**Satire in Evelyn Waugh's Decline and Fall**

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**Abstract**

From the early times of history, satire can be found in the all aspects of life, but it appears clearly in the forms of art such as sermons, drawings, drama, novels, and cartoons. It can be an effective tool for healing the society from its economical, educational, legal, and personal illnesses. Evelyn Waugh (1903-1966) has used satire to focus on the problems of English society of his time and has tried to find solutions. In Decline and Fall (1928), Waugh screams to the English gentlemen values which were once available in the Victorian age. In this novel, the writer demands the social systems to change their ways of life, to save what is left from their humanity, and to try to encourage of what is good and noble and to reject what is wrong and ugly by looking under the covers and beyond appearances.

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Satire has now been for some time a blind spot for criticism. People have come to understand the term casually to mean any rhetorical procedure involving caricature, or mockery, that is to say any act of comic distortion that encodes an ulterior agenda. In satire, there are no characters, only caricatures in which the complexity of human existence is reflected clearly.1 The most striking quality of satire is the absence of plot.2 Whether because of its covert manner or aggressive purposes or on account of textual uncertainty, satire is supposed to have arisen from a point of origin now hopelessly lost to historical scrutiny.3

Much of this confusion derives from the belief of early-Christian-era grammarians in a genealogical link between the Latin words 'satyr' and 'satura'. The former refers to what is called "boozy, randy half-men of Greek mythology", and the latter derives from the Latin expression 'lanx satura', which describes a platter of mixed fruits offered to the deities at festival times.4 The connection of satire with satyrs is a literary mistake, popular in the Renaissance, when it was used to justify the rude, spirited, and defamatory character of satire. Satyrs are woodland spirits – goatish, mischievous, and self-indulgent. They represent an alternative to humanity, a recombination of rational and animal qualities in which moral self-restraint has been replaced by unbridled hedonism. Subordinate to desire, intelligence is expressed not in reason but prankishness. To see satire in satiric terms drains it of conventional moral significance. In the world of satyrs, the preeminence of personal pleasure renders social morality irrelevant. Hence the treatment of satire as satiric explains or justifies its anti-social or even dangerous character.5 Satire may refer to a particular genre at times in history when there really was such a thing as a system of genres, or it refers more generally to humour that criticizes or victimizes someone or something.6

**الخلاصة**

ظهر الهجاء منذ عصور خلت ليشمل كل جوانب الحياة, لكنه ظهر بشكل جلي في ضروب متعددة من الفن والرسم والمسرح والرواية وفن الكاريكاتير. ولقد كان الهجاء ومازال اداة فعالة لتخليص المجتمعات من عللها الشخصية والقانونية والتربوية والاقتصادية.

وتميز الروائي ايفيلن وو (1903-1966) باستخدام هذا الضرب من الكتابة في رواياته, إذ ركز بشكل خاص على مشكلات المجتمع الانكليزي ابان حياته محاولا ايجاد الحلول الناجزة لها. وكمثال لذلك استخدم الروائي المذكور الهجاء في روايته (الهبوط والسقوط) (1928) كصرخة لاستعادة القيم الانكليزية الأصيلة التي كانت واضحة جلية في العصر الفيكتوري. واراد وو ان تغير الانظمة الاجتماعية من طرق حياتها لتنقذ ما غاض من إنسانيتها وتعزز ما هو محمود و نبيل فيها وترفض ما قبح عن طريق إمعان النظر الى ما وراء المظهر الزائف.

هذا البحث مستل من رسالة ماجستير بعنوان (السخرية في روايات ايفيلن وو) مقدمة الى جامعة القادسية , كلية التربية, قسم اللغة الانكليزي