together with A Tale of a Tub. They were written in defense of swift's patron, Sir William Temple, who had written An Essay upon the Ancient and the Modern Learning in 1690.*"

Swift's "A Tale of a Tub" (1704) was a religious satire. Many people think that it was his best satire. It is an allegory of religion history presented through the lives of three brothers, Peter, Martin, and Jack, who represent the Catholic Church, the Church of England, and Non-Conformism. The story insinuates the defected history of Christianity.

About satire, Swift himself says as stated by Thomas (1870; 125) in his "A Modest Proposal and Other Satires":

"Satire is a sort of glass wherein beholders do generally discover everybody's face, but their own; which is the chief reason for that kind reception it meets with the world, and that so very few are offended with it. But, if it should happen otherwise, the danger is not great, and I have learned from long experience never to apprehend mischief from those understandings I have been able to provoke: for anger and fury, though they add strength to the sinews of the body, yet are found to relax those of the mind, and to render all its efforts feeble and impotent."

Swift published his "A Modest Proposal", which is a satire in which he recommends that Ireland's poor escape their poverty by selling

their children as food to the rich as mentioned by Billings and White (2011; 331): "*in 1727, Swift published A Modest Proposal for Preventing the Children of Poor People in Ireland Being Burden to Their Parents or Country, and For Making Them Beneficial to the Public, in which he recommends that Ireland's poor escape famine by selling their children as food to the rich.*"

Such recommendation, if taken to would be, is an immoral one, made by a supposed moral person who dedicated himself to the cause of fighting corruption and unjustness. However, one is inclined to interpret this recommendation as a kind of bitter irony. Swift must have intended to draw attention to the miserable conditions under which the Irish people lived in the Eighteenth century and the concerned authorities to find practical solutions for their problems.

Like his prose satiric works, Swift's poetry was also satirical. His "The Lady's Dressing Room" and "A Beautiful Young Nymph Going to Bed" are typically social satirical poems, so they will be studied in the following chapter as major satiric poems of the Eighteenth century.

Swift's "Stella Birthday" poems were written for his beloved Esther Johnson, in the period from 1719 to 1727, a year before her death. These poems are meant by Swift to commemorate Stella's thirteenth birthday; for she was the source of inspiration.

Swift regularly celebrated Stella's birthday with optimism and joy. Consider the following lines of commemoration and commendation of her beauty and wit:

*Stella this day is thirty-four,
(We shan't dispute a year or more:)
However, Stella, be not troubled,*

*Although thy size and years are doubled
Since first I saw thee at sixteen,
The brightest virgin on the green;
So little is thy form declined;
Made up so largely in thy mind.*

*O, would it please the gods to split
Thy beauty, size, and years, and wit!
No age could furnish out a pair
Of nymphs so graceful, wise, and fair;
With half the lustre of your eyes,
With half your wit, your years, and size.
And then, before it grew too late,
How should I beg of gentle fate,
(That either nymph might have her swain,
To split my worship too in twain.*

Swift's Stella's Birthday March 13, 1718-19 (Lines I- 18)

"Death of Dr. Swift" (1739) is a wonderful conveyance of the thoughts and imaginations of the poet after his death. The eternal reality is that nobody can escape his death. Swift tries to imagine the state of his friends and companions after his death. He wisely admits that no one is perfect and everyone has his own shortcomings. He describes the reactions of his acquaintances after his death, imagining that in a year's time he will be totally forgotten, and he will rarely be remembered by them. Then, he moves on to speak about his works in a satiric manner. Consider the irony and sarcasm that are contained in the following lines:

*The time is not remote, when I
Must be the course of nature die;
When I foresee my special friends
Will try to find their private ends:
Tho' it is hardly understood
Which way my death can do them good,
Yet thus, methinks, I hear 'em speak:
"See how the Dean begins to break!
Poor gentleman, he drops apace."
You plainly find it in his face.*

Swift's the Death of Dr. Swift (lines 73-82).

4.4 Dr. Samuel Johnson

No other writer of Eighteenth-century England had a greater impact on English literature as Samuel Johnson. In view of his contribution to satire, criticism, lexicography, history and essay writings, Johnson's works were incomparable.

He was usually known as Dr. Johnson. His contributions to English Literature were extended to include its various genres. He was poet, essayist, moralist, literary critic, biographer, editor and lexicographer. He was an Anglican in religion and a Tory's politician.

Johnson was born on 18 September 1709 in Linchfield, Staffordshire. He displayed great intelligence during his childhood and his mother started teaching him at the age of three. Then she sent him to Linchfield Grammar School at the age of seven, where he studied Latin. At the age of nine, he was promoted to the upper school in view of his intelligence and outstanding performance. He spent six months with his cousins at Pedmore. The headmaster of Linchfield Grammar School prevented him from joining the school because of his long absence. Therefore, he joined the King Eduard VI Grammar School.

At the age of 19, he entered Pembroke College, Oxford, and then departing it after only one year, because of financial problems.

At the beginning of his career, he worked as a teacher, and then moved to London, in search for better opportunities. His earliest works included "The Life of Richard Savage", his poem "London" and "The Vanity of Human Wishes", which is one of the major satirical poems of the century. In 1728 he translated Pope's "Messiah".

Oxford University awarded him the Master of Arts Degree just before the publication of his "English Language Dictionary". He was also

awarded an honorary doctorate in 1765 by Trinity College in Dublin. Soon after his father's death in 1731, he got a job at a school in Market Bosworth, which he left shortly after. During that period he wrote "A Voyage to Abyssinia", which earned him enough money to cover the expenses of the funeral of his mother. When his friend Harry Porter died in 1734, he married his widow Elizabeth Porter, who had three children.

In 1735, he opened his "Edial Hall School", which only three students joined, among them actor David Garrick. The school was a failure, and Johnson resorted to writing again. He wrote "Irene" (1726) which was performed by his friend David Garrick in 1749. It is a neoclassical tragedy, which was Johnson's only play, and it achieved considerable success, providing Johnson with a big amount of money.

However, in 1737 he got a job with Cave as a writer for the Gentleman Magazine. His poem "London" was published 1738. It is based on Juvenal's satire III. It portrays the life of a man, who leaves for Wales to escape the problems of London, the home of crime, corruption and poverty. Johnson describes the problems of living in London, and underlines the condition of the poor. Here is how he describes the crimes of murder and the atmosphere of insecurity in the city:

*In vain, these Dangers past, your Doors you close,
And hope the balmy Blessings of Repose:
Cruel with Guilt, and daring with Despair,
The midnight Murd'rer bursts the faithless Bar;
Invades the sacred Hour of silent Rest,
And plants, unseen, a Dagger in your Breast.*

Johansson's "London", Lines (235-40). Richard (1983; 20)

Feeling guilty for living on Tetty's money, Johnson left her and lived with his friend Richard Savage. They both suffered a lot because of their poverty. Savage's death in 1743 was a great chock to his friend Johnson. One year later Johnson wrote "Life of Richard Savage" (1744)

in which Johnson uncovers the details of his friend's life, and how he was born an illegitimate child who was abandoned by his noble family.

In 1746 a group of publishers asked Johnson to establish an authoritative dictionary of the English Language. Although he promised them to complete the Dictionary in three years' time, the task took him nine years. *"The books he used for this purpose were what he had in his own collection, a copious but a miserable ragged one, and all such as he could borrow; which later, if ever they came back to those that lent them, were so defaced as to be scarce worth owing, and yet some of his friends were glad to receive and entertain them as curiosities."* Hopkins (175), quoted in James Boswell (1799; 218).

The publication of the Dictionary in 1755 is considered as one of the greatest single achievements of scholarship. As DeMaria (1986; 4) remarks, *"As a book, Johnson's Dictionary is generically related not only to dictionaries but also to a host of encyclopedic histories, poems, commentaries, educational works, commonplace books, and, of course, encyclopedias themselves."*

The Dictionary brought Johnson great fame, and it was followed by Johnson's editing of William Shakespeare's plays and the "Rasselas" (1759), an apologue which is intended to teach a moral lesson about happiness. In "A Journey to the Western Islands of Scotland (1775) Johnson describes his journey with his friend James Boswell, the poet, to Scotland. It is a travel narrative of eighty-three journeys through Scotland.

Johnson's distinguished poem "Vanity of Human Wishes" was an imitation of Juvenal's Satire X. This poem is one of the major satiric

poems of the Eighteenth century, and will be studied in the following chapter.

Johnson suffered greatly from his poverty. In 1756, he was arrested for a debt of £ 5 18s. His friend the editor Samuel Richardson settled this debt. He was arrested once more for a debt of £ 40, but this time the debt was settled by Jacob Tonson, who contracted Johnson to publish his "Shakespeare." Once again Richardson settled his debt and saved him from imprisonment.

Johnson began writing "The Idler" in 1758 and published his "Rasselas" in 1759 "Rasselas" is a story that describes Prince Rasselas's and his sister Nekayah's lives while they were kept in a place called the Happy Valley in the Land of Abyssinia. There are no problems in this valley at all and any wish is quickly fulfilled. These pleasures do not lead to happiness and satisfaction. Rasselas escapes this world by the help of a philosopher, who believes that all aspects of society and life in the outside world are fulfilled with suffering. *"The constant pleasure does not, however, lead to satisfaction; and, with the help of a philosopher named Imlac, Rasselas escapes and explores the world to witness how all aspects of society and life in the outside world are filled with suffering. They return to Abyssinia, but do not wish to return to the state of constantly fulfilled pleasures found in the Happy Valley."* (en.wikipedia.org/wiki/Samuel Johnson.)

Johnson's "Rasselas" won great popularity and was translated into five languages: French, Dutch, German, Russian and Italian.

In 1762 Johnson was offered an annual pension by King George III of £ 300 as a reward for his compilation of the Dictionary. In 1763 Johnson met the young James Boswell, the writer of "The Life of

Johnson" at the bookshop of Johnson's friend Tom Davies and they became close friends. In 1763 Johnson established "The Club", which was a social group including, in addition to him, his friends Reynolds, Burke, Garrick, Goldsmith, and later Adam Smith, the well-known economical and moralist thinker, and Eduard Gibbon, an English historian and member of Parliament and the writer of "The History of the Decline and Fall of the Roman Empire," which is considered as the most important book in the history of England.

In 1765 Johnson was introduced by Murphy to Henry Thrale, a wealthy brewer and Member of Parliament and his wife Hester, who treated him as a member of the family. He stayed with them for 17 years until Henry's death in 1781.

Johnson's edition of Shakespeare was published in 1765 under the name of "Plays of William Shakespeare in Eight Volumes... to which are added Notes by Sam Johnson." Johnson's vast knowledge enriched his book more than any other writer of the age.

In 1770 Johnson produced the "False Alarm", which is a political pamphlet and an attack on John Wilkes. In 1771, he produced "Thought on the Late Transactions Respecting Falkland's Islands" which is against the war with Spain. In 1774 Johnson's "The Patriot", which is a satire of false patriotism, was published. His most famous book the "Lives of the English Poets" was written on the demands of Tom Davies, William Strahan and Thomas Cadell. It is a collection of critical and biographical notes on each poet. The book (1781) was in six volumes. Johnson's considerable successes were annoyed by the death of his intimate friend Levet (1782) with whom Johnson stayed for a long time at his London home. Levet's death was followed by the deaths of his two friends

Thomas Lawrence and his housekeeper Williams, which drove Johnson into deep sorrows.

Johnson died on 13 December 1784, and was buried in Westminster Abbey.

No doubt, Johnson was a man of strong will. The Lack of money and financial difficulties did not hinder his ambition to make such great achievements. Despite his urgent need for money and engagement in literary writings and activities he had such strong will that he manage to accomplish historical great works. Indeed, Johnson was not deterred or frustrated. His endeavors to fulfill his ambitions through hard work and great determination, were crowned with success

4.5 John Gay

*Of Manners, gentle, of Affection mild;
In Wit a Man, Simplicity a child.
With native Humour temp'ing virtuous Rage,
Form'd to delight at once and lash the Age,
Above Temptation, in a low Estate,
And uncorrupted, ev'n among the Great;
A safe companion, and an easy Friend,
Unblam'd thro' Life, lamented in the End.
These are Honours not that here thy bust,
Is mix'd with Heroes, or with Kings the Dust;
But the Worthy and the Good shall say,
Striking their pensive bosoms-here lies Gay.*

Pope's on Mr. Gay. In Westminster Abbey, 1732. (lines 1-12).

The above lines by Pope in lamentation of John Gay tell a lot about Gay's character. He is described as a gentleman, mild, and a man witted, simple, decent and virtuous. He is a person above temptation, straightforward and uncorrupted. No doubt, a person with such qualities deserved to be distinguished and respected one, not only in terms of social relations and public life, but also in the field of English literature.

John Gay was born in Barnstaple, Devon, England on June 30, 1685. His family descended from the Le Gays of Oxford and Devonshire. His father died when he was only 10 years old, and he was taken care of by his uncle Reverend John Hammer. After finishing his education at Barnstaple School, he travelled to London where he was apprenticed to a silk merchant. Shortly, he left him and went to work for Arthur Hill, a manager of a theater company.

In 1712 Gay worked as secretary to the Duchess of Monmouth, and then secretary to Lord Clarendon. During his stay in London, Gay established good relations with the Londoners, and through them he successfully entered London society, utilizing his working with notable persons in it.

Gay's contribution to the literature of Eighteenth-century England was great and distinguishable. His poem "Rural Sports" (1713) is a comic description of fishing and hunting:

*When a brisk Gale against the current blows,
And all the watery plain in wrinkles flows,
Then let the fisherman his art repeat,
Where bubbling eddys favour the deceit,
If an enormous salmon chance to spy
The wanton Errors of the floating fly,
He lifts his silver gills above the flood;
And greedily sucks in th' unfaithful food,
Then downward plunges with the fraudulent prey,
And bears with joy the little spoil away.*

Gay's "Rural Sports", (Lines 221-230).

Gay sent the poem to Pope, who praised it and then became a friend of him. Through this friendship, Gay entered Pope's circle and established friendship with Jonathan Swift, John Arbuthnot and the members of Scriblerus Club. Gay's ballad opera "The Beggar's Opera"

(1728), is one of England's most prominent satirical work which earned him a great amount of money. Through his relation with the Duke and Duchess of Queensbury, Gay won considerable regard from the public.

In 1714 Gay wrote "The Shepherd's Week", which is a group of six pastorals drawn from English rural life. It describes the English country life of England.

Gay was appointed secretary to the British ambassador to the court of Hanover through the intermediary of Jonathan Swift, but this job was ended by the death of Queen Anne, the Queen of Great Britain.

In 1715 Gay produced "What d'ye Call it?" which is a dramatic parody of contemporary tragedy. In 1716 he implemented his "Trivia, or the Art of Walking the Streets of London", a poem in three books that describes London in a humorous manner:

*Through winter streets to steer your course aright;
How to walk clean by day and safe by night;
How jostling crowds, with prudence, to decline;
When to assert the wall, and when resign;
I sing: Thou, Trivia! Goddess, aid my song.
Through spacious streets conduct thy hard along,
By thee transported, I securely stray
Where winding alleys lead doubtful way,
The silent court and op'ning square explore,
And long perplexing lanes untrod before.*

Gay's Trivia: Or The Art of Walking the Streets of London (Lines 1-10).
(Printed by William and Law, 1807; 1)

Gay's comedy "Three Hours after Marriage" was produced in 1717. But it did not achieve much success. In 1720 he published his "Poems on Several Occasions", which earned him a lot of money. In fact, he was helped by John Arbuthnot and William Congreve to compile them.

Gay died in 1732 in Burlington Gardens of the Duke and Duchess. He was unmarried, but he left a fortune of £6000, under the supervision of the Duke of Queensbury. The money was given to his widowed sisters: Catherine Baller and Joana Fortescue.

The Duchess and Duke of Queensbury made a memorial for him which was erected in Westminster Abbey, where he was buried. His two lines epitaph have been written on his grave, as mentioned by Armens (1966; 13): *"Then for a split second we see on the page a cynical and bitter Gay, a disillusioned and frustrated man who recognizes that the human countenance in the mirror could be that of a beast-or worse, that of one who saw no difference between man and beats. Gay may have been smiling in 1720 when he wrote in his ambiguous epitaph;*

*Life is a jest, and all things show it,
I thought so once; but now I know it.*

Samuel Johnson thinks that "Gay is a poet of a lower order," as is stated by Lewis (1996; 158): *"Rather deaf to this language, Johnson used the evidently "confound" texture of the Fable as an excuse to classify Gay as the "Poet of a Lower Order""*

Gay is believed to occupy an important place among his fellow writers and poets of the Eighteenth century. It is true that he did not suffer from poverty like Samuel Johnson, or from illness like Jonathan Swift, nor did he suffer from deformity like Alexander Pope. What he suffered from was fatness and lack of practicing sports, which prompted his death at young age.

Chapter Five

Eighteenth-Century English Social Satiric Poetry

This chapter attempts to study in depth the major Eighteenth-century English social satiric poetry with special reference to Alexander Pope, the most famous and influential satiric poet of this age. Pope's major poems: "The Rape of the Lock", "The Dunciad" and "An Essay on

Criticism" are studied and their social aspects are underlined. Jonathan Swift's "The Lady's Dressing Room" and "A Beautiful Young Nymph Going to Bed", Samuel Johnson's "The Vanity of Human Wishes and John Gay's poetic drama as represented by his distinguished "The Bagger's Opera" will be included in the study.

5.1 The Rape of the Lock

Pope wrote to Miss Arabella Fermor, the actual woman whose lock was raped by Lord Petre, to explain his intentions when he wrote "The Rape of the Lock", as mentioned by Pat Rogers (1993; 77), by saying:

Madam,

"I will be in vain to deny that I have some regard for this piece, since I dedicated it to you. Yet you may bear me witness, it was intended only to divert a few young ladies, who have good sense and good humor enough to laugh not only to their sex's little unguarded follies, but at their own. But as it was communicated with the air of a secret, it soon found its way into the world. An imperfect copy having been offered to a bookseller, you have the good nature for my sake to consent to the publication to one more correct."

It is a mock –heroic epic poem. It may be appropriate here to quote Auger's (2010; 187) definition of this kind of poem: *"a satirical poem that adopts the stylistic features of EPIC poetry for a relatively trivial subject matter. It's a form of BURLESQUE, and a particular variety of PARODY. HOMERIC features such as INVOCATION, EPIC SMILE and FORMULATE are used to generate BATHOS."* Auger goes on to say that the work does not live up to its grand style and the term "mock-style" is a more general term for an exaggerated imitation of heroic tone. He considers Alexander Pope's Rape of the Lock (1714) a classic mock-epic, in which the theft of a lock of hair is described in terms similar to

Helen of Troy's capture that led to Trojan War, as described in Homer's Iliad.

"Mock-heroic" is a special kind of poem that ridicules a trivial subject that is not suitable to be manipulated by epic. This kind of poem is particularly associated with the early eighteenth-century Augustan poets. A slightly earlier example is John Dryden's *MackFlecknoe* (1681), in which mock-heroic features are used to criticize the poet Thomas Shadwell.

"The Rape of the Lock" was first published in (1712) and then in (1714). The final versions came out in (1717). The story starts when Belinda (actually Arabella Fermor), the heroine, begins to prepare herself for a social gathering. She is a very beautiful woman likened to Cleopatra, the ancient Egyptian powerful Queen. After making ready for the gathering, she sails through the River Thames, guarded by the nymphs, the airy spirits, to reach the place. When she arrives there, she takes her seat among the attendants; of them is a British nobleman named Lord Petre. She starts to play cards, a famous entertainment game in Eighteenth-century England. She defeats Lord Petre, her contesteer, whose real intentions are hidden. He cuts off a lock of her hair, an act that leads to clashes between Belinda's family and Petre's.

The story of "The Rape of the Lock" is a real one. Pope was asked by his friend John Caryll to write a literary work to satirize the foolishness and silliness of the dispute that arose between the two families. Pope composed this poem as a kind of reconciliation between the two combating families.

Pope managed to invent special tools called "machinery" to pose his satire including sylphs, gnomes, and a game of card. These

machineries and Rosicrucian, especially the "sylphs" give the poem special flavor. He defines "machinery" in the same letter mentioned before to Arabella Fermor, as stated by Rogers (1993; 77- 78), by saying, "*The machinery Madam, is a term invented by critics, to signify that part of which the deities, angels, or daemons are made to act in a poem: for the ancient poets are in one respect like many modern ladies; let an action be never so trivial in itself, they always make it appear of the utmost importance. These machines I determined to raise on a very new and odd foundation, the Rosicrucian doctrine of spirits.*"

After defining the "machinery", Pope moves on to define the "Rosicrucians" in the same letter. Rogers (ibid) states that:

"The Rosicrucians" are a people I must bring you acquainted with. The best account I know of them is in a French book called Le Comte de Gabalis, which both in its title and size is so like a novel, that many of the fair sex have read it for one mistake. According to these gentlemen, the four elements are inhabited by spirits, which they call sylphs, gnomes, nymphs, and Salamanders. The gnomes or daemons of earth delight in mischief; but the sylphs, whose habitation is in air, are the best conditioned creatures imaginable. For they say, any mortals may enjoy the most intimate familiarities with these gentle spirits, upon a condition very easy to all true adepts, an inviolate presentation of chastity."

Although the theme of "The Rape of the Lock" appears to be a trivial one, yet it touches on many serious issues. The poet commences with an important surprising insinuation about the clamor stirred up about a merely trivial thing by asking some questions about the reasons that make a gentleman attack a gentlewoman by cutting off a lock of her hair:

*What dire offence from amorous causes springs,
What mighty contests rise from trivial thing,
I sing- this verse to CARYLL Muse! Is due:
This, ev'n Belinda may vouchsafe to view:
Slight is the subject, but not so the praise,*

If She inspire, and He approve my lays.

(Canto I: Lines 1-6)¹

Belinda is described as a lady who sleeps late at night, guarded by the Sylph, who takes care of her health and brings her the morning dreams:

*Belinda, still her down pillow pressed;
Her guardian SYLPH prolonged the balmy bed
'T was he had summoned to her silent bed
The morning- dream that hovered o' ver her head.*

(Canto I: Lines 19-22)

In the following lines, Pope satirizes women's vanities. Belinda represents the aristocratic woman who leads a superficial life:

*Thence, by a soft transition, we repair
From earthy vehicles to these of air.
Think not, when woman's transient breath is fled,
That all her vanities at once are dead;
Succeeding vanities she still regards,
And though she plays no more, o'erlooks the cards.
Her joy in glided chariots, when alive,
And love of ombre, after death survive.*

(Canto I: Lines 49-56)

Playing cards is also one of the modern habits that invaded the Age. Women played cards with men as a kind of entertainment and joy. They became inclined to these modern habits as prestigious practices.

Ariel, a watching sprite, tells Belinda that a dangerous thing is going to happen, but he cannot tell where and when:

*Of these am I, who thee protection claim,
A watchful sprite, and Ariel is my name.
Late, as I ranged the crystal wilds of air,
In the clear mirror of thy ruling star
I saw, alas! Some dread event impend,
Ere to the main this morning sun descend,
But heaven reveals not what, or how, or where:
Warned by the sylph, oh pious maid, beware!*

(Canto I: Lines 105-112).

Belinda's dressing table is the most modern in Eighteenth-century England. She begins to prepare herself for the social gathering, using valuable and expensive kinds of cosmetics to beautify herself; such as "puffs, powders, Arabian perfumes" and other kinds of cosmetics:

*And now, unveiled, the toilet stands displayed,
Each silver vase in mystic order laid.
First, robed in white, the nymph intent adores,
With head uncovered, the cosmetics powders.
A heavenly image in glass appears,
To that she pends, to that her eyes she rear,
Th' inferior priestess at her altar's side,
Trembling, begins that sacred rites, of pride.
Unnumbered treasures open at once, and here,
The various offerings of the world appear;
(Canto I: Lines 121- 130)*

Belinda's heaps of cosmetic materials are criticized by Pope. He concludes that her beauty is not a natural one; rather it is artificial.

In Canto I, Pope satirizes the aristocratic life of Eighteenth-century England; the exaggeration practiced by the aristocratic women in adorning themselves. He does not spare "the sleepless lovers", the vanities of women and their trembling hearts that move from one lover to another, stressing that the aristocratic women are great idlers.

Canto II begins with the rise of the sun and the commencement of Belinda's journey towards the social gathering, accompanied by the "fair nymphs". She travels through the River Thames towards Hampton Court, which is a great palace located on the bank of the River. It was the residence of King Henry VIII. All "fair dressed youths" fix their eyes on Belinda with a "sparkling Cross" on her "white breast". She happily

smiles to everybody, and is compared with the sun. The Cross is worshipped by all even the Jews.

*On her white breast, a sparkling Cross she wore,
Which Jews might kiss, and Infidels adore,
Her lively looks a sprightly mind disclose,
Quick as her eyes, and as unfix'd as those*
(Canto III: Lines 7-10)

When Belinda arrives at the gathering place guarded by the sylphs, "the adventurous Baron" is there, giving much care to her arrival. He "the bright lock admired", looking attentively at it. Hot desires master him to win the battle of cutting off this beautiful hair, which is the admiration of everybody. The Baron is infatuated by her beauty.

*Love in these labyrinths his slaves detains,
And mighty hearts are held in slender chains,
With hairy springs we the birds betray,
Slight lines of hair surprise the finny prey,
Fair tresses man's imperial race ensnare,
And beauty draws us with a single fair.*
(Canto II: Lines 23-28).

In Canto II, Pope satirizes many bad habits of the age, In addition to the chaos that was widely spread in the Eighteenth-century English society; Pope satirizes the people's hypocritical beliefs and their false pretenses of piety. Even their measures of beauty are superficial.

Hampton Court, the place where people gather, is of a green land covered with many flowers like crowns. Hence its "majestic fame" (Canto III: line 3). By building Hampton Court, British statesmen expect the fall of the foreign tyrants:

*Close by those meads, forever crowned with flowers,
Where Thames with pride surveys his rising towers.
There stand a structure of majestic fame,
Which from the neighboring Hampton takes its name.
Here Britain's statesmen oft the fall foredoom*

*Of foreign tyrants, and of nymphs of home.
Here though, great ANNA whom three realms obey,
Dost sometimes counsel take-and sometimes tea.*

(Canto III: Lines 1-8)

Pope here satirizes the political corruption. The court is used as a place for backbiting and chattering about trivial matters. The talks are sometimes interrupted by someone taking snuff, or by women swaying their fans; singing, flattering and doing other trivial things:

*One speaks the glory of the British Queen,
And one describes a charming Indian screen;
And third interprets motions, looks, and eyes;
At every word a reputation dies.
Snuff, or the fans, supply each pause of chat,
With singing, laughing, ogling and all that.*

(Canto III: Lines 13-18)

In the afternoon when it gets hot, the judges issue the awards carelessly, in a manner that breaches justice and harms the accused:

*The Hungry judges soon the sentence sign,
And the wretches hung that juryman may dine,*
(Canto III: Ines 21-22)

Belinda is now busy with playing cards. It is true that she is a skillful player, but the time she takes to prepare herself before going to the social gathering is uselessly spent, and the practice of playing cards is symbolic of the clash between the social classes and the suppression of the poor by the upper class in the Eighteenth-century England.

*I let spades to be trumps! She said, and trumps they were.
Now move to war her sable matadors,
In show like leaders of the swarthy Moors.
Spadillio first, unconquerable lord!
Let off two captive trumps, and swept the board.*

(Canto III: Lines 46-50)

Pope implicitly satirizes war and its frustrating results through the frustrations of the loser players. When Belinda plays cards against the

Baron, she becomes frustrated because of fear of defeat, but she is luckily rescued by the King of Hearts when he mourns his captive queen:

*An Ace of Hearts steps forth: The king unseen
Lurked in her hand, and mourned his captive queen:
He springs to vengeance with an eager pace,
And falls like thunder on the prostrate Ace.
The nymphs exulting fill with shouts the sky;
The walls, the woods, and long canals reply,*
(Canto III: Lines 95-100)

The main intention of the Baron is to cut Belinda's bright hair, and he waits for the suitable chance to achieve his purpose. Women are reckoned to be jealous creatures, and in the case of Belinda, a woman called Clarissa provides the Baron with a pair of scissors to cut off Belinda's lock of hair out of jealousy:

*Just then, Clarissa drew with tempting grace
A two-edged weapon from her shining case;
So ladies in romance assist their knights,
Present the spear and arm him for the fight.*
(Canto III: Lines 127-130)

When the Baron attempts to cut Belinda's hair, the sylph, Belinda's guardians, interfere, but by fate it is cut into two halves. "But the airy sylph soon unites again." (Lines 153). Ariel tries to protect the cutting of the hair, but suddenly he finds that there is a love of another person in Belinda's heart. He becomes powerless, unable to protect her. Belinda is shocked by the cutting of her hair. Raping her hair means raping her honor, and the Baron is delighted by this miraculous victory and feels like a victorious warrior:

*The meeting points the sacred hair dis sever
From the fair head, forever, and forever!
Then flashed the living lightning from her eyes,
And screams of horror rend th' affrighted skies,
No louder shrieks to pitying heaven are cast,*

*When husbands, and when lapdogs breathe their last,
Or when rich China vessels, fallen from high,
In glittering dust, and painted fragments lie!*

(Canto III: Lines 153-160)

It is tragic that Belinda loves the Baron. This is why she is surprised by his dreadful act. This kind of hypocrisy is attacked by Pope. As Belinda secretly loves the Baron, the sylphs go away, leaving her alone to face her destiny and live in endless sorrow.

Canto IV starts with the departure of the nymphs. Ariel is weeping while (A dusky melancholy sprite) Umbriel goes towards the central earth, searching for the gloomy cave of Spleen:

*And Ariel weeping from Belinda flew,
Umbriel, a dusky melancholy sprite,
As ever sullied the air face of light,
Down to the central earth, his proper scene,
Repaired to search the gloomy Cave of Spleen.*

(Canto IV: Lines 12-16)

The goddess Umbriel can have no rest in her bed in the Cave of Spleen, and the evil sprite Megrim, who causes headache stays beside Belinda's head:

*Tow handmaids wait the throne: alike in place,
But different far in figure and in face
Here stood Illnature like an ancient maid,
Her wrinkled form in black and white array'd;*

(Canto IV: Lines 25-28).

There is another personality that stands on the other side called Affectation. She is described as pale in appearance, and has the skill to do supernatural things by artificial means. The beautiful ladies pretend to be ill when they obtain new dresses to be visited by others, not for their untrue illness but to be seen in their new dresses. They exploit their pretentious illness to show off:

*Wrapped in a gown, for sickness, and for show,
The fair-ones fell such maladies as these
When each new nightdress gives a new disease.*

(Canto IV: Lines 36-38)

Affectation leads to a kind of artificial life, for though she is old, she uses cosmetics to look young. Hence the society is a sick one. People gather in great numbers on every side, and their bodies are formed by Spleen. Some imagine themselves "as tea-pots", and some imagine themselves as "jars". These images portray the confusion the society has fallen into. When men imagine themselves as "pregnant women prove with child", and "maids turned bottles", this implies that the society is psychiatrically upset, and the people's psychiatric and curer is Umbriel the earth spirit, when he passes by:

*And maids turned bottles, call aloud for corks,
Safe passed the gnome through this fantastic bans,
A branch of healing spleenwort in his hand,*

(Canto IV: Lines 54-56)

The poet saying that the maids think themselves bottles and they ask for corks, suggest that these maids are not virgin and have many shames that need to be covered. Likewise when men imagine themselves as pregnant women, this means that they are homosexual. Treasons of husbands and wives are also satirized, together with drinking wine, playing cards, and the infidelity of women to their husbands.

Umbriel finds Belinda very sad with her friend Thalestris, who increases Belinda's anger by calling her "Wretched maid":

*'O wretched maid!' she spread her hands, and cried,
(While Hampton's echoes 'wretched maid!' replied.)*

(Canto IV: Lines 95-96)

Thalestris intends to raise Belinda's anger, because she is jealous of her. So she is unable to control herself and spares no words that can stir

up Belinda's anger and hurt her broken heart. Thalestris asks Sir Plume to return the raped hair from Lord Petre. Sir Plume himself is satirized, and described by the poet as a man who is proud of his amber colored snuff-pox, the way he carries his cane, and an unthinking person. Taking the role of a mediator, Sir Plume asks Lord Petre to return the lock of Belinda's hair:

*(Sir Plume of amber snuff-box justly vain,
And the nice conduct of a clouded cane)
With earnest eyes, and round unthinking face,
He first the snuff-box opened, and then the case,
And thus broke out-'My Lord, why, what the devil?
Z---ds! Damn the lock!' fore Gad, you must be civil!
(Canto IV: Lines 123-128)*

Imaging the rape of the lock as a victory won over Belinda after long struggles, Lord Petre refuses to return the raped hair. Belinda hopes that she is "unadmired remained", going away to live "in some lone isle, or distant Northern Land, where the gilt chariot never marks the way" (Canto IV, lines 154-55), and to be "like roses, that in deserts bloom and die" (Canto IV, line 158). She damns the unfortunate day that brings her to the Hampton Court where her hair is raped.

At the beginning of Canto V, Clarissa delivers a very compassionate speech. She is added late to the poem to enhance its moral dimension. She asks many questions about honoring and praising beauty:

*Then grave Clarissa graceful waved her fan,
Silence ensued, and thus the nymph began:
'Say why are beauties praised and honored most,
The wise man's passion, and the vain man's toast?
Why decked with all that land and see afford,
Why angels called, and angel-like adored?
(Canto V: Lines 7-11)*

Here Clarissa explains the weakness of humans' feelings. The wise Clarissa asks women to maintain their honor. When a woman becomes old and her hair turns into white or gray, nobody respects her, because the cause of respect vanishes and her temptation expires.

Thalestris in "The Rape of the Lock" embodies the naïve woman's evil. She goads the others for fighting. War breaks out between men and women. Umbriel is portrayed in the poem as a creature that instigates others to fight, finding great pleasure in killing and destroying. He is just like some countries that plan for wars to break out between countries, and encourage them to fight against one another with the intention of making them weak for the sake of their own interests. Hence they endeavor to justify their immoral conduct.

*Triumphant Umbriel on a scone's height,
Clapped his glad wings, and sate to view the flight.*
(Canto V: Lines 53-54)

The epic war in "The Rape of the Lock" is a strange one. It is a war in which unusual weapons are used. Thalestris kills many of her opponents by her angry look. A person dies and comes to life again. Sir Plume is killed by Chloe and comes to life again by Clarissa's smile. Belinda fights the Baron who wishes to be killed in her hands. He is defeated only by her finger thumb:

*She with one finger and a thumb subdued:
Just where the breath of his life nostrils drew,
A charge of snuff the wily virgin threw;
The gnomes direct, to every atom just,
The pungent grains of titillating dust.*
(Canto V: Lines 80-84)

The cause of war, which is the rape of a lock of hair, seems to be melted away by the will of gods. Pretensions are satirized here. Clergy men who claim to be pious and devout to achieve their goals are not

spared. They are satirized as people who turn religious when they become seriously ill, and when they recover they resume their old way of misconduct.

Prostitutes are satirized when they smile to every client not for love but only for his money; inheritors, who cry bitterly when a well-off relative dies, while in fact they are not the least sad. Courtiers are satirized for their giving false promises:

*And lovers' hearts, and sick man's prayers,
The courtiers' promises, and sick man's prayers,
The smiles of harlots, and the tears of heirs,*
(Canto V: Lines 118-120)

The raped lock is raised to the sky in order to be a constellation, so the poet asks Belinda not to be sad for losing her hair, because this hair will render service to humans by increasing the brightness of the sky. She is reminded that she infatuates many people by her beauty, and not to forget the permanent fact that she herself will die one day. The hair constellation will be named Belinda by the goddess of poetry:

*When next he looks through Galileo's eyes;
And hence th' egregious wizard shall foredoom
The fate of Louis and the fall of Rome.
Then cease, bright nymph, to mourn thy ravished hair,
Which adds new glory to the shining sphere.*
(Canto V: Lines 138-142)

Thus, in "The Rape of the Lock" Pope satirizes the ills of England's Eighteenth-century society. It is true that he concentrates on bad habits and the wrongful conduct of his society, but it still holds that his satire is a universal one, for the bad habits that he satires are shared by all people everywhere and in all ages.

As a moralist, Pope believed that he should be concerned about good manners. Through focusing on the misconducts of Eighteenth-

century English society, "The Rape of the Lock" is a great social satirical poem that suits to serve the purpose of its writer. Pope and his fellow satirists had contributed to unveiling the ills and wrongful conduct of the society and hence enhance its progress.

5.2 The Dunciad

Pope's "The Dunciad" is one of the most distinguished epic poems. It is written in an epic style with all its elements and components. It is also regarded as one of the most famous satirical poems of the age. It focuses on chaos and dullness of Pope's opponents, and portrays their cons through the skillful usage of satirical images. The poet's intention is to attack dull people, particularly poets, critics and men of letters, and condemn their wickedness.

"The Dunciad" was not published as a whole at one time but in three installments. It comprises four books: Book I in (1728), followed by Book II (Dunciad Variorum,) in (1729), and finally the New Dunciad, which included all books from first to four (published in 1742). In the revised version of the poem, which was published in 1743, the hero of the poem "Tibbald" (the reference to Theobald, one of the bitter literary enemies of Pope), was replaced by a new one titled Bays. In this poem, the Goddess "Dullness" together with its agents are celebrated.

Pope waged wars against the critics of Grub Street, especially Theobald. However, his war against Theobald is exaggerated and there is no logical reason for such a severe attack.

As a mock-heroic poem, the idea of Pope's "The Dunciad" is derived from Dryden's poem "Mac Flecknoe", which is an attack on the famous poet Thomas Shadwell. (Written in 1678 and published in 1682.) "The Dunciad" and "Mac Flecknoe" were the products of literary

animosities, especially those between Pope and Dennis, Lewis Theobald, Cibber and others.

"The Dunciad" caused many troubles to Pope by his critics. He was severely attacked by Thomas Burnet, Richard Blackmore, George Duckett and Edmund Currl who published his parallel "Popiad", in which he and others criticized Pope's translation of Shakespeare as has been pointed out by Warburton (1804; 32): "*A combination of inferior wits were employed to write Popiad, in which his translation is characterized as unjust to the original.*" Several pamphlets attacking Pope were circulated among them was that by Theobald whom Pope gave the epithetical name "King of Dunces" in the first version of "The Dunciad". John Dennis was not spared by Pope who addressed him as the "notorious idiot".

"The Dunciad" is also a political and cultural satire. It comprises a wide range of political satire. Bad habits such as vice, corruption, deterioration of political manners and arts are satirized by Pope. The political attacks are targeted at the Whigs, especially the Hanoverian Whigs. It is the result of purely political conflicts of the time. Pope was a supporter of the Tories, and his attack was directed against those writers who were hired and highly paid to attack the political opponents.

The writing of "The Dunciad" was encouraged by the members of the Scriblerus Club who planned to write satires on the abuses of the age as a whole.

"The Dunciad" is the story of the goddess Dullness who appears in Lord Mayor's Day in 1724, declaring the death of King Elkannah Settle. Consequently, a new king for Dullness is to be crowned. Theobald is found suitable to succeed Elkannah, so he is chosen as successor. Heroic

games are held to commemorate Theobald's coronation, and he is transported to the Temple of Dullness where he has visions of the future. Dullness here implies stupidity, lack of wit and lack of thinking logically.

After the publication of his "Shakespeare Restored", in which he explains the errors committed by Pope in his unrevised "Shakespeare", Theobald became the target of Pope's bitterest satire.

Pope was in opposition to Hanover Whigs who supported George II. Hence "The Dunciad" opens with an attack on the King:

*The Smithfield muses to the ear of kings,
I sing. Say you, her instruments the great!
Called to this work by Dullness, Jove and Fate,
You by whose care, in vain decried and cursed,
Still Dunc the second reigns like Dunc the first;
Say how the Goddess bade Britannia sleep,
And poured her spirit o'er the land and deep.
(Book I: Lines 1-7)*

Smithfield is the place where fairs were established in the reign of Kings George I and George II. Dullness is the goddess of dunces, erected by the poet and used as a machine for conducting his satire.

The plot of the poem is that the goddess is centered on Dullness which suddenly appears on the Lord Mayor's Day, disclosing that her King Elkannah has died and that Lewes Theobald will be his successor. In honor of appointing Theobald as successor, a heroic game is held. Then Theobald is transported to the Temple of Dullness, where he will foresee the future.

Book I of "The Dunciad" covers the night after Lord Mayor's Day, book II describes the morning Dust and while book III deals with the darkest night.

Settle, whose death is declared by Dullness, was a city poet. Dullness claims her domination over all official poems and that all the poets are merely her subjects. The poet's intention is to say that many poets are dull and stupid, irrational and lacking in wit.

Dullness is described as the "*daughter of chaos, and eternal night*" (Book I: Line 12.) Here Dullness is portrayed as a source of evils and all troubles. She is imperfect and stupid. However, the poet, mockingly, confers on her qualities that she actually does not have. She is hardworking and busy, she makes use of her mind to restore her empire, and, above all, she is an immortalized human. She is skillful, but in bad acts and conspiracies:

*Laborious, heavy, busy, bold and blind,
She ruled, in native anarchy, the mind.
Still her old empire to restore she tries,
For, born a goddess, Dullness never dies.*

The poet moves on to satirize the poor poem which is so badly composed that it is of no literary value. The satire includes the composition of all bad quality poetry, songs, music and the like:

*The cave of poverty and poetry,
Keen, hollow winds howl through the bleak recess,
Emblem of music caused by emptiness.*
(Book I: Lines 34-36)

Bad booksellers are satirized by mentioning "*Currll's chaste press and Linot's rubric post*" (Book I, line 40). All kinds of false writers are satirized for their flatteries and falsehood.

The poet continues to satirize bad poets; their bad images, similes and metaphors, comparing them to the rain that falls in lower Egypt, which is of no use to the people. It is only the flowing Nile that impregnates the soil:

*Here gay description Egypt glads with showers,
Or gives to Zembla fruits, to Barca flowers;
Glittering with ice here hoary hills are seen,
There painted valleys of eternal green,
In cold December fragrant chaplets blow,
And heavy harvests nod beneath the snow.*

(Book I: Lines 73-78)

In the poem Pope mentions Thomas Heywood, the famous Daniel Defoe, who used to engage in political journalism, Ambrose Philips, Nahum Tate and Sir Richard Blackmore through the voice of Dullness. The greater part of the poem is directed against Dennis:

*She saw old Prynne in restless Daniel shines,
And Eusden eke out Blackmore's endless line;
She saw slow Philips creep like Tate's poor page,
And all the mighty mad in Dennis's rage.*

(Book I: Lines (103-106)

Daniel Defoe in the above lines is made the successor of Prynne, and most of them according to Pope imitate others' writings. Though Laurence Eusden wrote a great number of poems, a few of them are praised. Nahum Tate the poet laureate has invented nothing according to Pope. Dennis is portrayed as a mad and nervous person.

Dullness claims the control of dramatic, political, religious and hack poetry, and it is proclaimed that Theobald will be a new king. He is considered as a failure and plagiarizer. His library is likened to the "*Gothic library! of Greece and Rome.*" (Book I, lines 154, 46). Settle is merely known for the unintelligible flights of his poems on public occasions. Banks, his rival in tragedies, has achieved little successes in one of his tragedies, and Broome is merely the serving-man of the poet Pen Johnson:

*A Gothic library! Of Greece and Rome
Well purged and worthy Settle, Banks and Broome.*

*But, high above, more solid learning shone,
The classics of an age that heard of none;
That Caxton slept, with Wynkyn at his side*
(Book I: Lines 145-49).

Book II deals with "heroic games" and at the same time attacks Theobald who occupies the throne of Dullness and for the sake of whom Dullness is holding festivals on the occasion of his coronation. Through Pope's powerful description, Theobald is portrayed like a real king, though is merely the king of dullness.

On the day of his coronation, Dullness invites dull writers, who are great in number, approximately about half of the country's inhabitants. Booksellers as promoters of dullness are also invited. The game is well-ordered and arranged for foolish acts, such as tickling, vociferating, and diving. Dedicators, disputants, and fustian poets are all engaged. Then come profound, dark and dirty party writers. Finally arrive the critics with their various tendencies.

*High on a gorgeous seat, that far outshone,
Henley's gilt tub, or Flecknoe's Irish throne,
Or That where on her Currl the public pours,
All-bounteous, fragrant grains and golden showers,
Great Cibber state: the proud Parnassian sneer,
The conscious simpler, and the jealous leer,
On him, and crowds turn coxcombs as they gaze.*
(Book II: Lines 1-8)

The list of Pope's literary opponents includes Henley, the nickname Richard Flecknoe, the Irish priest who printed some plays, poems, letters and travels; Currl who was known for his criticism of Pope's works, and Cibber, the hero of the poem then, one of Pope's bitterest enemies. They are all Pope's target.

People come from everywhere to attend the coronation of Theobald. They are invited by Dullness to witness this important

occasion. They are of different walks of life and in various uniforms. Some of them arrive on horse backs, some on foot. The true dunces appear before the goddess Dullness, even Ann, the Princess attends:

*They summon all her race: an endless band,
Pours forth, and leaves unpeopled half the land.
A motely mixture! In long wigs, in bags,
In silks, in crapes, in garters, and in rags,
From drawing rooms, from colleges, from garrets,
On horse, on foot, in hacks, and gilded chariots,
All who true dunces in her cause appeared,
And all who knew those dunces to reward.*

(Book II: Lines 19-26).

Pope mentions More, James More, one who plagiarized some of the works of Arbuthnot and Pope. He is also a failure in writing plays. Now he is placed among the dunces, with his all standing and nobility. He only wrote a comedy, which received no praise from the audience. Lintot, the bookseller, claims the prize, confirming that it is tempted with his foes:

*A wit it was, and called the phantom More.
All gaze with ardour: some a poet's name,
Others a sword-knot and laced suit inflame.
But lofty Lintot in the circle rose:
' This prize is mine, who tempt it are my foes,
With me began this genius, and shall end.*

(Book II: Lines 50- 55).

Writers, booksellers, printers and critics of Grub Street are thought by Pope to be forgers, literary thieves and plagiarizers. They are described as rascals:

*Dullness, good Queen, repeats the jest again,
Three wicked imps, of her own Grub Street Choir,
She decked like Congreve, Addison and Prior
Mears, Warner, Wilkins run: delusive thought!
Breval, Bond, Bezaleel, the varlets caught,
Curll stretches after Gay, but Gay is gone,*

(Book II: Lines 122-27).

The poem is also an attack on Congreve and Prior, the famous dramatists, Addison the well-known journalist. Bezaleel Morris, who satirized some of those who translated Homer's works, Bond who satirized some of Pope's works, and Mears, Warner, and Wilkins who were booksellers and printers.

Eliza Haywood, the poetess, was also satirized and described as Hera, a cow-eyed in Homer's Iliad:

*See in the circle next, Eliza placed,
Two Babes of love close clinging to her waist;
Fair as before her works she stands confessed,
In flowers and pearls by bounteous Kirkall dressed,
The Goddess then, (who best can send on high,
The salient spot, far-reaching to the sky;
His be you Juno of Majestic size,
With cow-like udders, and with ox-like eyes,
(Book II: Lines 157-64)*

Pope attacked booksellers because they were not trustworthy, of them are Currl and Chatham who competed to show who overdid the other in making an arc by his urine. Chatham won because he was able to make a stream over his head. He was awarded a kettle while Currl was awarded a phantom lady's works and company. Thus they are mocked and scorned more than any other victim of Pope. Consider the following repulsive image:

*Thus the small jet, which hasty hands unlock,
Spurts in gardener's eyes who turns the clock,
Not so from shameless Currl, impetuous spread
The stream, and smoking flourished o'er his head.
So (famed like thee for turbulence and horns)
Eridamus his humble fountain scorns;
Through half the heavens he pours th' exalted urn;
His rapid waters in their passage burn.
(Book II: Lines 177-84)*

Another competition was held for critics, but this time the prize is an abominable one: a catcall and a drum. Improving mustard bowl thunder is also an area for competition. The Goddess calls for contenders who have the ability to make the loudest and most powerful cries. The winners will be those who gain utmost admiration from the audience:

*'Now turn to different sports' the Goddess cries,
And learn, my sons, the wondrous power of noise.
(Book II: Lines 221-22).*

Then the poet turns to satirize the dirty environment of London and the sanitary system. The prisons, especially those for women, are very dirty. The ground is full of dead dogs and other animals. All these refuses are thrown into the River Thames, and are the cause of diseases that have spread everywhere:

*This labour past, by Birdwell all descend,
(As morning prayers, and flagellation end,
To where Fleet Ditch with disemboing streams
Rolls the large tribute of dead dogs to Thames,
(Book II: Lines 269-72)*

Birdwell is women's prison, where the women were whipped and go "to where fleet-ditch with disemboing streams/Rolls the large tribute of dead dogs to the Thames, (Book II: lines 267-68).

In this ditch bad politicians are asked to put-off their clothes and engage in a swimming competition. By this, the poet insinuates the politician's lies as they are not true when they claim that they work for the interests of the country. They are as dirty as the dirty ditch, for they only seek for their own benefits and interests:

*'Here strip, my children, here at once leap in,
Here prove who best can dash through thick and thin,
And who the most in love of dirt excel,
Or dark dexterity of groping well.*

(Book II: Lines 275-78)

Clergy men are satirized, embodied in the personality of Jonathan Smedley, the criticizer of Jonathan Swift. He is an opportunist author and publisher. He vanishes while diving in this epic game:

*Next Smedley dived, slow circles dimpled o'er
The quaking mud, that closed, and opened no more.
All look, all sigh, and call on Smedley lost;
'Smedley' in vain resounds through all the coast.*

(Book II: Lines 291-94)

Some writers are attacked because of being anti-religious; such as Toland and Tindal:

*By potent Arthur, knocked his chin and breast,
Toland and Tindal at priests to jeer,
Yet silent bowed to Christ's no kingdom here,*

(Book II: Lines 399-401).

In Book III Taylor, Benlowes, and Shadwell are also criticized in "The Dunciad". John Taylor was a writer in the reign of James I and Charles I. Benlowes, the writer of bad poetry, patronizing bad poets. Shadwell was known for addicting and he died as a result of it:

*Taylor, their better Charon, lends an oar,
(Once swam of Themes, though now he signs no more.)
Benlowes, propitious still to blockheads, bows;
And Shadwell nods the poopy on his brows.*

(Book III: Lines 19-22)

Brown and Mears, the booksellers, dressing their books with calf's array (Where Brown and Mears unbar the gates of Light. (Book III: line 28) (Demand new bodies, and in calf's array.) (Book III: line 29).

John Ward of Hackney, the Member of Parliament, is described to be as "thick as eggs of Ward in pillory." (Book III: line 34). He is

convicted of forgery and sentenced to pillory. For these reasons, they are criticized by Pope.

In "TheDunciad" Pope confesses that all sciences came to the West from the East. He mentions places that had no sciences, excepting Rome:

*Her boundless empire over seas and lands,
See, round the poles where keener spangles thine,
Where spices smoke beneath the burning line.
(Earth's wide extremes) her sable flag displayed!
And all the nations covered in her shade!
Far eastward cast thine eye, from whence the sun,
And orient science their bright course begun:*

(Book III: Lines 68-74)

Pope mentions the Great Wall of China, which was built by Chi Hoam Ti, the great Emperor of China; "He, whose long wall the wandering Tartar bounds," (Book III: line 75), and who destroyed all books and had no liking for scholars. Pope claims that Caliph Omer conquered Egypt, and ordered his generals to burn Ptolemaean Library, on the gate of which is written the phrase (the physic of the soul):

*There rival flames with equal glory rise!
From shelves to shelves see greedy Vulcan roll,
And lick up all their physics of the soul.
How little, mark! That portion of the ball,
Where faint at best, the beams of science fall:*

(Book III: Lines 80-84).

Then the poet refers to Syria, the soil where letters and arts are invented:

*(The soil that arts and infant letters bore,
His conquering tribes th' Arabian Prophet draws.*

(Book III: Lines 96-7)

Horneck, Roome and Popple are mentioned in the lines (151-52) as "Horneck's fierce eye, and Roome's funeral frown" (line 152), for different reasons. Horneck and Roome are dangerous party-writers. Philip Horneck was the publisher of "The High German Doctor". Eduard

Roome's father was an undertaker for funeral in Fleet Street. Both of them try to convict Pope. Eduard Roome was the writer of papers called "Pasquin" in which he tried to present Pope as guilty of malicious practices with a great man under prosecution by the Parliament. Popple was the author of some dreadful plays and pamphlets. He published the "Prompter" in which he attacked Pope. Goode, who is a bad writer and critic, criticized Pope in a satire called "The Mock Aesop":

*Lo Popple's brow, tremendous to the town,
Horneck's fierce eye, and Roome's funeral frown.
Lo sneering Goode, half malice and half whim,
A fiend in glee, ridiculous grim.*

(Book III: Lines 151-54)

Mr. Welsted tries to describe himself as a genius man and a snobbier who always tries to make relations with all prominent writers, poets and notables. He was hired by the Ministry in its favor and was paid 500 pounds to do this. He is mentioned in the poem as "sweetly mawkish" and "smoothly dull":

*Flow Welsted, flow! Like thine inspirer, beer,
Though state, not ripe; though thin, yet never clear;
So sweetly, mawkish, and so smoothly dull;
Heady, not strong; o'erflowing, though not dull.*

(Book III: Lines 169-172).

The builder William Benson the surveyor of the buildings of King George I, used to tell people that their houses were defective and in the danger of falling down. His false claims were later discovered by other honest builders, and he was proved to be a liar and an opportunist. The lords complained about this to the King:

*On poets' tombs see Benson's titles writ!
Lo! Ambrose Philips is preferred for wit
See under Ribley rise a new Whitehall,
While Jones' and Boyle's united labours fall:*

(Book III: Lines 325-328)

Ambrose Philips was a priest at Westminster Abbey, who tried to instigate animosity between Pope and Mr. Addison by instigating that Pope is an enemy of the government.

At the end of Book III, Pope underlines the efforts he has exerted in the field of literature for the benefit of all people. He starts with his translation of the Iliad which he started in 1713 and finished in 1719. For more than six years he was engaged in this exhausting task. Then he mentions his editing of "Shakespeare", the work that brought him many animosities, much criticism and attacks. After that he moves on to mention his translating of the "Odyssey" that took a long time too. But despite his great efforts he was met by envy and attacks from many minor writers, poets and critics:

*Hibernian politics, O Swift! thy fate;
And Pope's, ten years to comment and translate.*

(Book III: Lines 331-332)

In Book IV, Dullness occupies her throne. Rhetoric is uncovered and crippled, hindered and unable to move. Bad writers who are unable to use rhetoric are attacked. Morality is imprisoned in a gown tied by two cords of furs. The poet also criticizes the unfair judges, one of whom passed the sentence of death on one hundred people. Legislators are satirized as exemplified by Chesterfield who was against the Licensing Act of 1737. Colley Cibber is still under the custody of Dullness. He has been in deep sleep since the beginning of Book III and is neglected in Book IV.

Dullness, which is viewed by Pope as a destroyer of order and sciences, comes to substitute the Kingdom of Dull upon earth, helped by

her children to cause the deterioration of the arts, by employing unskilled persons, tasteless admirers, hopeless pretenders and the flatterers of dunces or their patrons. It is only natural for her to be surrounded by all of them, in the presence of the teachers of schools who speak to her, promising to hinder the education of the youth, and lead them astray. University professors express themselves to her, promising to behave the same way of destroying education. One of the young men who returns from travel presents to her a young handsome nobleman called Annius whom she receives happily.

Annus, the natural assassinator for idling nobles, a forger of antiquities and a criminal, tries to entertain the Goddess. When he speaks, he tells her that he teaches nobles to value their false Roman Coins above their houses and their falsified Virgil manuscripts on their clothes. Not only this, but he teaches Dullness herself and her servants to puff their foolishness with their wealth. Annus claims that he makes people virtuosos. Dullness wants to distract the scientists' concerns by asking them to study trivial things. One of the philosophers and thinkers speaks on behalf of the rest. Dullness gives her orders to the priests, attendants and confronters, asking them to restore night and chaos:

*Yet, yet a moment, one dim ray of light,
Indulge, dread chaos, and external night!
Of darkness visible so much be lent,
As half to show, half veil the deep intent.*
(Book IV: Lines 1-4)

Eighteenth- century English society was a chaotic. Good poets tried hard to mend this society through fighting corruption and diffusing virtue. Darkness is symbolic of ignorance, retardation, corruption and destruction of order. It vanishes with the arrival of light. Bad social

manners will be fought by education, which will lead to the emergence of a new moral world.

Dullness declares expressly and explicitly that she is the daughter of chaos and eternal night. She is able to find bad people who assist her in her dreadful acts and evils. Nothing is to be expected from her other than destroying morality and punishing witty and genius people. Unfair justice and inequity are attacked by Pope when he says:

*Morality, by her false guardians draw,
Chicane in furs, and Casuistry in lawn,
Gasps as they straiten at each end the cord,
And dies, when Dullness gives her Page the word.*

(Book IV: Lines 27-30)

"Page", whose name is mentioned in the above lines, is the name of a judge who was ready to hang everyone. The judiciary was the target of many reformists, such as Gay, who is much concerned in "The Beggar's Opera" about the judicial establishments.

There are three classes of the sons of Dullness. The first class is the ones who are absolutely dull, sticking to the Goddess like the bees with their queen as mentioned by the poet. The second class are those who have no ambition to obtain her influence. The third class comprises those who are not members in her state, but they support her service by flattering:

*And strong impulsive gravity of head:
None want a place, for all their center found,
Hung to the Goddess, and cohered around.
No closer, orb in orb, conglobed are seen
The buzzing bees about their dusky queen.
The gathering number, as it moves along,
Involves a vast involuntary throng,
Who gently drawn, and struggling less and less,
Roll in her vortex, and her power confess.*

(Book IV: Lines 76-85)

Bad judges, bad writers, ill patrons and hypocritical people are the target of the poet's satire. Pope's intention is to rid the society from their misconducts. Benson the builder tries to become famous by erecting monuments, striking coins and translating Milton and the physician's book of the Scottish Arthur Johnson of the Psalm:

*Composed he stood, bold Benson thrust him by:
On two unequal crutches propped her came,
Milton's on this, on that one Johnson's name.
(Book IV: Lines 110-112)*

Without genius, virtue, wit or good ethics, human beings are nothing. Exploitation of human intelligence for the good of human beings certainly will lead to a happy life, and at the same time "fancy opens a quick springs of sense" as Pope mentions:

*We never suffer it to stand too wide.
To ask, to guess, to know, as they commence,
As fancy opens the quick springs of sense.
(Book IV: Lines 153-56)*

For enhancing ignorance among the people, the Goddess requires more extensive tyranny than grammar schools. She needs an arbitrary power to keep men away from studying things, and make them willing to violate the principles of her politics for making her sons taught at least one thing. Good manners prevent people from misbehaving. Governments always try to make talented people attracted to trivial matters and stand against creation and innovation for political reasons:

*'O'; cried the Goddess 'for some pedant reign!
Some gentle James, to bless the land again,
To stick the doctor's chair into the throne,
Give law to works, or war with words alone,
Senates and courts with Greek and Latin rule,
And turn the council to a grammar school!
For sure, if Dullness sees a grateful day,
'T is in the shade of arbitrary sway.*

*O! if my sons may learn one earthy thing,
Teach but that one, sufficient for the king;
(Book IV: Lines 175-84)*

In the above lines, the Goddess stands for dissimulation and untruthfulness. She claims something and does another, contrary to what she says.

King James, who is mentioned in the above lines, is praised for supporting language learning, and for blessing the land of England. Lock is mentioned in line (196), because in 1703 the Head of Oxford held a meeting to criticize Mr. Lock's "Essay on Human Understanding", to discourage people from reading it, as told by Robert Anderson (1795; 201): *"In the year 1703, there was a meeting of the heads of the University of Oxford to censure Mr. Lock's essay on Human Understanding, and to forbid the reading of it"*

It is strange for deep-rooted education establishments like Oxford to be involved in preventing a thinker like Locke to publish his book and discourage people from reading it. In "The Dunciad", it is mentioned that the Professors of Cambridge and Oxford are fond of Dullness due to their bad manners. Locke said that human understanding had been banned. This is the main cause for banning his essay.

Bentley is portrayed as a man who wears a hat, in a carriage to be envious of. He refuses to bow for Dullness, telling her that he and his companions are true champions for her. He adds that critics always serve Dullness. Pope thinks that most of the critics are dull.

*Thy mighty scholiast, whose unwearied pains
Made Horace dull, and humbled Milton's strains,
Turn what they will to verse, their toil is vain,
Critics like me shall make it prose again.
(Book IV: Lines 211-14)*

Bentley claims that he has the ability to make all wits useless, which means that he and his band are the true enemies of intelligence and learning. Their role is to embrace, frustrate and hinder true genius. They are the enemies of thinkers and progress, and they carry out this role to satisfy the Goddess.

Pope says that Isaak Barrow, the master of Trinity College, and Francis Atterbury, Dean of Christ Church, are witty and good preachers. The first is very conversant in sublime geometry, while the other is a genius in classical learning, and both of them give special care to the development of the polite art in their societies:

*Nor could a BARROW work on every block,
Nor has one ATTERBURY spoiled the flock.*
(Book IV: Lines 245-46)

Pope calls for modern education in the sciences and arts, requiring the universities of his time to offer fruitful education, and to look for modern ways for educating people:

*What through we let some better sort of fool,
Third every science, run through every school?
Never be tumbler through the hoops was shown,
Such skill in passing all, and touching none.*
(Book IV: Lines 255-58)

In order to utilize the people's abilities in the best manners, the poet suggests that people of no genius be employed when imagination is needed and those who are genius are to be employed in abstract sciences:

*And petrify a genius to a dunce:
Or set on metaphysic ground to prance;*
(Book IV: Lines 264-65)

The governor of France enters the circle, trying to speak but his speech is ignored and no one listens to him. He is portrayed as a disrespected persons like other governors who act against the interests of

their people. The governor's story is that he is an English man who goes to school and college but he learns nothing due to his stupidity. Pope is implying that the governors of England are stupid and they can only govern by the use of their influence and power and suppression. This governor tours many places in Europe and instead of learning something valuable, he only learns and collects vices:

*Intrepid then, o'er seas and lands he flew,
Europe he saw, and Europe saw him too*
(Book IV: Line 293-94)

Pope intends to say that human beings pass through two states; infancy and manhood, and wit sometimes hides infancy and follies manhood. On the other hand, Dullness annihilates both of them (B.IV: line 288). He believes that inexperience and ignoring consciousness produce bad coyness of youth, and that gravity and assurance, which are obtained during boyhood, make young people unwise and lessen their knowledge.

He mentions that Jansen, Fleetwood and Cibber are very well-known personalities but they are only managers who are concerned with educating the youth and developing their manners and wits:

*As Jansen, Fleetwood, Cibber shall think fit,
Stolen from a duel, flowed by a nun,
And, if a borough choose him, not undone
See, to my country happy I restore
This glorious youth, and add one Venus more.*
(Book IV: Lines 326-30)

Being handsome and cute, the governor and the boy seem to be concerned with the lady. Dullness receives them warmly, covers the ashamed girl with her veil, for she is the guardian of such type of people because their manners are the same as hers:

*Her too receive (for her my soul adores),
 So many the sons of sons of sons of whores,
 Prop thine, O Empress! Like each neighbor throne,
 And make a long posterity thy own,
 Pleased she accepts the hero, and the dame,
 Wraps in her veil, and free from sense of shame,
 Then looked, and saw a lazy, lolling sort.
 Unseen at church, at senate, or at court,
 Of ever-listless loiterers that attend
 No cause, no trust, no duty, and no friend,*

(Book IV: Lines 331-340)

Then the poet tells the story of Vaillant, the writer of the history of a Syrian king who loves medals. He returns from the Levant, carrying different kinds of medals which he swallows because he is chased by a mariner of Salee. The number of these medals is twenty. He miraculously saved, and he tries to find a way to take the medals out of his stomach by going to doctors and asking for their assistance. One doctor suggests purgation and another advises him to vomit. In despair, he leaves them and resorts to Lyons where his old friend Durfour, the famous doctor, lives. Realizing how precious the medals are, Durfour agrees to take out the most rare of them, and then Vaillant is to take them back at his own cost:

*Speakest thou of Syrian princes? Traitor base!
 Mine, Goddess! Is all horned race,
 True, he had wit, to make their value rise;
 From foolish Greeks to steal them, was as wise,
 More glorious yet, from barbarous hands to keep
 When Sallee rovers chased him on the deep.*

(Book IV: Lines 375-80)

The story of Vaillant underlines the dishonesty of even the physicians, who supposed to be the most concerned about treating their patients. For the doctor, as narrated in the above lines, exploits a needy person who is desperately trying to save his own life. The

opportunist doctor knows that his victim will give in as he has no other choice.

Pope then moves on to mention "Wilkins wings" when he says:

*May Wander in a Wilkins of moss,
The head that turns of super-lunar things,
Poised with a tail, may steer on Wilkins wings.*
(Book IV: Lines 450-52)

Wilkins is one of the projectors of Royal Society who is occupied with the notion of reaching the moon. He is intent on making wings to fly to the moon. The story of Wilkins is a clear indication that literature is a fertile soil for scientific inspirations that help bring ideas into the world of reality. Man managed to reach the moon in the twentieth century, but the idea was born long before that. Indeed, science fiction stories had inspired many inventions, as exemplified by the well-known story of Abbas Ibn Farnas, which is similar to the abovementioned one.

The Goddess has now started her third speech about how to destroy sciences and the scientists, asking them to amuse themselves in trifles:

*O! would the sons of men once think their eyes
And reason give them just to study flies!
See nature in some partial marrow shape,
And let the author of the whole escape;
Learn but to trifle; or, who most observe
To wonder at their maker, not to serve.'*
(Book IV: Lines 553-58)

God creates man with limited knowledge, as man is finite and imperfect, while God is infinite and perfect, as stated by Ludwig Feuerbach (2000; 539): "*Religion is the separation of man from himself: he sets God over against himself as an opposed being. God is not what man is. God is the infinite being, man the finite, God is perfect, man is imperfect; God is eternal, man is temporal; God is almighty, man is*

powerless, God is holy, man is sinful. God and man are extremes."
Therefore; man should employ his limited faculties to lead a good life by the right means. Making slow progress will lead to the end of humanity.

The end and means of obtaining knowledge is to discover God. Rational researchers know that God masters everything in this universe. Everything including man's fate is in God's hand. Man's knowledge is limited, but God asks him to acquire knowledge as much as he can. Through his little knowledge about nature, man can discover God:

*'Let others creep by timid steps, and slow,
On plain experience lay foundation slow,
By common sense to common knowledge bred,
And last, to nature's cause through nature led.*
(Book IV: Lines 465-468)

In his philosophical presentation, Pope does not forget to mention that there are two things that should be observed properly: The existence of people's souls and the freedom of their will:

*Of nought so certain as our reason still,
Of nought so doubtful as our soul and will.*
(Book IV: Lines 481-82)

This idea had been expounded by many philosophers such as Descartes, Isaac Newton, Silenus and others. The poet describes the whole course of that type of education which confines youth to the study of words in schools, and makes them subject to the authority of systems in the universities. In turn, this limits understanding and provides false learning and leads to slavery and mistakes in literature, philosophy and politics. Self-love is one of the destructive tools to human beings:

*First slave to words, then vassal to a name,
Then dupe to party; child and man the same,
Bounded by nature, narrowed still by art,
A trifling head, and a contracted heart.*

(Book IV: Lines 501-504)

All endeavors to limit education and knowledge can be overcome by freethinking. Fighting education is a kind of immorality as it destroys the welfare of mankind and leads to self-love, ignorance and ill-natures.

Truth is the key to human understanding and merits. Pope calls for truth, though only moral and ethical people are committed to it. This is mentioned by Democritus:

*See skulking Truth to her old cavern fled,
Mountains of casuistry heaped o'er her head!
Philosophy, that leaned on heaven before,
Shrinks to her second cause, and is no more.*

(Book IV: Lines 641-44).

"The Dunciad" is moral, satirical and didactical. Satire is posed through much information about religions, human nature, human limited faculties, wit, historical information, nature, wisdom, self-love and other important philosophies on man and his relation to God and nature. Social satire in the poem is expressed through a wide range of illusions and skillful images to approach the abstractive reality on human beings, their existence, behaviors, and their relations to each other and to God.

"The Dunciad" is a mixture of philosophy and literature. Pope tends to be aggressive in his satires against his enemies, especially those of Grub Street, but in return, he offers ample information about his age, proving his vast knowledge as a distinguished moralist and philosopher.

5.3 An Essay on Criticism

"An Essay on Criticism" was written in (1711). It is considered by critics as a reference that contains the rules and principles of criticism. Pope was influenced by Horace's "Ars Poetica" (Arts of Poetry) and Aristotle's "Poetics." Its targets are the critics of all times and places.

Pope repeatedly uses the word "Judgment" instead of "Criticism". Compared with Pope's other poems such as "The Rape of the Lock" and "The Dunciad", the diction of "An Essay on Criticism" is quite simple and suitable to its didactic nature. The complicated classical allusions used in "The Rape of the Lock" and "The Dunciad" are not frequently used in it.

The poem is of three parts: Part one describes the ways in which critics may endanger the work of art. Pope thinks that bad criticism harms and deforms poetry. He provides options for the critics to express themselves and to choose their own method in criticizing works of art. He stresses that a critic should be objective and experienced, and follows the rules of criticism and abides by literary morality. This view is similar to that of T.S. Eliot, who requires critics to be genuine in their attempt to read and understand the works that they criticize. This has been pointed out by Kharbe (2009; 173) *"Wide and many-sided reading is basic to most of the intrinsic qualifications that a critic should possess. Just as experience helps a person become mature on the bath of life, a wide ranging and in-depth reading of literature makes a critic more sound and dependable in his literary responses. Such reading enables a critic to recognize the literary qualities of genius who makes a departure from literary tradition and conventional writing. A critic has to recognize a genius or what Eliot calls an individual talent on first meeting him in his works."*

In the second part Pope explains how critics are led to bad judgments, and advises them to be modest and humble. In Pope's point of view, critics should know their own faults and limitations. They should be hard learners, have free thinking, be just and acquire deep knowledge, and they are not to be mere slaves to the rules and conventions.

In the third part Pope provides critics with some advices and wisdoms. He asks them to follow the rules and encourages them to study the poets they criticize carefully, and requires them to follow nature, and not to refrain from utilizing the rules and experiences of the ancient writers such as Homer, Longinus, Quintilian and others.

As in "The Rape of the Lock" and "The Dunciad", Pope's "An Essay on Criticism" is written in heroic couplet, which is two lines rhyming together in iambic pentameter, formed of five iambs (metrical feet which have two syllables, one unstressed syllable followed by a stressed one). Traditionally, Pope concentrates on a plain truth with rational insight and good thought.

The poem proves that Pope is a unique poet and a critic as well. It presents much information about criticism, and is full of critical rules and advices. Pope utilizes and asks others to utilize the teachings of the ancient Greeks and Roman critics and poets. He calls on them to follow nature in their literary compositions.

Pope opens "An Essay on Criticism" with a call to critics to employ skill properly in their practice of criticism. Bad and unskillful critics may mislead the readers and offend their tastes:

*'T is hard to say, if greater want of skill
Appear in writing or in judging ill;
But of the two, less dangerous is th' offence
To tire our patience, then mislead our sense.*

(Lines 1-4)

The poet thinks that increasing wrong judgment leads the critics to apply artificial measures. To him, taste is important to conducting criticism, but taste can rarely be found, as is the case with true genius:

*In Poets as true genius is but rare,
True Taste as seldom is the critic's share;*

(Lines 11-12)

T. S. Eliot thinks that criticism is an intuitive discipline. He underlines some of the qualities which an ideal critic should have, as Sonek (2009; 30) mentions:

"To put it another way, Eliot refers to his well-known idea of criticism as an intuitive discipline, and points to the necessary qualities that a good critic ought to have in order to practice the discipline in a responsible way. Secondly, and surprisingly, he states that the "sense of fact" involves the knowledge of the conditions, the settings, and the genesis of a literary work. He thereby recommends all these aspects of a literary works in which traditional Romantic critics were seriously interested. He adds with conviction: " But fact cannot corrupt taste, it can at work gratify one taste- under the illusion that it is assisting another. The real corruptors are those who supply opinion or fancy."

Having set his rules of criticism, Pope says that both critics and poets must do their work perfectly, as they are all the same in "deriving their light from the sky." Critics are born to judge poets, so they have to pose their criticism freely. Both must be witty, and as poets must write well, and critics are also required to criticize well. The two must cooperate for the interest of good arts:

*Both must alike from Heav'n derive their light,
These born to judge, as well as those to wright.
Let such teach others who themselves excel,
And censure freely who have written well,
Authors are partial to their wit, 'ts true,
But are not Critics to their judgment too?*

(Lines 13-18)

Pope says that most people are generally able to perform criticism, but ability can be corrupted by false knowledge. He requires critics to be well-educated, lest their criticism becomes useless. He believes that poetry should be natural, for nature offers genius and talents to the poets to write poetry.

Pope calls for true and good education. He goes on to describe the unwitty and bad critics, and divides them into two categories: Those who are spoiled by false learning, and those who are spoiled by false taste, who outnumber the former. The latter lacks the ability of criticizing; they are not witty because they are half-educated people:

*Some have at first for Wit, then poets passed,
Turn'd Critics next, prov'd plain fools at last.
Some neither can for Wits nor Critic pass,
As heavy mules are neither horse nor ass,
Those half-learn'd wittings, numerous in our isle;
A half-formed insects in the banks of the Nile;
Unfinished things, one knows not what to call,
Their generation's so equivocal.*

(Lines 36-43)

Some writers are neither witty nor abler critics. They are likened to the mules, which are neither horses nor asses. They are many, like the half-formed insect on the bank of the River Nile.

According to Pope, a critic should know his strengths and weaknesses, to know how genius he, to know the degree of his learning and the quality of his taste. A critic should be discreet and subtle and have the ability to distinguish the point in which sense and dullness meet:

*Be sure yourself and your own reach to know,
How far your genius, taste, and learning go;
Launch not beyond your depth, but be discreet,
And mark that point where sense and dullness meet.*

(Lines 48-51)

A poet or critic should be of insights and clear imaginations. Speaking about soul and memory, Pope states, "Thus in the soul while memory prevails" (Line 65), (The solid pow'r of understanding fails;" (line 57).

Critics are required to follow nature and to be reasonable, as nature is the end of art, and should be used as a standard for criticism. When a poet composes poems, he should bear in mind that he has to convey his knowledge of nature in the most compatible manner. Nature is considered as a test of art, and is well the source of life and art. When art gives no attention to nature, it will be mistaken by extra fancy. Pope thinks that the poet's imagination, which is used in composing poem, is the same imagination to be used in criticizing the work of art. In addition, poets should pay attention to wit, and how it obeys the ways of judgment:

*Unerring NATURE, still divinely bright,
Once clear, unchang'd, and universal light,
Life, force, and beauty must to all impart,
At once the source, and end, and test of Art.*

(Lines 70-73)

A critic should observe the rules of art, which are not created by the imagination, but are to be discovered in the book of nature. The poet matches nature to liberty, "but refrained". Nature's useful rules were set by the ancient Greeks, which fact means that the rules of criticism are not new. Even the ancient critics borrowed these rules from the poets whose source is nature.

The points of view of critics are important to poetry. Therefore, the roles of poets and critics are integral. They should bear on their shoulders their task of discovering the good writings in every age. Pope wants the rules of criticism to be developed and updated according to the requirements of each age. Good critics always offer reasons when they judge the work of art, in addition to teaching others how to offer and give reasons.

For Pope, without following the ancients' rules critics will not be able to criticize properly. However, some writers merely copy the great

writers of the past such as Homer, whereas, but those great writers should first be read, studied and their works evaluated and utilized continuously to gain credibility and acquire knowledge about criticism:

*Be Homer's works your study, and delight,
Read them by day, and mediate by night,
Thence form your judgment, thence your maxim bring,
And trace the Muses upward to their spring.*

(Lines 124-127)

Pope considers that Homer and Nature are the same because both of them provide true art. A true artist should follow nature, which does not deceive, and when he follows nature, he can produce true art. The great Greek poets themselves studied nature, and came to believe that the sublimities of poetry are similar to the sublimities of religions. Some of the Eighteenth-century writers and critics shared this idea. Speaking about Dennis, Princkett (1988; 40) says: "*In 1704 John Dennis, in an essay entitled 'The Grounds of Criticism in Poetry, cited the authority of Longinus to show 'that the greatest sublimity is to be deriv'd from religion Ideas''*"

Some beauties cannot be declared by precept, for music is like poetry as in both of them are to be found nameless graces of no methods to teach. However; they can be reached by skillful people. Some sublimities and religions are above the reason and some are contrary to it and cannot be measured by rules. They can only be promoted and extended:

*Some beauties yet no Precepts can declare,
For there's a happiness as well as care,
Music resembles Poetry, in each
Are nameless graces which no methods teach,
And which a master-hand alone can reach,
If, where the rules not far enough extend,
(Since rules were made but to promote their end.)*

(Lines 141-147)

Poetry should not be restricted to the rules, as rules do not reach the sublimity of poetry. Great beauty comes out of poets' views, but the rules do not tell them how to reach such beauty:

*Which without passing thro' the judgment, gains,
The heart, and all its end at once attains.*

(Lines 154-155)

Criticism should be performed deliberately, taking into account the application of the critical rules. An unlearned critic who does not apply the rules and that who does not pay attention to beauty will harvest the failure. Wrong judgment is caused by superficial learning, pride, narrow thinking, and lack of wit:

*Of all the causes which conspire to blind,
Man's erring judgment, and misguide the mind,
What the weak head with strongest bias rules,
Is Pride, the never-failing voice of fools.*

(Lines 201-204)

To Pope, a good critic must begin by mastering himself well against unlimited trust that may lead to falling into false self-estimation. In other words, he should be modest, not to refrain from seeking the help of others, and should utilize their capabilities even if they are enemies. By this, pride can be overcome for all defects are caused by little learning:

*Trust not yourself; but your defects to know,
Make use of e'ery friend-and every foe,
A little learning is a dang'rous thing;
Drink deep, or taste not the Pierian spring:
There shallow draughts intoxicate the brain,
And drinking largely sobers us again.*

(Lines 213-218)

Pope stresses his belief that "Little learning is a dangerous thing." He considers that half-learned people think that they are always right due to their shallow knowledge. They dislike knowing their defects, and do

not seek the help of others. True criticism should be applied through acquiring natural rules and good learning. Pride affects the sight of nature and a critic must read much and avoid tastelessness.

In part two of the poem, Pope says that a perfect critic is the one who reads much about wit, and understands the aims of the author and his works of art. He must go through the work as a whole, and not to be faults- hunter and seeker:

*A perfect Judge will read each work of Wit,
With the same spirit that its author writ:
Survey the whole, nor seek slight faults to find
Where nature moves, and rapture warms the mind;*
(Lines 233-236)

Despite his call for scanning the works as a whole to perform criticism, the poet is not against the idea of criticizing the parts in which faults may exist. A critic should criticize various parts into one normal whole. Concentrating on the parts only is not always bad, as some parts need to be concentrated on:

*No single parts unequally surprise,
All come unified to th' admiring eyes;
No monstrous height, or breath, or length appear,
The whole at once is bold, and regular.*
(Lines 249-252)

A critic must avoid making mistakes when he criticizes the work of art. Parts of the works that are to be criticized should be integral to the whole.

Pope believes that some bad writers imitate the good ones, which is a bad way of achieving criticism, for true knowledge is considered as a key to true judgment. It is unfavorable to imprison the attention into the parts and to neglect the whole. Poets are like painters, so they should do

their works diligently. True wit is like nature, where beauty is hidden in its dress:

*True wit is Nature to advantage dress'd,
What oft was thought, but ne'er so well expressed;*
(Lines 297-298)

True wit must address what is advantaged by nature. It should give back the image of people's mind, and not try to trick them. When wit corresponds with judgment, it becomes objective.

Narrow-minded critics concentrate only on language. They have to avoid paying unnecessary attention to the figurative language such as image, metaphors, similes and the like; otherwise they will not be able to offer true judgment, as true expression is a fact of thought. They should concentrate on sense and not neglect it to avoid giving untrue judgment. They are not required to concentrate on form and neglect the contents:

*Others for Language all their care express,
And value books as women value men for dress,
Their praise is still, -the style is excellent:
The sense, they humbly take upon content.
Words are like leaves; and where they most abound,
Much fruit of sense beneath is rarely found.*
(Lines 305-310)

Those who concentrate on words without paying much attention to the sense are like women who value men for their dress. So they superficially value them. Therefore, this kind of judgment is a superficial one. The words are like the leaves of trees, and too many leaves does not mean that there are many fruits behind.

True expression is like the sun that when it shines, it clears and improves everything, making all objects like her golden beams, without changing anything on them. So expression is the dress of thought. When it becomes suitable, it appears decently.

*But the true expression, like th' unchanging sun,
Clears, and improves whate'er it shines upon,
It gilds all objects, but it alters none,
Expression is the dress of thought, and still
Appears more decent, as more suitable;*

(Lines 315-319)

Pope thinks that choosing archaic words in criticism is not preferable. They create a difficulty for the reader to understand, and give no true feelings and senses. Choosing difficult words and expressions deforms the style. They give nothing except (Amaze th' unlearn'd, and make the true learned smile) (Line 327). True wit involves the usage of comparison.

Some critics concentrate only on the harmony of the poem. Thus, their judgment is not reasonable. The best thing to do is to make sound corresponds to the sense as this helps fancy to gain more good images of the thing being described. Selfish passion should be avoided, concentrating on taste and different styles for different subjects is highly recommended.

As pointed by Pope, the poet's sounds and echoes should correspond to the sense. When sounds become different, they destroy one of the most important principles of art, which is harmony, which should always be observed as it gives beauty to the work of art. Writers should avoid extremes:

*Avoid Extremes, and shun the fault of such,
Who still are pleas'd too little or too much.
At ev'ry trifle scorn to take offence,
That always shows great pride, or little sense;
Those heads, as stomachs, are not sure the best,
Which nauseate all, and nothing can digest.*

(Lines 384-389)

Pope thinks that wit is a universal gift of nature. Due to their concentration on their own principles, learned people are drawn to other extremes, supposing the general judgment often to be right:

*As oft' the learned by being singular;
So much they scorn the crowd, that if throng
By chance go right, they purposely go wrong:
So Schismatics the pain believers quit,
And are but damn'd for having too much wit.*

(Lines 425-429)

Some critics are not objective, as they (praise at morning what they blame at night.) (Line 430) and they always think the last opinion is right. (Line 431). Here the poet criticizes those who focus on the writer of the work of art and ignore the work itself, either because of their envy or their lack of wit.

Reciprocating the roles, modern generations think that their fathers are fools, whereas they (the modern generations) are wise enough. The same attitude will be adopted by the coming generations:

*We think our fathers fools, so wise be grow;
Our wiser sons, no doubt, will think us so.*

(Lines 438-439)

The writers who practice partiality deceive themselves when they load the writers with praises. They think that they pay tribute to merit, while they only sacrifice to self-love. Even Dryden, the great critic and poet, is accused of pride, malice and folly due to criticism that depends on self-impression:

*Fondly we think we honour merit then,
When we but praise ourselves in other men.
Parties in Wit attend on those of State,
Pride, Malice, Folly, against Dryden rose,*

(Lines 455-458)

Some writers try to degrade genius for their own interests. Genius is like the sun, whose powerful beams cannot be hidden or covered, except by clouds that adorn its way. It always draws up vapors that try to hinder its rays. The writer who always expects to be praised by critics is not a good writer:

*When first that Sun too powerful beams displays,
It draws up vapours which obscure its rays,
But ev'n those clouds at last adorns its way.
Reflect new glories, and augments the day.
Be thou the first true merit to befriend;
His praise is lost, who stays 'till all commend.*
(Lines 469-474)

Writers of great wit are the inevitable target of the others' envy. A true critic is that who gives care to wit, its protection and support, defending it against malevolent censure and illustrating its beauty. A good critic always enhances himself by studying much and gaining more experience and ample taste. He also should be just and avoid unfair criticism.

In part three Pope sets the rules of criticism, concentrating on the causes of wrong judgment. He mentions that a critic should be an individual of good manners, modest and of good breeding:

*LEARN them what MORALS Critic ought to show
'T is not enough, taste, judgment, join;
To all you speak, let truth and candour shine:
That not alone what to your sense is due
All may allow; but seek your friendship too.*
(Lines 562-565)

Pope here offers a moral advice, asking the writers to be truthful, to hold their tongues and to be humble and silent, and showing the good quality of self-criticism:

Be silent always when you doubt your sense;

And speak, though sure, with seeming diffidence:
(Lines 566-567)

Pope recommends the artists to be silent when they doubt their sense (line 566), (And Speak tho' sure, with feeling diffidence (line 567). He asks both critics and poets to be frank and modest. The poets and the writers are to confess when they commit mistakes freely. He stresses that without good breeding truth will not be approved, which makes others to love superior sense. Critics should be honest and not betray their trust. They should be generous with their advice:

*That only makes superior sense belov'd.
Be niggards of advice of no pretence;
For the worst advice is that of sense.
With mean complacence ne'er betray your trust
Nor be so civil as to prove unjust.*
(Lines 576-580)

The writer must be attentive to his subject, in order that he can write and judge well.

It is worth mentioning that the powerful critic John Dennis censures Pope's "An Essay on Criticism" fiercely, as mentioned by Walker (1808; 453):

" His percepts are false, or trivial, or both; his thoughts are crude and abortive, his expressions absurd, his numbers harsh and unmusical, his rhymes trivial and common; instead of majesty, we have something that is very mean, instead of gravity, something that very boyish, and instead of perspicuity and lucid order, we have but too often obscurity and confusion.' And in another place' what rare numbers are here! Would not one swear that this youngster had espoused some antiquated, who had sued out a divorce from some superannuated sinner, upon account of impotence, and who, being boxed by the former spouse, has got the gout in her decrepit age, which makes her hobble so damnably."

Critics should utilize the experiences of the ancient writers such as Horace, Longinus, Aristotle, Quintilian and others. They should make use

of Horace's candor, Petronius's good breeding, Quintilian's free and copious instructions and Longinus's noble spirit.

*See Dionysius Homer's thought refine,
And call new beauties forth from every line,
Fancy and art in gay Petronius please,
The scholar's learning, with the courtier's ease.
In grave Quintilian's copious work, we find,
The justest rules, and clearest method join'd*

(Lines 665-670)

Everyone's merit should be utilized, even if he is an enemy. Critics must be modest and praise others' merits. It is necessary for them to be sincere, modest, and brave and open with friends when finding any faults. They have to endeavor to increase their knowledge, converse with others politely and inclined to praise more than criticize. These are the excellent principles of criticism, which were known and observed by Athens and Rome in the past:

*Tho' learn'd well-bred, and though well-bred sincere;
Modesty bold, and humanly severe:
Who to a friend his faults can freely show,
And gladly praise the merit of a foe?
Blest with a taste exact, yet unconfi'd;
Acknowledge both of books and human kind
Gen'rous converse; a full exempt from pride;
And love to praise, with reason on his side?
Such once mere Critics, such the happy few,
Athens and Rome in better ages knew.*

(Lines 635-644)

Critics are to explain the beauties of the work of art, but praise must be with reasons, to elucidate the nature of these beauties, and the effect they produce. They should know the human nature, and this knowledge should be the ground that criticism and poetry stand on.

Longinus wrote a very subtle and useful essay entitled "On the Sublime", which made Pope call for utilizing Longinus's method in criticism, as a fair judge, and a brave and objective critic:

*Thee, bold Longinus! All Nine inspire,
And bless their Critics with a poet's fire.
An ardent Judge, who zealous in his trust,
With warmth gives sentences, yet is always just,
Whose own example strengthens all his laws,
And is himself that great Sublime he draws.*

(Lines 675-580)

The ancient writers, whether in literature or sculpture are a good example of genius. Their ruins show that they are great artists, and so their works are immortalized. Among them are Vida and Marcus who were concerned with literature and criticism, the former was also interested in songs as Pope tells us:

*A Raphael painted, and a Vida sung.
Immortal Vida: on whose honour'd brow
The Poet's bays and Critic's ivy grow:
Cremona now shall ever boast thy name,
As next in place to Mantua, next in fame!
But soon by impious arms from Latinum chas'd;
Thence Arts o'er all the northern world advance;
But critic-learning flourished most in France:
The rules, a nation born to serve, obeys;
And Boileau still in right of Horace sways.*

(Lines 704-713)

Pope gives examples of the great literary figures such as Boileau in France and Roscommon in England. They are poets as well as critics. He does not forget to recommend the coming generations to be open to external and recognized truth, no matter what their national or historical provenances are. They are asked to practice an openness epitomized by their return to the precepts that were spread by the ancients. Refined arts

do not become old, and the writers should examine them carefully when restoring to wit:

*We still defined the Romans, as of old,
Yet some there were, among the sounder few
Of those who less presumed and better knew,
Who durst assert the juster ancient cause,
And here restored wit's fundamental laws.*
(Lines 718-722)

Perfect critics who abide by the rules of criticism are actually few. Learned and objective critics always reflect their knowledge in their criticism. Good critics are those who are not longing for fame, and are not being affected either by praise or blame. However, there is no perfect critic as critics are human beings who are not free from committing mistakes. Pope says that the good critics are those who confess their faults and correct their errors:

*The learn'd reflect on what before they knew:
Careless of censure, nor too fond of fame
Still pleas'd to praise, yet not afraid to blame;
A verse alike to flatter, or offend;
Not free from faults, nor yet too vain to mend.*
(Lines 740--744)

Finally, "An Essay on Criticism" is worthy to be regarded as a literary masterpiece. The reader of this poem can feel and realize how the call for morality in criticism is mixed with wisdoms and proverbs. The poem is full of good lessons, not only in criticism but also in many other aspects. Skillfully, Pope gives integral ideas, manipulating many dimensions without abandoning the core of the motif.

5.4 The Lady's Dressing Room

This poem was written in 1730, about a sentimental relation between Strephon and Celia, whose names are borrowed from classical pastoral poetry or may be from a romance. Strephon thinks that Celia is not a normal woman but a goddess due to her beauty and his deep love for her. One day while she is away, Strephon enters secretly into her room to see how his goddess lives, how she arranges her room and cosmetics, and whether her room is dirty, of bad smell or a clean and tidy one.

Through Strephon, Swift wants to say that what men think of women is merely an imagination and that women are like men if they do not use cosmetics. However, Swift is severely criticized and accused of portraying women as dirty and filthy creatures, specifically Lady Mary Montague, who accuses Swift of conceit as mentioned by Barnett (2007; 157): "*Swift's representation of women became a subject of debate, often vitriolic beginning of his own lifetime. He had no sooner published *The Lady's Dressing Room* than Lady Mary penned a response attributing a negative portrait of Celia in the poem to Swift's impotence.*"

When Strephon enters Celia's room, he finds himself facing realities that are contrary to what he imagined about his beloved. Instead of finding his goddess's room clean and well arranged, with odors of rose and perfumes, he finds himself inhaling bad stench, nasty smell, sweaty and dirty socks, combs full of dirt, dirty towels and handkerchiefs, cosmetics extracted from dogs' intestine and many horrible things.

The poem as a whole is an attack on both women and men. It is a satirical one, so it is included for study with other Eighteenth-century English social satirical poems. In this poem, Swift satirizes the shallowness and superficiality of women's society and their behavior. His

satire in this poem is like that of Juvenal in terms of using heightened exaggeration to ridicule others and protrude their lack of competency.

Celia is representative of all women with all their beauty, vanity, superficiality and snowberry. On the other hand, Strephon represents men, their misunderstanding, lusts and misjudgments. The poem stirs up the question whether Swift is a hater of women or under the influence of a discriminatory vision of them. However, because of his adoration for Stella, it can be said that he is not a women hater, but an infatuated lover. He just wants to criticize hypocrisy and false appearances.

Strephon has been portrayed as a privacy and confidentiality violator. He is a hacker by the measures of today, uncivilized and a nosy man who is sneaking into a lady's dressing room while she is away. Swift satirizes men's chauvinism and their attitude of ignoring women's nature, hence their disrespect for them as human beings.

"The Lady's Dressing Room" describes men's negative attitude toward women, who are viewed as weak, superficial, and narrow-minded creatures. In "The Rape of the Lock", Pope's description of Belinda's room is contrary to that of Swift's. The former is full of good images. The room is well arranged and it smells of marvelous perfumes brought from Arabia and India:

*This Casket India's glowing Gems unlocks,
And all Arabia breathes from yonder box.
The Tortoise here and Elephant unite,
Transform'd to Combs, the speckled and the white
Here Files of Pins extend their shining Rows,
Puff, Powders, Patches, Bibles, Billet-dox*

(The Rape of the Lock: Lines 133-38)

Comparing Swift's "The Lady's Dressing Room" with Belinda's in Pope's "The Rape of the Lock", the latter is a modern one, clean and well-

furnished and of a unique order. On the other hand, the former is in a mess, chaotic, dirty, disorderly and polluted.

Strephon is portrayed as an inquisitive, spying person and a fault finder. Swift starts "The Lady's Dressing Room" with the following lines:

*Five hours (and who can do it less in?)
By haughty Celia spent in dressing;
The goddess from her chamber issues,
Arrayed in lace, brocades, and tissues.
Strephon, who found the room was void,
And Betty otherwise employ'd,
Stole in, and took a strict survey
Of all the litter as it lay:
Whereof, to make the matter clear,
And, inventory follows here.*

(Lines 1-10)*

Celia spends five hours in her dressing-room beautifying herself. She uses a number of cosmetics. Strephon wants to see what this room is equipped with, whether it is orderly or not, and how his sweetheart's private life is. He is driven by his curiosity to assure himself of the positive qualities that his beloved poses. But alas! Contrary to his expectations, Strephon is shocked by what he has discovered. He finds the dirtiest room he has ever seen. Every item in the room is covered with dirt:

*And, first, a dirty smock appear'd,
Beneath the arm-pits well besmear'd;
Strephon, the rouge, display'd it wide,
And turn'd it on every side:
On such a point, few words are best,
And Strephon bids us guess the rest,
But swears, how damnably the men lie
In calling Celia sweet and cleanly.*

(Lines 11-18).

Celia is discovered to be a careless lady, who takes no care of her room. She deceives men by her untrue beauty and false appearance. Her essence is completely different, like counterfeit goods. What she sells is a counterfeited beauty.

There are other dirt in Celia's room such as dirty hair, lead which is used for whitening, powder and other repellent refuse besides oiled-cloth that she uses for polishing the wrinkles of her face. Deceptively, she wants to appear young:

*Sweet, dandruff, powder, lead and hair
A fore-head cloth with oil upon 't;
To smooth the wrinkles on her front:
Here alum-flower, to stop the streams
Exhal'd from sour unsavoury streams;
There night-gloves made of Tripsey's hide,
Bequeath'd by Tripsey when she died.*

(Lines 24-30)

Such a room is not suitable for a human to live in. A person of such qualities is indeed a dirty one. Celia uses puppy water to beautify herself, in the dirtiest way for this water is:

*Distill'd from Tripsey's darling whelp.
Here Gally pots and vials plac'd,
Some fill'd with washes, some with paste,
Some with pomatum, paints and slops,*

(Lines 32-35)

The basin is also very dirty, full of rubbish such as scrapings of Celia's teeth and gums, nasty compounds of all hues, spittle and the remains of vomiting are everywhere:

*The basin takes whatever comes,
The scrapings from her teeth and gums,
A nasty compound of all hues,
For here she spits, and here she spues.
But oh! it turn'd poor Strephon's bowels,
When he beheld and smelt the towels,*

*Begumm'd, bematter'd, and beslim'd
With dirt, and sweat, and ear-wax grim'd.
(Lines 39-46)*

Swift draws an ugly and repulsive image of Celia's room, portraying it as a rubbish dock. Even her towel is very filthy, full of dirt, sweat and ear-wax. Her petticoats are scattered in heaps at every place and her handkerchief is varnished over with snuff and snot. Her stockings are very horrible stained with the moisture of her toes:

*Here petticoats in frowzy heaps;
Nor be the handkerchiefs forgot
All varnish'd o'er with snuff and snot.
The stockings, why shou'd I expose,
Stain'd with the marks of stinking toes;
Or greasy coifs and pinders reeking,
Which Celia slept at least a week in?
A pair of tweezers next he found
To pluck her brows in arches round,
Or hairs that sink the forehead low,
Or on her chin like bristles grow.
(Lines 48-58)*

Generally, everything in Celia's room is surprisingly shocking. Orderliness is missing and cleanness does not exist. When Strephon lifts the lid to see the chest of drawers, a terrible smell can be inhaled:

*And must you needs describe the chest?
That careless wench! no creature warn her
To move it out from yonder corner;
But leave it standing full in sight
For you to exercise your spight.
In vain, the workman shew'd his wit
With rings and hinges counterfeit,
To make it seem in this disguise,
A cabinet to vulgar eyes;
For Strephon ventur'd to look in,
Resolv'd to go thro' thick and thin;
He lifts the lid, there needs no more,
He smelt it all the time before.
(Lines 70-82)*

Strephon discovers the reality of his beloved, whom he used to regard as "goddess". Celia's behavior is contrary to her actual character and image. Her real nature is that of a dirty lady who is intending on deceiving others by her appearance and machination. She is prone to an unimaginable deception. Hence Strephon's loud cry is uttered:

*Thus finishing his grand survey,
Disgusted Strephon stole away,
Repeating in his amorous fits,
Oh! Celia, Celia, Celia shits!
But Vengeance, goddess never sleeping
Soon punish'd Strephon for his peeping.*
(Lines 115-120)

Hence Strephon has come to have a negative impression of all women after discovering that the previous image he had is untrue and that women are not as he used to imagine. He has come to the conclusion that women appear as playful, but in reality they only play tricks on men with their untrue nature, and false and deceptive beauty:

*He soon would learn to think like me,
And bless his ravish eyes to see
Such order from confusion sprung,
Such gaudy tulips rais'd from dung.*
(Lines 141-144)

When Strephon ends this game of survey, he becomes of a completely changed mind; that one should not judge others by their appearance. He finds out that women in their essence are just like men, each has his/her own defects and different attitude to life.

5.5 A Beautiful Young Nymph Going to Bed

Swift's "A Beautiful Young Nymph Going to Bed" is another satirical poem posed on women. It was composed in 1732, about a prostitute woman who deceives her clients by her false beauty. Swift attacks her moral and physical corruption altogether. Corinna is her name

and she makes full use of her untrue beauty. Her appearance is made of false organs and spare parts to cover the deficit of her body. Many of her body parts are artificial. Her hair is a wig, one of her own eyes is made of glass, her eyebrows are made of the skin of mice and her cheeks are artificially enlarged and are not real.

Swift satirizes all women when they utilize their bodies as commodities for sale. Their aim is to gain money and satisfy their sexual desires. They are also satirized for consuming a long time to adorn themselves.

When Corinna wakes up, she finds out that all her adornments have been distorted and rendered useless. She is greatly disturbed when she discovers that her artifices can no longer be used as they are blemished by birds and animals. Suddenly, she realizes the reality that she cannot escape, that is she is as a plain woman as before. Swift satirizes the appearances that are used to hide people's actual nature of their bodies and manners.

Through "A Beautiful Young Nymph Going to Bed" Swift provides us with another satirical poem. Both poems deal with the negative qualities of women and the men. While the first poem is about the chaotic and dirty life of Celia and the falsified appearances she puts on to deceive people, this poem is about a woman's artificial beauty, specifically when it is employed as a means for making a living.

Both poems were written on an informing theme and deal with false appearances. The difference is that Celia is a good woman but she is dirty, whereas Corinna is a prostitute with artificial items which are used to make herself beautiful, and hide her figure. Swift portrays both of them in their miserable situations.

Swift also satirizes men themselves by showing how Corinna with her deformed body has managed to attract high-ranked people and body corporates. Her clients are clergymen, and famous social figures. Therefore, she is presented here as a dangerous member of the society and an actual corruptor who can lead even religious men a stray. She has been punished by losing all her artificial organs: her glass eye is stolen by a rat, her wig is filled with her own dog's fleas, and the plumper she uses to enlarge her cheeks are soiled by her incontinent cat.

While satirizing prostitutes through his portrayal Corinna, Swift also satirizes the lusty men who seek for satisfying their needs by all means and with any casual woman. Corinna hides her plainness by her artificial parts, while men hide their bad manners by their high jobs, social status and false standing.

Society itself is satirized as unjust if one goes behind the image of Corinna. There are questions to be asked here: What makes her a creature that lacks important natural organs of the body? Would it not be better for her to lead a normal life as a deformed woman without these artificial parts? Anyway, the society shares the miseries she has got into. She would not be accepted without putting such artificial things. What drags her into the world of prostitution is her desperateness to get married and satisfied as a human being.

Swift presents Corinna to be like a machine, or an old car that can be kept running by changing old parts. Her clumsy and fragile body and her being a prostitute are the result of the injustice of her society. Simply, she is one of the victims of the unhealthy London society of Eighteenth-century England. By losing her body parts, Corinna loses her ability to

earn a living. However, the poem can also be considered as a personal attack on women in general:

*Corinna, Pride of Drury-Lane,
For whom no Shepherd sighs in vain;
Never did convent Gardens boast
So bright a batter'd, strolling Toast;
No drunken Rake to pick her up,
No Cellar where on Tick to sup,
Returning at Midnight Hour,
For Stories climbing to her Bow'r,
Then, seated on a three-legg'd Chair,
Takes off her artificial Hair:*

(Lines 1-10)

Corinna of Drury Lane of London lives alone, leading an unhappy life. On her return home at midnight after hard work, she has to take off her artificial parts, then fix them the following day, which means a laborious work which she is to carry out, day and night. Otherwise, she will be in danger of losing her means of living. The clients demand a beautiful attractive lady:

*Now, picking out a crystal eye,
She wipes it clean, and lays it by.
Her eye-brows from a mouse's hide,
Stuck on with art on either side,
Pulls off with care, and first displays 'em,
Then in a play-book smoothly lays 'em.
Now dexterously her plumpers draws,
That serve to fill her hollow jaws.
Untwists a wire; and from her gums
A set of teeth completely comes.*

(Lines 10-20)

Corinna has to do some exhausting duties after coming home. She has to pick out her glass eye, cleans it and put it in a safe place. Her eyebrows, which are made of mice skin, need to be pulled with care. Plumpers also need to be dismantled, together with the set of teeth. Just

like her artificial society, everything is falsified and people are likely to be swindled:

*Pulls out the rags contrived to prop
Her flabby dugs and down they drop.
Proceeding on, the lovely goddess
Unlaces next her steel-ribbed bodice;
Which by the operator's skill,
Press down the lumps, the hollows fill,
(Lines 21-26)*

Corinna is a prostitute but like human beings, she has her own dreams. She dreams of love, despite her knowledge that she is only lying to herself. She has her own worldly and spiritual hopes. She is like many people who have been spiritually destroyed due to the social tendencies, habits and traditions. A society like that of Eighteenth-century England is liable to produce such type of people who are morally and physically destroyed like Corinna. She knows that she has to perform her detestable work so that she can earn a living, like other members of Fleet- Ditch society:

*She takes a bolus ere she sleeps;
And then between two blankets creeps.
With pains of love tormented lies;
Or if she chance to close her eyes,
Of Bridewell and the Compter dreams,
And feels the lash, and faintly screams;
Or, by a faithless bully drawn,
At some hedge-tavern lies in pawn;
Or to Jamaica seems transported,
Alone, and by no planter courted;
Or, near Fleet-Ditch's oozy brinks,
(Lines 37-47)*

Corinna is not an innocent woman. She is fully immersed in sins like the society in which she is born and brought up. Her sole objective is how to attract more clients from all social classes. For this reason she is

thought to be corrupted and dangerous even to her own society. However; she is not alone in going astray. Nevertheless, she is not satisfied with the kind of life she is leading and her misbehaviors surround her at times of honesty with herself. Her solace is that her clients are distinguished people:

*Surrounded with a hundred stinks,
Belated, seems on watch to lie,
And snap some cully passing by;
Or, struck with fear, her fancy runs
On watchmen, constables and duns,
From whom she meets with frequent rubs;
But, never from religious clubs;
Whose favor she is sure to find,
Because she pays 'em all in kind.*

(lines 48-57)

Corinna wakes up one morning to find that all her dreams have gone with the winds. Her spare parts are all mercilessly defaced and deformed! She is dreadfully shocked. A bad rat has stolen her plaster, and half of it has been eaten and the other half has been dragged into a hole. Her crystal eye is taken by a cat (puss had on her plumpers pissed.) (Line 63). Her issue-peas have been taken by a pigeon and (Shock her tresses filled with fleas.) (Line 65). Animals and birds have destroyed her hope and caused her ordeal. They have become her real enemies:

*Corinna wakes. A dreadful sight!
Behold the ruins of the night!
A wicked rat her plaster stole,
Half eat, and dragged it to his hole.
The crystal eye, alas, was missed;
And puss had on her plumpers pissed.
A pigeon picked her issue-peas;
And Shock her tresses filled with fleas.*

(Lines 58-65)

Her artificial tools, the inputs of her industry that she wakes up every morning to fix are now a track of desert. Even Swift himself has

got into despair to describe her plight. It is difficult for her to recollect these parts the loss of which will turn her back to her former figure, a plain woman of no ability to practice her trade once more. Indeed she is left in a dilemma and her dreams cannot be fulfilled again:

*The nymph, tho' in this mangled plight,
Must ev'ry morn her limbs unite.
But how shall I describe her arts
To recollect the scattered parts?
Or show the anguish, toil, and pain,
Of gath'ring up herself again?
The bashful muse will never bear
In such a scene to interfere.
Corinna in the morning dizen'd,
Who sees, will spew; who smells, be poison'd.*
(Lines 65-74)

In "A Beautiful Young Nymph Going to Bed", Swift presents the Eighteenth-century English society like a factory where many types of corruption are produced. When society drives simple and weak women like Corinna into the world of corruption and prostitution and rub them of their dignity and humanity and makes of them a commodity, it can justly be described as merciless and unfair.

5.6 The Vanity of Human Wishes

It has already been stated that while Pope follows the satiric model of Horace, Johnson follows the model of Juvenal in satire. Johnson's "Vanity of Human Wishes" imitates the Tenth Satire of Juvenal. The poem was written in 1749. It is worth mentioning that Johnson wrote it while he was busily authoring his famous dictionary. Johnson's main intention was to focus on human's futility and triviality, believing that values and good manners are important to leading a good life. He concentrates on the idea that happiness cannot be achieved alongside the prevalence of human greed.

T. S. Eliot thinks that Johnson's "The Vanity of Human Wishes" is his greatest poem. He has praised this poem as Clingham (1997; 246) points out, "*Eliot maintained, echoing Johnson on Pope, that if the Vanity of Human Wishes is not poetry, then he did not know what poetry is.*"

In this poem Johnson presents his own philosophy on life, age, values, greediness, and the like. The poem is written in heroic couplet, the dominating traditional form of Eighteenth-century England. In Johnson's view, people always ask about wrong acts, invoking Democritus as the "laughing philosopher", who entertains on human folly, while his actual intention is to speak about religion and tell about the absurdity of human prayers. About politics, Johnson says that many people seek for political power, which cannot be retained forever. He gives examples of powerful men who forget about their social positions or their personal life because they are wholly concerned with political success. He speaks about wisdom, learning, military glory, life, death, beauty and many other subjects.

Johnson starts his poem by surveying mankind from China to Peru, focusing on some general issues such as pride, ambition and the aspiration to gain fame and grandeur:

*Let observation, with extensive view,
Survey mankind from China to Peru;
Remark each anxious toil, each eager strife,
And watch the busy scenes of crowded life;
Then say how hope and fear, desire and hate,
O'erspread with snares the clouded maze of fate,
Where wavering man, betray'd by venturous pride,
To tread the dreary paths without a guide,
As treacherous phantoms in the mist delude,
Shuns fancied ills, or chases airy good;*
(Lines 1-10)

He expresses his belief that everyone in this world, all people from China to Peru, anxiously labor to achieve their goals, despite the fact that

humans' life can be short. Human mind is occupied with different thoughts about things like hope and fear, desire and hate. In the end they are governed by fate. Happiness cannot be fully achieved, for man always asks for more because of instinctive greed, hence the impossibility of achieving complete satisfaction:

*Once more, Democritus! arise on earth,
With cheerful wisdom and instructive mirth;
See Motley life in modern trappings dress'd,
And feed with varied fools the eternal jest:
Thou who could'st laugh where want enchain'd caprice,
Toil crush'd conceit, and man was of a piece:
Where wealth, unloved, without a mourner died;
And scarce a sycophant was fed by pride;
Where ne'er was known the form of mock debate,
Or seen a new-made mayor's unwieldy state;
Where change of favourites made no change of laws,
And senates heard before they judg'd a cause;*
(Lines 49-60)

Political ambition can be the source of all evils and unhappy end. For example, Johnson tells us about Cardinal Wolsey, who is a rich man who was favored by the King. But he lost his wealth and met an unhappy death. His power and great influence did not help or prevent his fatal end:

*In full-blown dignity see Wolsey stand,
Law in his voice, and fortune in his hand!
To him the church, the realm, their powers consign,
Through him the rays of regal bounty shine;
Turn'd by his nod, the stream of honour flows,
His smile alone security bestows:
Still to new heights his restless wishes tower;
Claim leads to claim, and power advances power;
Till conquest unresisted ceased to please,
And rights submitted, left him none to seize.
At length his sovereign frowns--the train of state
Mark the keen glance, and watch the sign to hate;*
(Lines 99-110)

All evils are caused by greed and non-conviction. The poet gives examples of powerful men who lived for a long time, but at last they became powerless and humble. On the other hand, politics is believed to be a dirty game as it makes people adulators. Johnson warns of danger of depending on kings and powerful men:

*What gave great Villiers to the assassin's knife,
And fix'd disease on Harley's closing life?
What murder'd Wentworth, and what exiled Hyde,
By kings protected, and to kings allied?
What but their wish indulged, in courts to shine,
And power too great to keep, or to resign!*
(Lines 129-134)

Johnson implies that wisdom does not offer joy, and underlines the difficulties faced by the student of wisdom. That who seeks for a life free of troubles, diseases, sadness, grief and danger is indeed seeking for nothing:

*Nor praise relax, nor difficulty fright;
Should tempting Novelty thy cell refrain,
And Sloth effuse her opiate fumes in vain;
Should Beauty blunt on fops her fatal dart,
Nor claim the triumph of a letter'd heart;
Should no disease thy torpid veins invade,
Nor Melancholy's phantoms haunt thy shade;
Yet hope not life from grief or danger free,
Nor think the doom of man reversed for thee:
Deign on the passing world to turn thine eyes,
And pause a while from learning, to be wise;*
(Lines 148-158)

The poet goes on to warn against intellectual ambition, giving examples of Thomas Lydiat, the Oxford scholar who died in poverty, Galileo who was imprisoned and forced to recoil, and William Laud, the Archbishop of Canterbury who was executed in 1645. It is worth mentioning that the poet here speaks about his own experiences. Indeed

Johnson suffered greatly from poverty, deprivation, want and even imprisonment. In his view, learning does not give happiness, but bring troubles. The causes that hamper the advancement of nations are thus underlined:

*There mark what ill the scholar's life assails,
Toil, envy, want, the patron, and the jail.
See nations, slowly wise, and meanly just,
To buried merit raise the tardy bust.
If dreams yet flatter, once again attend,
Hear Lydiat's life, and Galileo's end.
Nor deem, when Learning her last prize bestows,
The glittering eminence exempt from foes;
See, when the vulgar 'scapes, despised or awed,
Rebellion's vengeful talons seize on Laud.*
(Lines 159-168)

War is one of the most catastrophic disasters in human life. The poet here warns of being proud of war and its tragedies. Having desire to wedge wars is the first step towards miseries. Nothing is gained from wars except ruins and sufferings. In search for military glory, the Romans and Greeks wedged wars; and the British followed their example:

*For such the steady Romans shook the world;
For such in distant lands the Britons shine,
And stain with blood the Danube or the Rhine;
This power has praise, that virtue scarce can warm,
Till Fame supplies the universal charm.
Yet Reason frowns on War's unequal game,
Where wasted nations raise a single name,*
(Lines 180-195)

The same thing was done by Charles XII of Sweden, who invaded Denmark in 1700 and Poland in 1704, hoping to raise the Swedish flag on the walls of Moscow. This was merely a hope because they were guided by their unlimited ambitions and aspiration for fame. The poet describes

the leaders are only motivated by greed and ambition without considering or paying the least attention to the devastating consequences:

*On what foundation stands the warrior's pride,
How just his hopes, let Swedish Charles decide;
A frame of adamant, a soul of fire,
No dangers fright him, and no labours tire;
O'er love, o'er fear, extends his wide domain,
Unconquer'd lord of pleasure and of pain;
No joys to him pacific scepters yield,
War sounds the trump; he rushes to the field;
Behold surrounding kings their powers combine,
And one capitulate, and one resign;
Peace courts his hand, but spreads her charms in vain:
'Think nothing gain'd,' he cries, 'till nought remain,
On Moscow's walls till Gothic standards fly,
And all be mine beneath the polar sky.
The march begins in military state,
(Lines 191-205)*

At Pultowa, Peter The Great aided by the Russian winter, defeated Charles, who was murdered by an unknown hand while attempting to seize Norway. His end was a terrible one. There are other similar examples of many ambitious military leaders whose fate was similar:

*Stern Famine guards the solitary coast,
And Winter barricades the realms of Frost;
He comes, nor want nor cold his course delay;
Hide, blushing Glory! hide Pultowa's day:
(Lines 207-210)*

Johnson goes on to remind people of wrong common things they believe in. Long life and beauty are not the source of happiness. Those who enjoy good health and long life are doomed to suffer from the loss of friends and relatives. Death is the permanent fact of life by which everybody's life is brought to an end. The longer the humans live, the longer their sufferings, and the joyful time will be ended:

*Enlarge my life with multitude of days,--
In health, in sickness, thus the suppliant prays,*

*Hides from himself his state, and shuns to know
That life protracted is protracted woe.
Time hovers o'er, impatient to destroy,
And shuts up all the passages of joy:
(Lines 255-260)*

Those who hoard money are only hoarding it for nothing as this money does not protect them from illness and ultimate death. Therefore it is wise enough to be moderate and lead a normal life. Everyone should acquire wisdom from nature. But many people cannot afford the time to explore it and enjoy its beauty:

*In vain their gifts the bounteous seasons pour,
The fruit autumnal, and the vernal flower;
With listless eyes the dotard views the store--
He views, and wonders that they please no more.
Now pall the tasteless meats and joyless wines,
And Luxury with sighs her slave resigns.
Approach, ye minstrels! try the soothing strain,
Diffuse the tuneful lenitives of pain:
No sounds, alas! would touch the impervious ear,
Though dancing mountains witness'd Orpheus near:
(Lines 261-270)*

Johnson gives the example of Croesus of Lydia, who was very rich. But he was reminded by Solon the Athenian law-giver, that a happy man might not think himself happy until his life ended happily. This implies that every source of happiness can disappear suddenly. The other example is that of John Churchill, Duke of Marlborough (1650-1722), though rich and powerful, he was miserable during the last days of his life when he suffered two strokes in 1716. Swift also suffered greatly before his death during his so much illness that he was not able to run his affairs in the last years of his life:

*But few there are whom hours like these await,
Who set unclouded in the Gulphs of Fate.
From Lydia's monarch should the search descend,
By Solon caution'd to regard his end,*

*In life's last scene what prodigies surprise,
Fears of the brave, and follies of the wise!
From Marlborough's eyes the streams of dotage flow,
And Swift expires a driveller and a show.*

(Lines 311-318)

In the above lines, the poet warns the careless people who judge life only by the moment they live. No one can comprehend the ways of God and the circumstances that may change at any time. Poverty or richness cannot be guaranteed. Fate is unavoidable and every human is anxiously waiting for his destiny.

Johnson also gives the example of Anne Vane, the mistress of Frederick, the Prince of Wales, who suffered and died tragically in acrimony:

*The teeming mother, anxious for her race,
Begs for each birth the fortune of a face:
Yet Vane could tell what ills from beauty spring;
And Sedley cursed the form that pleased a king.
Ye nymphs of rosy lips and radiant eyes,
Whom pleasure keeps too busy to be wise,
Whom joys with soft varieties invite,
By day the frolic, and the dance by night,
Who frown with vanity, who smile with art,
And ask the latest fashion of the heart;
What care, what rules your heedless charms shall save,
Each nymph your rival, and each youth your slave?
The rival batters, and the lover mines.*

(Lines 319-331)

The more the woman is beautiful, the more possibility she will fall. As the poet warns before, people should not be superficial about life's luxuries, as these luxuries hide inside many troubles. As wealth can be a source of disturbances, so beauty can also be a source of troubles. Catherine Sedley (1657-1717) was the mistress of Duke of York for a long time, but he abandoned her when he became king.

At the end of his appeal, Johnson calls on all people to pray to Almighty God, from Whom they receive love, patience and faith. He reminds them that the worldly prosperities cannot bring happiness to humans, but religion can play this role. People should leave their destinies to Heaven, as Heaven can hear them. They should not deem religion vain. They should submit to God's fates, seek His aid and surrender to His decisions, as He gives the best. Faith is a deliverer and there are no other solutions. Man's nobility is the order of God, for He is the Granter of all good and power to people:

*Which Heaven may hear, nor deem Religion vain.
Still raise for good the supplicating voice,
But leave to Heaven the measure and the choice;
Safe in His power, whose eyes discern afar
The secret ambush of a specious prayer,
Implore His aid, in His decisions rest,
Secure whate'er He gives, He gives the best.
Yet when the sense of sacred presence fires,
And strong devotion to the skies aspires,
Pour forth thy fervours for a healthful mind,
Obedient passions, and a will resign'd;
For love, which scarce collective man can fill;
For patience, sovereign o'er transmuted ill;
For faith, that, panting for a happier seat,
Counts death kind Nature's signal of retreat:
These goods for man the laws of Heaven ordain,
These goods He grants, who grants the power to gain;
With these celestial Wisdom calms the mind,
And makes the happiness she does not find.*

(Lines 350-371)

5.7 The Beggar's Opera*

Gay's "The Beggar's Opera" is a satirical ballad opera. It was written in 1728 in three acts and performed at the Lincoln Inn in the same year. It is considered Gay's most successful work. Some critics think that it satirizes the Italian opera because of its different style. It is also

reckoned to be one of the most important satirical works in Eighteenth-century England. Its satire is directed towards politics, injustice, poverty and prostitutions, concentrating on the theme of corruption in all forms, particularly that of the judiciary establishments.

The idea of this opera came from Jonathan Swift, Gay's friend and colleague in the Scriblerus Club, who desired this play to be written in a pastoral form.

The play also satirizes the Whig statesman Robert Walpole and the politicians in general, in addition to the notorious criminals such as Jonathan Wild and Jack Shepard. As well, thieves, the aristocratic and bourgeois class are satirized too. It is thought to be a call for libertarian manners, due to the increasing power of the Whig Party. Generally, the play is believed to have been influenced by the thoughts of Locke in liberties.

The play's music, arrangements, productions and performances keep changing through the ages in order to harmonize the tendencies in various times, and meet the demands of each period. It was acted by the famous actors of the time when it was produced for the first time.

Act I opens with a scene in Peachum's house. Beachum, the lawyer, is seated at a table, with an accounting book in front of him, saying:

*Through all the employment of life,
Each neighbor abuses his brother,
Whores and rogue, they call husband and wife
All professions be-rogue and another.
The priest calls the lawyer a cheat;
The lawyer be-be-knaves the divine;
And the statesman, because he is so great,
Thinks his trade is as honest as mine.*

*(Act I, p. 1)**

Peachum goes on to say (in prose) satirically a lawyer is an honest employment, because a lawyer, like him, acts double capacity, and that lawyers should protect and encourage cheats. In addition to satirizing the statesman, notably Walpole and Eighteenth-century English politicians in general, lawyers are described as criminal protectors and encouragers. Peachum the lawyer calls for protecting cheats instead of combating such a dreadful act. Addressing Peach (Peachum), Gay in the tongue of his character Filch, says:

*'Tis woman that seduces all mankind;
By her we first were taught the wheedling arts;
Her very eyes can cheat, when most she is kind,
She tricks us of our money, with our hearts.
For her, like wolves by night, we roam for prey,
And practice every fraud to bribe her charms;
For suits of love, like law, are won by pay,
And beauty must be feed'd into our arms.*

(Act I, p. 2).

Woman is presented as a seducer of all human beings. She is the first teacher of deceiving through using kind words artfully. She deceives men by using methods such as tears. She tricks men, as they are always attracted by her, to take their money, using every fraud to bribe men with her charms. She is compared to a lawyer, who is won by pay.

Law in Eighteenth-century England is satirized everywhere in the play because of the overwhelming corruption of the statutory men and judicial establishments. This is expressed through the tongue of Mrs. P. (Peach) that *"women, indeed, are bitter bad judges in these cases; for they are so partial to the brave, that they think every man handsome, who is going to the camp or to the gallows."* (Act I, p. 4)

Gay also satirizes men through Mrs. Peach by saying that *"All men are thieves in love, and like a woman the better for being another's property"* (Act I, p. 6)

Virgins according to Gay are like the fair flower in its shining. Men go around the beautiful woman like bees and butterflies however; when this flower dies, no one pays attention to it:

*Polly:Virgins are like fair flow'r in its luster,
Which in the garden enamels the ground;
Near it the bees in play flutter and cluster,
And gaudy butterflies frolic around:
But when once punck'd 'tis no longer alluring,
The Covent-Garden 'tis sent (as you sweet),
There fades, and shrinks, and grows past all enduring,
Rots, stinks, and dies, and trod under feet.
(Act I, p. 7)*

The superficial idea of women about themselves is conveyed in these lines. Polly, the daughter of Mr. Peachum, likens herself to a flower in the garden, new and flourishing, but when it dies, it is neglected and trodden upon.

Peach and his wife want to sell their daughter to Macheath the Captain in return for money. They also encourage her to murder him when they get married in order to inherit his wealth. These immoral people collect money by all means even if the price is the life of an innocent being.

A considerable number of people in Eighteenth- century England had no objection to gaining money by forgeries and deceptions even if this act leads them to lose their honor. Mr. Peach, who is expected to be fair and just, speaking to his wife about money, says: "*But money, wife, is the true fuller's- each for reputations; there is no a spot or stain but what it can take out.*"(Act I, p. 12)

In this act people are shown as great opportunists. They tend to believe that the aim of getting married is mainly to procure money or inherit a husband or a wife. Treason abounds among many wives, and

murdering is not an exception when the matter is related to money. Peach encourages his daughter, probably the only moral character in the play, to kill Captain Macheath by saying to her:

"Secure what he hath got, have him 'peach'd the next sessions, and then at once you are made a rich widow." (Act I, p. 13)

But Polly's reply is contrary to her parents' expectations: *"What! murder a man I love! the blood runs cold at my heart at the very thought of it!"*(Act I, p. 13)

Polly's father himself wants her to commit this crime out of selfishness. He proves that he is a criminal and law breaker. Polly knows that if she commits the crime of murdering her husband, she will become the second victim of her parents:

*Oh ponder well! Be not secure;
So save a wretched wife:
For on the rope that hang my dear,
Depends poor Polly's life.
(Act I, p. 13)*

Ignoring the conspiracy against him, Captain Macheath behaves in the manner of true lovers. Thus he addresses Polly:

*Macheath: Did you fancy never stray
To some newer lover?
Polly: Without disguise,
Having sighs,
Doting eyes,
My constant heart discovers.
Fondly let me loll!
Macheath: O pretty, pretty Poll.
(Act I, p. 15).*

Then, speaking about himself, Macheath says:

*My heart was so free,
It roved like the bee,
Till Polly my passion requited;
I spit each flower,*

*I changed ev'ry hour,
But here ev'ry flower is united.*
(Act I, p. 15)

As a devoted wife, Polly finds herself forced to tell the Captain the truth that her parents are planning to kill him. Receiving this fearful and shocking news, Macheath says:

*The miser thus a shilling sees,
Which he's obliged to pay;
With sighs resigns it by degrees,
And fears 'tis gone for aye.*
(Act I, p. 17)

Polly wants her husband to escape, believing that the best thing for him is to do so:

*The boy thus, when his sparrow's flown,
The bird in silence eyes;
But soon as out of sight 'tis gone,
Whines, whimpers, sobs, and cries.*
(Act I, p. 17)

Act II opens with a gang of criminals sitting at a table drinking and smoking. They are plotting for their crimes. Mat, one of them says:

*Fill ev'ry glass, for wine inspires us,
And fires us,
With courage, love and joy.
Women and wine should life employ;
Is there aught else on earth desirous?
And the chorus reply: Fill ev'ry glass, &c.*
(Act II, p. 18)

The habit of drinking was wide spread in the age. It was the cause of many social troubles, including murdering, looting and rape.

Macheath arrives while the gang was planning for the murder. He asks them to deceive his father-in-law and tell him that he has escaped. When they leave he starts singing:

*If the heart of a man is depress'd with cares,
The mist is dispell'd when a woman appears;
Like the notes of a fiddle, the sweetly, sweetly,
Raises the spirits, and charms our ears.
Roses and lilies her cheeks disclose,
But her ripe lips are more sweet than those;
Press her,
Caress her,
With blisses,
Her kisses
Dissolve us in pleasure and soft reposes.*
(Act II, pp. 20, 21)

Macheath is a man of unlimited relations with women. His love affairs are wide and different. He believes that:

*Youth's the season made for joy;
Love is then our duty;
She alone who that employs,
Well deserves her beauty.
Let's be gay,
While we may,
Beauty's a flower despised in decay.*
(Act II, p. 22)

It is clear that Gay wants to show how this society has been led into the world of earthly things with its temptations, luxuries and free sex relations.

Macheath is surrounded by many women who conspire against him and with the help of Constables whom they have bribed Macheath is taken to prison. In chains, he says:

*Man may escape from rope and gun,
Nay, some have outlived the doctor's pill;
Who takes a woman must be undone,
That basilisk is sure to kill.
The fly, that sips treacle, is lost in the sweets,
So he that tastes woman, woman, woman,
He, that tastes woman, ruin needs.*

(Act II, p. 25)

One of Macheath's wives, Lucy, visits him in prison. She is pleased to see him in such a miserable condition because of his abuse and betrayal of her by marrying Polly. He denies his marriage to Polly. Speaking to Lock, he says:

"In one respect, indeed, our employment may be reckoned dishonest; because, like great statesmen, we encourage those who betray their friends."(Act II, p. 29)

The satire here is directed towards the politicians and statesmen directly. They are accused of taking bribes and encouraging people to betray their friends, and, as well, because of their vices.

While the captain is in prison, it is discovered that he has at least married three wives. His two wives Lucy and Polly meet each other in his presence, but he denies that he is married to Polly and tells Lucy that Polly wants to marry him with the purpose of inheriting his money after he is hanged. When Polly hears his words, she sings:

*Cease your funning,
Force or cunning
Never shall my heart trepan;
All these sallies
Are but malice
To seduce my constant man.*
(Act II, p. 34)

Polly's father, Peach (Peachum), comes and orders her to go home. Begging him to allow her to stay with her husband, she thus sings:

*No pow'r on earth can e'er divide
The knot that sacred love hath tied;
When parents draw against our mind,
The truelove's knot they faster bind.*
(Act II, p. 35)

Polly tries to resist her father when he pulls her away from Macheath while she is holding him. She actually loves him but he

pretends to be in love with her. Macheath's other wife, Lucy, tries to help him escape from prison. Thus she speaks:

*I like the fox shall grieve,
Whose mate hath left her side;
Whom bounds from morn to eve,
Chase o'er the country wide.
Where can my lover hide?
Where cheat the weary pack?
If love be not his guide,
He never will come back.*
(Act II, p. 36)

In Act III, Lucy is discussing the means of her husband Macheath's escape with Lockit. She still doubts his being married to Polly. But he attracts her by his sweet words when he starts singing:

*My love is all madness and folly;
Alone I lie,
Toss, tumble, and cry,
What a happy creature is Polly!
Was e'er such a wretch is I?
With rage I redden like scarlet,
That my dear in constant varlet,*
(Act III, p. 38)

Lucy says that jealousy, rage, love and fear are tearing her into pieces. She is jealous of Polly, and rages her husband's suspected marriage to another woman. However, she loves him and anxious that he may be executed. She apologizes for disturbing Polly who refuses her apology. The two women show their discomfort because of their jealousy. Both appear to be fond of their husband Macheath. Lucy invites Polly for a drink, and says to her:

*Come, sweet lass,
Let's banish sorrow
Till to-morrow;
Come, sweet lass,
Let's take a chirping glass,*

*Wine can clear
The vapours of despair,
And make us light as air;
Then drink and banish care.*
(Act III, p. 41)

Lucy actually wants to poison Polly and get rid of her. As a woman, Polly suspects a conspiracy and refuses to drink.

Lockett, Macheath, Peachum and Constables enter. The Captain is going to be punished. Polly appeals to her father to forgive him:

*When my hero in court appears,
And stands arraign'd for his life,
Then think of poor Polly's tears,
For ah! poor Polly's his wife.*
(Act III, p. 43)

Coaler tells the Captain that his friends desire to meet him. He leaves the Captain with Ben Budge, Mat o'The- Mint and goes away. The Captain converses with them, and asks them to kill Peachum, Polly's father, and Lockett.

Macheath tells his wives that he wishes to have a leave to bring a partner for each of them and take Polly for himself for life. He actually confesses that Polly is his wife:

*Thus I stand like a Turk, and his Doxies around,
From all sides, their glances his passion confound.
For black, brown, and fair, his inconsistency burns,
And the Different beauties subdue him by turns:
Each calls forth their charms, to provoke his desires,
Through willing to all, but with one he retires:
Then think of this maxim, and put off all sorrow,
The wretch of to-day may be happy to-morrow.*
(Act III, p. 47)

"The Beggar's Opera" is an actual social satiric drama. In it Gay satirizes most of the bad habits of Eighteenth-century England. In direct

satire, Gay clearly depicts the follies of the English society. The complicated and unhealthy relationships between people, their rat race for money and the desire to collect it by all means are elaborately censured; corruption in all forms, whores, bad politicians, bribery, murder, excessive drinking, lies and other negative practices of the age.

5.2 Examples of England's Eighteenth-century Women Satires

5.2-1 Anne Finch

Anne Finch (1661-1720) was the well-educated poetess because her family believed in woman's education. She was invited to James's Palace and appointed as a lady of honor to Mary of Modena, James's wife. James was the Duke of York. Finch got married to the courtier Heneage Finch, with whom she led a happy life. After the death of Charles Finch, her husband's brother and the Earl of Winchilsea, her husband Heneage succeeded him and became the Earl of Winchilsea.

Finch used to write epistolary verse. Her poem "The Answer" was a response to Pope's poem "Impromptu", in which Pope replies to her when she raises an objection to Pope's negative views on female writers in his famous poem "The Rape of the Lock". He thinks his lines are an objective attacks on women. In his reply Pope says:

"To Lady Winchelsea, occasioned by your satirical Verses on Women Wits, in The Rape of the Lock":

*In vain you boast poetic names of yore,
And cite those Sapphos we admire no more;
Fate doomed the fall of every female wit,
But doomed it then, when first Ardelia writ,
Of all examples by the world confessed,
I know Ardelia could not quote the best;*

*Who, like her mistress on Britannia's throne,
Fights and subdues in quarrels not her own.*
Pope's "Impromptu" (Lines 1-8).

She (Anne Finch) says in her answer:

*Disarmed with so gentle an air,
The contest I give o'er
Yet, Alexander, have a care,
And shock the sex no more.
We rule the world our life's race,
Men but assure that right;
First slaves to ev'ry tempting face,
Then martyrs to our spite.*
(Anne Finch's poem "The Answer": lines 1-8).

In his book "The Poetry of Anne Finch, an Essay in Interpretation", Hinnant (1994; 34) mentions that *"The Answer –a response to Pope's Impromptu- is composed from a perspective that is at once aristocratic and feminist; but Finch subsequently consented to allow a drastically truncated version of "The Answer" to be published on Pope's "Poem on Several Occasions"*

She also wrote several love poems, such as "A Letter to Daphnis, which she addressed to her husband. In this poem she expresses her emotions passionately to him, says:

*This to the crown and blessing of my life,
The much loved husband of a happy wife;
To him whose constant passion found the art;
To win a stubborn and ungrateful heart,
And to the world by tenderest proof discovers
They err, who say that husbands can't be lovers.
With such return of passion as is due,
Daphnis I love, Daphnis my thoughts pursue;
Daphnis my hopes and joys are bounded all in you.*
(Letter to Daphnis, Lines 1-9)

5.2-2 Elizabeth Rowe

Another poetess to be mentioned here is Elizabeth Rowe (1674-1737) a social- activist writer whose prose shows her to be a very competent writer. Her most popular verse was "Poems on Several Occasions". She won the admiration of her contemporaries; including Mr. Prior, the prominent Eighteenth- century satirist who commended Elizabeth saying, "*Her shining merit, with the charms of her person and conversation, had procured her many admirers.*"

In her "Ode on Virtue", she stresses virtue, saying that all people, among them the competent ones, confess that virtue should prevail:

*The charms, bright virtue, all mankind confess,
And when the monster Vice,
When she th' unpractis'd sinner would entice,
To melt his first attempt she borrows they address,
Is bashful yet and nice
A Virgin delicacy seems to wear:
Ode on Virtue (lines 7-12)*

It is an ethical poem as reflected by her strong stress on virtue. It is in line with the Eighteenth-century satirists who dedicated themselves to mending the society and diffusing good manners.

5.2-3 Lady Mary Montagu

The most prominent poetess and activist of the Eighteenth century was Lady Mary Wortley Montagu (1689-1762), the wife of a British Ambassador and a pioneer of modern medicine who dedicated herself to fight smallpox after being infected by it. She possessed many talents, a poetess, letters and prose writer and a politician. Her main activity was letters writing, in which she conveyed her beliefs and social ideas.

Through her relations with the leading satirists of the age, such as Pope and Swift, she wrote satires like both of them. However, she created a new visual satire based on her own views on the contemporary and previous world as stated by Mannheimer (2011; 53): "*Lady Mary Wortely Montagu, while a contemporary of Swift's and Pope's, remained a stalwart practitioner of the satiric retort, the satiric text as social gesture.*"

In her poem "To the Same" Montagu satirizes the "traitor", and thus wrote:

*Through old in ill, the traitor sure should find,
Some secrets sting transfix his guilty mind.
Through bribes or favor may protect his fame,
Or fear restrain invectives on his name;
None 'quits himself-his own impartial thought
Condemn- and conscience shall record the fault.
Yet more, my friend! Your happy state may bear
This appointment, as below your care.*

Montagu's "To the Same" Lord Wharncliff: (1837; 370). (Lines 1-8; p. 370)

Montagu was a friend of Pope and Gay but her friendship with Pope did not last long. A battle broke out between the two as she thought that Pope stole a couplet of his poem "Aloisa to Abelard"(1720) from her.

There are other satirists either in drama, novel or poetry who are worthy of note, including William Wycherley, William Congreve, Daniel Defoe, Thomas Parnell and Edward Young. They cannot be overlooked, because of the important role they played in England's Eighteenth-century literature. Most of them wrote drama and poetry, such as William Congreve and William Wycherley, or had a hand in novel and poetry, like Daniel Defoe.

5.3 Miscellaneous Satire

5.3-1 Dramatic Satire

The Eighteenth-century dramatist and poet William Wycherley (1640-1715) was educated in France where he studied law. In his "Miscellany Poems" (1702), Wycherley uses a very high level of satire not void of cruelty sometimes. In a part of his miscellany poems entitled "To Nath Lee", he spares no bad words to attack Lee as confirmed by Decker (2008; 136): *"What seems at first like the most vicious attack level against Lee, William Wycherley's "To Nath Lee" a satire included in Wycherley's Miscellany Poems (1702), is actually one of the most sympathetic descriptions of the playwright's plight. In the poem, Wycherley claims that Lee's insanity is a result of his daring self-reliance, which ultimately pushes him beyond the realm of logic altogether."* Consider the following lines that Dicker quoted from Wycherley's Miscellany Pomes:

*You did, before that you were mad, engage
With Numbers, and in your Poetic Rage;
Lash'd (as your keeper you) the madder Age;
In Poetry, wou'd have your own mad Way,
In spite of all, your sober Friends cou'd say;
Thought others mad, from your own Madness too'
Because they did not Talk, Think, Do, like you.*

(Lines 43-49)

William Congreve (1670-1729) is another figure of England's Eighteenth-century poets and dramatist, especially in the comic field. Like Wycherley, he also studied law and he was a close friend to Swift. "The Old Bachelor" was his first comic work. He also wrote "Love for Love" (1695), followed by his "Mourning Bride" (1697) and "The Way of the World" (1700).

Congreve started writing verses at the age of twenty. As poet and playwright, Congreve occupied an important place among his contemporaries in England's Restoration and Eighteenth-century literature. In his poetic tragedy "Mourning Bride", he portrays the following tragic sight of war saying in the voice of his character Alm:

*If for my swelling heart I can say, I'll tell thee
I was welcome captive in Valentia,
E'en on the day when Manuel, my father
Led on his conqu'ring troops high as the gates
Of King Anselmo's palace; which, in rage,
And heat of war, and dire revenge, he fir'd
The good king, flying to avoid the flames,
Started amidst his foes, and made captivity
His fatal refuge- Would that had fall'n
Amidst those flames- but 'twas not so decreed.
(Congreve's Mourning Bride, p. 17)*

One important work of Congreve is "Poems on Several Occasions". What distinguishes them is their satirical bent. However, some criticize the presence of debauchery exorbitance, specifically in "The Eleventh Satire of Juvenal". According to Johnson: (1810; 283) *"The design of this satire is to expose and reprehend all Manner of Intemperance and Debauchery; but more particularly that exorbitant Luxury used by Romans in their Feasting. The Poet draws the Occasion from an Invitation, which he here makes to his Friend to dine with him, very artfully preparing him with what he saw to expect from his Treat...."*

Nonetheless, Congreve's poems gained many praises from prominent men of letters such as Steele and Mallet. As mentioned by Lindsay and Erskine- Hill (1989; 27) *"Congreve's poems had been praised throughout his life. Steele at the start of the eighteenth century, and Mallet on Congreve's death had paid tribute to them."*

Congreve's "Pindaric Ode" is worthy to be mentioned here. In this poem, Congreve speaks about the liberation of Europe and global peace, and above all about Queen Ann's justice. It can be said that the "Pindaric Ode" is a satirical poem too:

*Go on great chief, in Anna's Cause proceed,
Nor sheath the terrors of the sword,
Till Europe thou hast freed,
And Universal peace restor'd
This mighty work when thou shalt end,
Equal rewards attend,
Of value for above
Thy trophies and thy spoils;
Rewards ev'n worthy of the toils,
Thy Queen's just favour, and thy country's Love.*

(Samuel Johnson. Works of the English Poets, Congreve, Fenton; 1779;163.) (Lines 131-140)

5.3-2A Journalist Poet's Satire

Daniel Defoe (1660-1731) must have a room in this research for his role as the writer of the first English formal novel "Robinson Crusoe" (1719). As well, he was poet, journalist, pamphleteer and a politician who tackled various social issues. He contributed to the different genres of literature, such as satire, polemics, and dealt with different topics as stated by Hazlitt (1845; 509) in Edinburgh Review of Critical Journal:

"He wrote satire; he wrote polemics; he wrote politics; he discussed Occasional Conformity with Dissenters, and the grounds of Popular Right with Highfliers; he wrote a famous account of the Great Storm; he took part in the boldest questions of Scotch and Irish policy; he Canvassed with daring freedom the measures of the Court, on whose pleasure the opening of his prison-doors depended; he argued with admirable force and with against a proposed revival of the Censorship of the Press; he put the claims of authors to be protected in their Copyright with irresistible force; and finally he set up his Review."

Defoe was a merchant who faced bankruptcy and his aggressive creditors. He also dealt with politics and as a result was imprisoned. He established "The Review", (a periodical) in 1704. He wrote much about morality and the breakdown of social order in England. He was a prolific writer of many talents. He was called the "Father of English Journalism".

Pope's views of Defoe are worth mentioning here. By nature, he had no liking for his competitors in any literary genres, and he hardly gave much praise to any of them. He thought that Defoe's *Robinson Crusoe* "is not bad, yet not excellent: *"The first part of Robinson Crusoe, good. Defoe wrote many things and none bad, though none excellent. There's something good in all he has writ."* Rogers: (2013; 40).

As a social satirist, Defoe wrote "Reformation of Manners", to launch severe attacks on the slave-trade, which immorally seeks for profit by using all kinds of tricks and cheats, giving nothing to human dignity. Thus he wrote:

*Satyr, the Arts and Mysteries forbear,
Too black for thee to write, or us to hear:
No Man, but he that is as vile as they,
Can all the Tricks and Cheats of Trade Survey,
Some in Clandestine Companies combine
Erect new Stocks to trade beyond the Line:
With Air and empty Names beguile the Town,
And raise new Credits first, then cry 'em down:*

(Defoe's Reformation of Manners, A Satyr, printed in 1702; 16). Lines (297-304)

"The True-born Englishman" is another satirical poem, in which Defoe intended to reply to those who abused King William as being a foreigner. He tells them that the current race of Englishmen is mixed and heterogeneous and not a pure one:

*Thus from a mixture of all kinds began,
That het'rogenous thing, an Englishman;*

*In eager rapes, and furious lust begot,
Betwixt a painted Britain and a Scot.
Whose gend'ring off-spring quickly learn'd to bow,
And yoke their heifers to the Roman plough:
From whence a mongrel half-bred there came,
With neither name, nor nation, speech nor fame.
In whose hot veins new mixture quickly ran,
Infus'd betwixt a Saxon and Dane.*
Defoe's True-born Englishman (1701) (Lines 1-10)

5.3-3 Religious Satire

Thomas Parnell (1679-1718) was an Anglo-Irish poet and a clergyman. He was a close friend to Pope and Jonathan Swift. He was a member of the famous Scriblerus Club. He was thought to have helped Pope in translating the "Iliad" and was one of the "Graveyard School of Poets". He wrote "A Night Piece on Death" (1721), "The Hermit", and "Essays on Different Styles of Poetry". He published Homer's "Battle of Frogs and Mice". "Hermit" was his best poem in which he provides vivid descriptions of several events and occasions such as his meetings with his fellow poets. In expressive words, Parnell describes the vain man and the good man. He acknowledges his ability to portray the images through simple and suitable words. The poem tells about an angel's visits to the earth disguised in human form. All his behaviors appear to be bad but actually they prevent big harm from occurring:

*As one who spies a serpent in his way,
Glistening and basking in the summer ray,
Disorder'd stops to shun the danger near,
Then walks with faintness on, and looks with fear;
So seem'd the sire, when far upon the road,
The shining spoil his wily partner show'd.
He stopp'd with silence, walk'd with trembling heart.
And much he wish'd, but durst not ask to part.*
Parnell's Hermit: (1833; 102), (Lines 71-78)

The "Hermit" is a satirical poem for which Parnell is best known as an abler poet as mentioned by J. Mitford (1933; 61) "*The poem by which Parnell is best known, and which indeed is one of the most popular in our language, is the Hermit. Pope speaking of it, says, "The poem is very good." The story was written originally in Spanish, whence probably Howell had translated it into prose, and inserted it in one of his letters.*"

The sacred responsibility of the Hermit, who appears to carry on the tasks of preacher and reformer, is to draw attention to crimes and to diffuse peace on the earth. Thus it is a moral and a social satiric poem. The poet presents the character of the Hermit as the one to whom the mysterious ways of God are revealed. The Hermit is one who takes adventures from his isolated home to the limitless world. It is also a didactic poem.

Edward Young (1683-1765) was a famous English poet who was best known for his satirical poem "Night Thought". He also wrote "Poem on the Last Day" (1714) and others.

"Night Thought on Life, Death and Immortality" was published in 1742 and was translated into French, German, Italian, Spanish, Portuguese and Swedish. "*The first book of Night Thought, with its famous opening line, its rich note of romantic despair, its exquisite episodes, its sustained magnificence of phrase, is one of the lesser treasures of the English literature.*" Gosse: (2013; 212).

Young also wrote his masterpiece "The Universal Passion", which is a satiric poem. Gosse (2013; 211) mentioned that "*in 1725 he began, and in 1728 concluded, the publication of his series Love of Fame, the*

Universal Passion, for which he received £3000." Young was educated at Westminster School and St. Jones College, Cambridge.

In the "Night Thought", Young discusses the issues of immortality of man, and the greatness of the Christian faith. This poem conveys a moral message to man; the message of faith as well as the message of heavens. Like Pope, Young believes that other beings above man in perfection, may exist, an idea which is still under debate by today's scientists. Man is traveling through space, after the invention of huge telescopes that made it possible to discover life in other planets.

About the "Night Thought", Cartwright (2005; 114) says: *"In Night Thought, Young argues a case for the immortality of man, the superiority of the Christian faith, and the lowness of the merely sensual life. The final night thought (the ninth) is called Consolation, and here Young conducts a "moral survey of the nocturnal heavens". The heavens carry a moral message, since "stars teach us well as shine... Like Pope, Young is quite content with the idea that other beings (above man in perfection) may exist."*

Young's "Universal Passion" is a satirical poem as has been stated by Young himself in the title. Addressing the Duke of Dorset (Satire 1, To His Grace the Duke of Dorset), he says:

*My verse is Satire; Dorset, lend your ear,
And patronize a Muse you cannot of fear;
To poets sacred is Dorset's name,
Their wonted passport thro' the gates of Fame;
It prides the partial reader into praise,
And throws a Glory round the shelter'd rays;
The dazzled Judgment fewer faults can see,
And gives applause to B---e, or to me.
But you decline the mistress we pursue;
Others are fond of Fame, but fame of You.*

Edward Young's (Love of Fame; 1752; 13) (Lines 1-10)

5.3-4 Graveyard School of Satire

The Graveyard School of Satire was exemplified by Thomas Gray (1716-1771), a talented English poet. He was the writer of the famous poem "An Elegy Written in the Country Churchyard", which is one of the best known English lyric poems. He was the sole survivor of 12 children. He spent most of his life as a scholar in Cambridge. It is his masterpiece which he wrote in the graveyard of St. Giles parish church in Stoke in 1742, but the poem was not completed until 1750. Its theme is death and afterlife.

Gray composed it in a quiet evening while walking near the country churchyard. In it he describes the life of a farmer as a simple and unambitious life, like that of other simple farmers. He thinks that such life precludes their progress in vice and that the farmers are so contented that they believe if one happens to lose something one will definitely be compensated for it. Then the poet moves on to describe the deceased who is commemorated by those villagers, and says that he will be commemorated in the same way, and they will write his famous epitaph, which reads:

*Here rests his head upon the lap of earth
A young, to fortune and to fame unknown;
Fair sciences frown'd not on his humble birth,
And melancholy mark'd him for her own.*

*Large was his bounty, and his soul sincere.
Heaven did a recompense as largely send:
He gave to mis'ry (all he had) a tear
He gained from heav'n ('twas all he wish'd) a friend.*

(Lines 117- 123)

About the "Elegy" Scott Hess (2005; 119) writes: *"The final stanza clearly alludes to the end of Gray's Elegy, echoing the "soul sincere", the wish to gain "a friend" and the diversion of the reader away from the author's "frailties" in that poem's concluding epitaph."*

Nevertheless, one cannot say that "Elegy" is entirely void of satire. By stressing the farmers' simple and unambitious life, and their refrain from vice, Gray wants to say that modern life may corrupt some people, a notion that was adopted by the Romantic Poets, as they believed that living in cities corrupts man. Indeed, Gray is thought to have paved the way for Romanticism. Wittingham, Chswick (1821; 19) thinks that Gray tends to be satirical: *"In his conversation, too, we are told, Gray was apt to be satirical. With what zest he luxuriated in the utmost poignancy of sarcasm and ridicule when he chooses to give license to his pen, is, indeed, sufficiently evinced by three lampoons which are now incorporated with his Odes and his Elegy. These would by no means bear out the assertion that satire was his forte, but they concur to show that it was a species of writing in which his talents would doubtless have enabled him to excel."*

It was a credit to Gray to be praised by a literary giant like Johnson, who agreed with the common readers on their admiration for Gray's poems. Spector (1997; 85) comments that *" Instead, for all of what he has said of the rest of Gray's poetry, Johnson happily acknowledges "I rejoice to concur with the common reader, for by the common sense of readers of uncorrupted with the literary prejudice (here Johnson is attacking the false praise of Gray's Odes), after all refinements of subtlety and the dogmatism of learning, must be finally decided all claims to poetical honours."*

It can be said that the social satire flourished in the Eighteenth century because people at that time were described as "people of good sense", "people of good taste" and "people of good reason". On the other hand, the increasing political conflict in England during the Eighteenth century helped provide an atmosphere suitable for the flourishing of satire. The conflict between the two big parties "Whig" and "Tory" led to heightening the social satirical spirit.

Another reason for the flourishing of satire was the deep animosities between the writers. Take Pope, for example, who quarreled with many writers, including the Sisters Blount, his very close and devoted friends. Actually, he had a long list of opponents and literary rivals, among them was Lady Mary Montagu. Those conflicts provided satire with the necessary ingredients and enhanced its prosperity.

Eighteenth-century satirists came under the influence of many satiric schools, such as the influential Roman Satiric School of Horace, whose role was underlined earlier in this research, along with that of Dryden's School, which adopted the new classical tradition and the French Neo-Classical School and its exemplar Boileau, the writer of the famous mock-epic poem "Le Lutrin".

To conclude, the above-mentioned poets are the most famous figures of satiric poetry in Eighteenth-century England. However; in this research, it has been attempted to introduce the most prominent social satirists and cite some examples from their poems, acknowledging that poetic drama imposes itself as an equal and no less important literary genre than social satirical pomes. T. S. Eliot considers the latter is a suitable medium for conveying the poet's vision of life, as art discovers a meaning in life: *"Poetic drama is the medium which is adequately suited*

for conveying the poet's vision of life. Life is hopelessly fragmented and it does not show a pattern. Dramatic early poetry, up to the Waste Land, is a statement of the fragmentary nature of contemporary life. Art discovers a pattern or meaning in life, and thus makes life significant by revealing a significance in experience. "It is a function of all Art to give us perception of an order in life, by imposing an order upon it." Rampal: (1996; 159).

In addition, some examples of women poets have been cited briefly for the purpose of writing an integrated study. Thus, the integral roles of men and women and their views on social life have been clearly explained. Accordingly, some satirical poems of Anne Finch, Lady Mary Wortley Montagu and Elizabeth Rowe have been studied.

The poets and playwrights such as William Wycherley and William Congreve have been given room in this research, for their considerable contribution to satire in the Eighteenth century, either through their dramatic satire or satirical poems. In line with the set objective of the research, concentration is mainly on their satirical poems, and the provision of some examples.

Some prominent literary figures in Eighteenth-century England, like Thomas Parnell, Edward Young and Thomas Gray, in addition to miscellaneous poems of some poets and poetesses have been mentioned in this chapter.

Conclusion and Recommendations

The importance of satire lies in its ability to correct social negative behaviors and practices, and that it paves the way for new and acceptable

ways of life. Satire is needed to help people correct their wrong notions, have new attitudes to life and polished manners.

The present research shows the role of the satirical poetry of the major Eighteenth-century English poets through studying and analyzing the major satiric poems of the age. Many negative behaviors and bad habits are embodied, arriving at the view that satire is an important tool for fighting social ills.

The study points out that the different aspects of life in the Eighteenth-century England help explain and understand the motives behind satirical poetry. It is clearly found out the exploitation of satire in political conflicts led to acute hostilities that resulted in political confusion.

The present study tackles the issues of conflict between the rich and the poor in terms of injustice, bribery and nepotism, in addition to the unhealthy environment of London, the superficiality of both men and women, and many other practices. It comes to the point that bad writers and plagiarizers defaced literature in general.

Utilizing Greek satirists such as Homer, Virgil and Longinus as well as the Seventeenth-century satirists such as Dryden, developed the satirical poems of the satirists of the Eighteenth-century England.

Through studying the dramatic satire exemplified in Gays "The Beggar's Opera", it is found out that the dramatic satire is much abler in fighting corruption and vices. Also, it is of great ability in projecting politics animosities, injustice, poverty, prostitutions and corruption of judiciary establishments.

The leading satirists of the age, Pope, Swift, Johnson and Gay altogether succeeded in dealing with special issues in their poems, including social relations, class division, means of living, agriculture and land ownership. The phenomena of frequenting public houses, corruption and abominable murderers instigated the satirists to call for suitable solutions for these destructive behaviors and practices. As well, the poets dealt with the issues of assigning charity schools for the poor and Grammar Schools for the rich, and were able to combat dangerous diseases that threatened the livelihood of a large sector of the society.

Generally, the social ills of the society were what the Eighteenth-century satire was aimed at; including inadequate education, the ill-treatment of women, and the waste of time in marginal activities such as playing cards.

What helped satire flourish in Eighteenth-century England was the relative freedom of press and the positive tendency towards religion, despite the emergence of new atheistic views.

The flourishing of the sciences and the increase of social awareness which was enhanced by the newly established clubs such as the Scriblerus Club encouraged the major satirists of the age and helped them develop their satire. The new inventions, large scale industry, new economic and social theories also helped enhance public enlightenment and class conflicts underlined the need for social changes. In addition, the feverish political competitions contributed to the popularity and spread of satire.

Since satirists are regarded as wise and far-sighted individuals of the society, they are inclined to be concerned about people's good manners, equality and justice as the recognized indicators of civilization.

For all ancient civilizations were based on these requisites. When they became lacking in them, they decayed and collapsed.

Recommendations

Social satire can rightly be regarded as an important domain that addresses the ethical system of societies, for it is a means through which social follies can be laughed at, shunned and corrected.

The following recommendations are worthy to be made:

- 1- There are other England's Eighteenth-century satirists in the field of poetry and drama, such as Edmond Young, William Wycherley, William Congreve and Thomas Parnell are worthy of being studied.
- 2- In the area of novel, there were prominent satirists such as Jonathan Swift, Henry Fielding and Laurence Sterne. Researchers are required to study their satire.
- 3- Social satire is to be found in Sudanese folklore. Scholars are to carry out studies on this area.
- 4- The Arabic Literature abounds with satire in its different stages and to be found in the every-day discourse of the Arabs, mostly in local dialects. Students of literature are advised to carry out comparative researches in which the English satire can be compared to and contrasted with the Arabic satire.

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