

# The Revival of the Satiric Spirit in Contemporary British Fiction<sup>1</sup>

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Satiric novels have traditionally been regarded as a minor form by many critics and scholars. Aristotle had already referred to the satirists as “the more trivial” poets who wrote about the actions of meaner persons, in stark contrast to the “more serious-minded” epic poets who represented noble actions and the lives of noble people (1965: 35-36). This attitude has persisted throughout many centuries in the history of English literature. Even though satire enjoyed its golden age in the seventeenth and eighteenth centuries, especially with the poetry of such distinguished writers as Dryden or Pope, satiric compositions in prose did not really achieve the same high position<sup>2</sup>. When with time the novel became a well-established genre, it was mainly naturalistic fiction and psychological stories that commonly attained a prominent status among the literary critics, whereas the comic and satiric novel, with a few exceptions, was relegated to a status of popular prose on the fringe of the canon, or even outside it.

Indeed, in the twentieth century, several prestigious authors have offered a rather gloomy picture of the state of novelistic satire. Robert C. Elliott, for instance, said in 1960 that the great literary figures of this century were not “preeminently satirists” (1970: 223); and Patricia Meyer Spacks, in her article “Some Reflections on Satire” first published in 1968, even stated that satiric novels by authors such

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<sup>1</sup> Some ideas of this paper have already appeared in my essay “El espíritu satírico en la novela británica contemporánea: Menipo redivivo”, included in the volume edited by Fernando Galván Márgenes y centros en la literatura británica actual, Servicio de publicaciones de la Universidad de Alcalá, 2000, pp. 93-119.

<sup>2</sup> For a detailed description of the changes undergone by satire in the generic hierarchy, see Alastair Fowler’s “Hierarchies of Genres and Canons of Literature”.

as Aldous Huxley, George Orwell, Evelyn Waugh, Kingsley Amis and Anthony Burgess, would only “appeal to a limited audience” (1971: 377). Accordingly, various explanations for the absence of this satiric spirit during the first half of the twentieth century have been offered. Some suggested that it was not an appropriate period for satire, either because society was not homogeneous enough, with the necessary “common conception of the moral law” (Waugh 1952: 69), or because the two great criteria that bound satire, truth and sanity, did no longer exist (Zohn 1968: 203). Other critics blamed it on the twentieth-century satirists, who sometimes saw themselves as alienated from society and, therefore, “unsure” of themselves and their standards (Elkin 1973: 198), and sometimes exhibited too much moral nihilism, which caused satire to become “inoperative” (Sutherland 1967: 132).

One of the few voices which challenged all these negative suppositions was the Russian theorist Mikhail Bakhtin. In his book on François Rabelais, written in 1940 but not published until twenty-five years later, Bakhtin had already seen the twentieth century as the time of “a new and powerful revival of the grotesque” (1968: 46), it being a fundamental constituent of satiric writing. More recently, other critics have also tried to correct the traditionally negative view of twentieth-century satire, giving way to a recognition of its literary potential. In 1982, for instance, Peter Petro, from the University of Columbia, Vancouver, published an excellent book entitled *Modern Satire: Four Studies*, where he pointed to this reluctance to appraise modern satire, offering at the same time a stimulating discussion of four satiric novels by George Orwell, Kurt Vonnegut, Jaroslav Hasek and Mikhail Bulgakov.

If the conventional satiric novel has often been overshadowed by other more canonical types of fiction, it goes without saying that when it was written by a woman the obstacles in the way of success and recognition were doubly high. Women have usually been the target of satire, but not the active player of the game, throwing darts at the vices of people or institutions. The traditional confinement of women to the private sphere debarred them from the most public arena of satiric writing. And when they decided to take part in the game, they were traditionally ignored. In 1940 David Worcester wrote that “no woman has ever made a mark in satire”, arguing that people who are only threatened with suffering or forced to watch others suffer are in a better position to write satire than those who experience intensive suffering themselves (1940: 13). Only recently have scholarship and criticism seriously begun to take notice of some satiric novels written by women, such as Aphra Behn’s *Oroonoko, or the History of the Royal Slave* (1688), Delarivier Manley’s *The Secret History of Queen Zarah and the Zarazians* (1705), and Mary Shelley’s *The Last Man* (1826)<sup>3</sup>.

It is a well-known fact that the traditional canon has been enlarged and reordered in recent decades, so as to include texts which for too long have been away from the centre. This applies not only to novels written by women authors

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<sup>3</sup> For the role of women in satiric writing, see Jayne Lewis’s “Compositions of Ill Nature: Women’s Place in a Satiric Tradition” and June Sochen’s *Women’s Comic Visions* (1991)

or the writings of ethnic minorities, but to other popular forms including gothic novels, detective stories, thrillers, science fiction and sensation novels. To this long catalogue I would also add the satiric novel, whose position has completely changed over the last twenty five years. It seems that Bakhtin was right after all: we are witnessing a new and powerful revival of the satiric spirit in contemporary British fiction, a revival which is accompanied by a growing recognition from the critics and academics. A number of key issues arise from this statement: who are these satirists? What type of satiric novels do they write? What factors have contributed to this satiric revival? These are three basic questions that I will briefly address in the ensuing paragraphs.

The first thing that contemporary readers notice is the large number of celebrated novelists who began their literary careers or became established writers in the last twenty-five years and have been working in this literary mode. It is not my intention to give an exhaustive list of authors and titles; I will just mention some representative British writers (or residing in Britain) who stand out as “preeminently satirists”, that is to say, an essential part of their output as novelists is satiric<sup>4</sup>. In alphabetical order, this list might include the following twenty names:

Martin Amis	Angela Carter	David Lodge	Will Self
Pat Barker	Alice Thomas Ellis	Ian McEwan	Tom Sharpe
Julian Barnes	Alasdair Gray	Timothy Mo	Emma Tennant
William Boyd	Christopher Hope	Michèle Roberts	Fay Weldon
Malcolm Bradbury	Howard Jacobson	Salman Rushdie	Jeanette Winterson

Most of these satiric novelists have come to be widely recognised as writers of literary merit by a cumulative consensus of authoritative literary critics and scholars, their works being frequently discussed at conferences and served as topics for academic publications. These authors have also been awarded all kinds of literary prizes, and some of them have even received the prestigious Booker Prize; that is the case of Salman Rushdie, Pat Barker and recently Ian McEwan.

As regards the types of novels written by these contemporary satirists, one may observe a great diversity of fictional forms and topics<sup>5</sup>. It is essential to realise that satire is a protean mode that may be found in any literary medium. Whenever wit is employed to expose somebody or something to criticism, there satire may exist, whether it be in a political allegory, criminal biography, beast fable, detective story or imaginary voyage. Using fantastic or realistic strategies, parodic or dystopian devices, contemporary novelistic satire is directed against a great variety

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<sup>4</sup> A discussion on the nature of the satiric novel would extend beyond the scope of this paper, but when I use the term “satiric novel” I refer to that story which has an underlying unity of satiric purpose, although it may not be exclusively satiric.

<sup>5</sup> See the appendix at the end of this essay with a suggested classification of contemporary satiric novels.

of issues, ranging from the consequences of British imperialism, the fall of Eastern European communist regimes, the insanity of wars or discrimination against women, to more social matters which include the world of business, cinema, literature, academia, church, as well as contemporary city life in general.

Although in satire the distortion of reality is a recurrent ingredient, some contemporary satiric novels are remarkable for the use of fantastic settings, characters or events that are very often allegorical representations of problems and defects in our society. These fantasies may follow the Swiftian tradition of satiric fables and journeys, such as Will Self's *Great Apes* (1997) with its bizarre world of chimpanzees which makes us think of the limitations of human life, or Michèle Roberts's *The Book of Mrs Noah* (1987), whose heroine recounts a fabulous journey with five Sibyls on a metaphorical Ark to portray the repressed status of women. Similarly, they may also take the form of a science-fiction novel, offering a dystopian view of the world, like Maggie Gee's representation of nuclear apocalypse in *The Burning Book* (1983).

Within a more realistic framework, other stories adopt the conventions of novels which have traditionally been used for satiric purposes, notably the novel of manners, the campus novel, the "Condition of England" novel, and the picaresque novel. It is well worth noting the great deal of contemporary fiction which observes social behaviour, focusing on the social surface of a fairly narrow world or social class; see, for instance, Tom Sharpe's satire on the excesses of the English upper classes in *Ancestral Vices* (1980), Alice Thomas Ellis's sharp comedies of marriage, motherhood and scandal included in her trilogy *The Summer House* (1987-89), or Margaret Mulvihill's mockery of literary London in *Natural Selection* (1985). Various university settings have also merited the close attention of such novelists as David Lodge, Malcolm Bradbury, Tom Sharpe and Howard Jacobson, who not only emphasise the follies of academics, but also explore other issues characteristic of the "Condition of England" novels written by Martin Amis and Margaret Drabble<sup>6</sup>. Sometimes, this satire on contemporary society involves the loosely linked adventures of a picaresque figure, as in Fay Weldon's *Down Among the Women* (1971), Angela Carter's *Nights at the Circus* (1984) or Emma Tennant's *The Adventures of Robina, by Herself* (1986).

The revival of these traditional types of satire is largely determined by the interrelation between various socio-political factors. Everyone agrees that satire is largely dependent on temporary and local socio-political conditions, since the satiric target must always have an external reference to the society which produces it; as Don Nilsen says, satire "must be grounded in recognizable reality" (1988: 1). It seems, then, that the "recognizable reality" of contemporary Britain offers satirists numerous opportunities to fulfil their literary duties. Things have changed since Evelyn

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<sup>6</sup> Steven Connor, in *The English Novel in History 1950-1995*, offers an interesting comparison between these two types of fiction and describes the campus novel as a "miniaturised version of the condition of England theme" (1996: 71).

Waugh's description of twentieth-century society as too heterogeneous for satire to develop; or, perhaps, society was more homogeneous than he thought and there is always enough consensus on some vices and defects, although they may vary in different periods. Whatever the case, one can feel a pervasive economic and political pessimism among many contemporary British writers. After the traumatic experiences of the Second World War (occupation, secret police, mass terror, refugees, use of "ultimate weapons" like the atomic bomb) and the disappointment about the Welfare State, in the 1970s and 1980s we confront what Patricia Waugh calls the "Cultures of Disaffection", produced in part by the monetarism of the Labour Party and the Thatcher years:

... one of the striking continuities in the literature of the period 1960-90 ... is a powerful mood of cultural disaffection. If writers of the sixties and early seventies reveal a profound disaffection with the inadequacies of consensus, those of the later seventies and eighties respond similarly to the brutal acquisitiveness of the Thatcher years (1995: 20).

Given this negative socio-political situation, it should perhaps not come as a surprise that many novelists turn to both dystopias and "Condition of England" novels to expose the repression, inequality and consumerism of present-day society. At the same time, in a period marked by the fall of the Berlin wall and the continuing presence of war clouds on the horizon, it seems only natural that Julian Barnes examines the nature of totalitarian regimes in *The Porcupine* (1982) and Pat Barker centres on the psychological traumas suffered by World War I veterans in her *Regeneration Trilogy* (1990-95).

Another prominent trend in recent satiric fiction is the parodic imitation of a particular literary work, the characteristic style of a well-known author or the conventions of a familiar literary form. Douglas Noël Adams's reputation, for example, mainly rests on his mock science-fiction series known collectively as *The Hitchhiker's Guide to the Galaxy* (1980-92), featuring the interplanetary travels of the luckless Arthur Dent to expose the ills of modern society; but he also wrote two witty satires of the detective-story genre entitled *Dirk Gently's Holistic Detective Agency* (1987) and *The Long Dark Tea-time of the Soul* (1988). Parody also appears in Julian Barnes's *History of the World in 10 1/2 Chapters* (1989), an experimental novel whose first "historical" account is a retelling of the Biblical story of the Flood from the point of view of a stowaway woodworm. Similarly, Alasdair Gray produced in *Poor Things* (1992) a Whitbread Award-winning novel that narrates the story of a female Frankenstein's monster in Glasgow, a wonderful critique of the Victorian era.

This shared element of parodic allusion in plot, characterisation and style which is present in much of contemporary British novelistic satire could be considered a logical consequence of the post-1960 movement in aesthetics known as postmodernism. Let us not forget that a major narrative innovation of this literary trend, prominent in British fiction for the last thirty years, is the so-called metafiction practice, which is clearly associated with the critical attitude characteristic of satire. Patricia Waugh, in her definition of the term "metafiction",

states that it “questions the relationship between reality and fiction”, adding that these metafictional writings provide “a critique of their own methods of construction” (1984: 2). Subsequently, the literary conventions that metafictional writers want to expose very often become “the object of parody” (1984: 66). The connection between metafiction and parody is also established in Inger Christensen’s study of selected novels by Sterne, Nabokov, Barth and Beckett, entitled *The Meaning of Fiction*, whose main aim is to show how all these metafictional writers address the central human problem of communication with their tricks, parodies and humour.

Another marked postmodernist trend of British fiction that has been partly responsible for the revival of novelistic satire is the practice of rewriting. Sometimes related to the metafictional novel, or even to what is known as historiographic metafiction, this recent bent for retelling has been labelled in many different ways: “reworking, translation, adaptation, displacement, imitation, forgery, plagiarism, parody, pastiche” (Connor 1996: 166), and most of them have led to different satiric revisions of history, myth, fairy tales and all kinds of traditional stories, from Cain’s version of the first books of the Bible in Howard Jacobson’s *The Very Model of a Man* to Emma Tennant’s re-examination of Thomas Hardy’s *Tess of the D’Urbervilles* in her novel *Tess* (1993).

However, most contemporary parodies are written by women novelists who want to rewrite traditional male stories or myths from a very different point of view, such as Emma Tennant’s reworking of the Faust legend in *Faustine* (1991), Jeanette Winterson’s travesty of the story of the Flood in *Boating for Beginners* (1985), Michèle Robert’s retelling of Mary Magdalene’s relationship with Jesus in *The Wild Girl* (1984), and Marina Warner’s exploration of Shakespeare’s *The Tempest* from the standpoint of Caliban’s mother in *Indigo: Or, Mapping the Waters* (1992). The above-mentioned enlargement of the traditional literary canon to embrace the writings of previously fringe groups has undoubtedly contributed to the appearance of this feminist reaction against a traditional core of established literature mainly written by men. Many women novelists have followed the principles of contemporary movements for women’s social, economic, and cultural freedom and equality, creating many different satiric novels that denounce the drawbacks of our pervasively patriarchal civilisation. Parody is just one of the many strategies that feminist novelists use as counter-effects to patriarchal discourse. They also take to gothic, fairy tale, science fiction, or realism to condemn all systems of male power, the patriarchal desire to control female sexuality or the social inequality between men and women, seeking to restructure power relations with respect to discourse and social issues. Among the most gifted exponents of this kind of satire are Angela Carter, Fay Weldon, Zöe Fairbairns, Michèle Roberts, Emma Tennant, Jeanette Winterson and Jane Rogers.

Just as feminist novels want to satirise the position of women in society, so “post-colonial” novels launch their attacks on the evils of colonialism: Tom Sharpe and Christopher Hope have written about the absurdities of apartheid in South Africa; William Boyd and Ann Schlee have scrutinised the British colonial administration in other regions of Africa; Salman Rushdie has looked at the history

of India and Pakistan after the independence; and Hanif Kureishi and Timothy Mo have unravelled race relations in England. In different degrees and tones, all of them, together with many other novelists who were born and live in Africa, India, or Caribbean countries, offer a critique of the imperial process, from the moment of colonisation to the present day. The widespread challenge to "Eurocentrism" in literature has led to the proliferation of post-colonial writers who find themselves in an excellent position to denounce the shortcomings of the British Empire. In Julian Barnes's *Flaubert's Parrot* (1984) the narrator mockingly suggests that there are so many texts of this type that some of these post-colonial novels should be banned: "No novels about small, hitherto forgotten wars in distant parts of the British Empire, in the painstaking course of which we learn first, that the British are averagely wicked; and secondly, that war is very nasty indeed" (1985: 99).

All this goes to show the rich diversity of the satiric spirit in contemporary British fiction, a mode that can be found in every literary form, dealing with a great variety of topics and using all sort of tones. Added to that, this variety can also be present within the limits of a particular satiric text. A single, but striking, example of this could be Angela Carter's novels, which make use of various elements from science fiction, picaresque, pornography, Gothic and fairy tales. It is undoubtedly true that the postmodernist characteristic of genre-mixing has not posed any obstacle to the development of satiric fiction; on the contrary, satire has always kept the "mixed" quality of its original meaning<sup>7</sup>. Thus, the merging of various literary styles and genres resulting from intertextuality and pastiche in some postmodernist novels goes well with the traditional hybrid nature of satire.

In conclusion, the growing disenchantment with social conditions, linked to the current flow of postmodernist fiction and the enlargement of the canon, has been instrumental in expanding the scope of British novelistic satire over the last three decades, encouraging the appearance of a great variety of satiric novels written by a large number of well-established satiric authors who are nowadays considered to be worthy of academic study. However, many critics and authors alike still share certain reservations about the use of the word "satire" to refer to all these novels. It looks as if the term "satire" were out of fashion; as if it automatically turned the writer into a bitter moralist who presumes to tell others how they should live, something more in tune with the literature of the eighteenth century than with today's writing. In fact, many satires nowadays go unrecognised as such, since they are decorated with other more fashionable terms, such as "subversion"<sup>8</sup>, "deconstruction" or "carnivalisation"<sup>9</sup>. One may read that such and

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<sup>7</sup> The term comes from the Latin word "satura", which means "hash", a "mixed dish", or, metaphorically, a "medley", a "miscellany".

<sup>8</sup> See Rosemary Jackson's *Fantasy: The Literature of Subversion* or María del Mar Pérez Gil's *La subversión del poder en Angela Carter*.

<sup>9</sup> Mikhail Bakhtin introduced this term in his study *Problems of Dostoevsky's Poetics*, first published in 1929, although not well known in the West until the 1980s.

such a novel “subverts sexual stereotypes”, meaning that it is a “biting satire on sexual stereotypes”; similarly, David Lodge’s *Small World* is often discussed as an example of intertextual play and metafictional practice rather than as a satiric campus novel, and Will Self’s stories are said to be an exponent of magic realism rather than satiric fantasies. I may sound somewhat outdated, but I would rather recover the term “satire” and speak of the “satiric spirit” in contemporary British fiction<sup>10</sup>.

## Appendix

To show the great variety of contemporary British satiric fiction, the novels below are classified according to fictional types and themes. It is not meant to be a rigid classification, since a particular novel could be included in more than one category (Emma Tennant’s *The Last of the Country House Murders*, for instance, is a black comedy which parodies country house detective fiction, but it could also be described as science fiction, a dystopia and a “Condition of England” novel). All in all, think of these lists more as pathfinders than comprehensive bibliographies.

### Swiftian satire

Alasdair Gray	<i>Lanark: A Life in Four Books</i> (1981)
	<i>1982, Janine</i> (1984)
	<i>A History Maker</i> (1994)
Jeanette Winterson	<i>Sexing the Cherry</i> (1989)
Michèle Roberts	<i>The Book of Mrs Noah</i> (1987)
Will Self	<i>My Idea of Fun</i> (1993)
	<i>Great Apes</i> (1997)
Alice Thomas Ellis	<i>Fairy Tale</i> (1996)

### Fictional dystopias

Emma Tennant	<i>The Time of the Crack</i> (1973)
Zoë Fairbairns	<i>Benefits</i> (1979)
Russell Hoban	<i>Riddley Walker</i> (1980)
Maggie Gee	<i>The Burning Book</i> (1983)
Ian McEwan	<i>The Child in Time</i> (1987)
Ben Elton	<i>Gridlock</i> (1991)
P. D. James	<i>The Children of Men</i> (1992)
Robert Harris	<i>Fatherland</i> (1992)
James Lovegrove	<i>Days</i> (1997)
Julian Barnes	<i>England, England</i> (1998)

<sup>10</sup> The research carried out for the writing of this paper has been financed by the Spanish Ministry of Education (Programa Sectorial de Promoción General del Conocimiento, No. PB95-0321-C03-01).

**Novels of manners**

Tom Sharpe	<i>Blott on the Landscape</i> (1975) <i>The Great Pursuit</i> (1977) <i>The Throwback</i> (1978) <i>Ancestral Vices</i> (1980) <i>The Midden</i> (1996)
Alice Thomas Ellis	<i>The Twenty Seventh Kingdom</i> (1982) <i>The Summer House</i> (1987-1989)
Howard Jacobson	<i>Redback</i> (1986)
William Boyd	<i>Stars and Bars</i> (1984) <i>Armadillo</i> (1998)
Margaret Mulvihill	<i>Natural Selection</i> (1985)
David Lodge	<i>Paradise News</i> (1991) <i>Therapy</i> (1995)
Malcolm Bradbury	<i>Doctor Criminale</i> (1992)
Ben Elton	<i>Popcorn</i> (1996)

**Campus novels**

David Lodge	<i>Changing Places</i> (1975) <i>Small World</i> (1984)
Tom Sharpe	<i>Porterhouse Blue</i> (1974 ) <i>Wilt</i> (1976) <i>The Wilt Alternative</i> (1979) <i>Wilt on High</i> (1984) <i>Grantchester Grind</i> (1987)
Malcolm Bradbury	<i>The History Man</i> (1975) <i>Cuts: A Very Short Novel</i> (1987)
Howard Jacobson	<i>Coming from Behind</i> (1983)

**“Condition of England” novels**

Martin Amis	<i>Success</i> (1978) <i>Money: A Suicide Note</i> (1984) <i>London Fields</i> (1989)
Margaret Drabble	<i>The Ice Age</i> (1977) <i>The Radiant Way</i> (1987) <i>A Natural Curiosity</i> (1989)
Pat Barker	<i>Union Street</i> (1982)
David Lodge	<i>Nice Work</i> (1988)

**Picaresque**

Fay Weldon	<i>Down Among the Women</i> (1971)
Angela Carter	<i>Nights at the Circus</i> (1984)
Emma Tennant	<i>The Adventures of Robina, by Herself</i> (1986)
Jeanette Winterson	<i>The Passion</i> (1987)

**Parodic satire**

Emma Tennant	<i>The Last of the Country House Murders</i> (1974) <i>Two Women of London: The Strange Case of Ms Jekyll and Mrs Hyde</i> (1989) <i>Faustine</i> (1991) <i>Tess</i> (1993)
Douglas Noël Adams	<i>The Hitchhiker's Guide to the Galaxy</i> (1980-92) <i>Dirk Gently's Holistic Detective Agency</i> (1987) <i>The Long Dark Tea-time of the Soul</i> (1988)
Sara Maitland	<i>Virgin Territory</i> (1984)
Michèle Roberts	<i>The Wild Girl</i> (1984)
Jeanette Winterson	<i>Boating for Beginners</i> (1985)
Julian Barnes	<i>History of the World in 101<math>\frac{1}{2}</math> Chapters</i> (1989)
Marina Warner	<i>Indigo: Or, Mapping the Waters</i> (1992)
Howard Jacobson	<i>The Very Model of a Man</i> (1992)
Alasdair Gray	<i>Poor Things</i> (1992)

**Feminist novelistic satire**

Angela Carter	<i>Love</i> (1971) <i>The Infernal Desire Machines of Doctor Hoffmann</i> (1972) <i>The Passion of New Eve</i> (1977) <i>Wise Children</i> (1991)
Fay Weldon	<i>Female Friends</i> (1975) <i>Little Sisters</i> (1978) <i>Praxis</i> (1978) <i>The President's Child</i> (1982) <i>The Life and Loves of a She-Devil</i> (1983) <i>The Rules of Life</i> (1987) <i>The Hearts and Lives of Men</i> (1987) <i>Growing Rich</i> (1992) <i>Worst Fears</i> (1996)
Emma Tennant	<i>The Bad Sister</i> (1978) <i>Alice Fell</i> (1980) <i>Sisters and Strangers</i> (1990)
Michèle Roberts	<i>A Piece of the Night</i> (1978) <i>The Visitation</i> (1983) <i>In the Red Kitchen</i> (1990) <i>Impossible Saints</i> (1997)
Zoë Fairbairns	<i>Stand We at Last</i> (1983)
Jeanette Winterson	<i>Oranges Are Not the Only Fruit</i> (1985)
Jane Rogers	<i>Mr Wroe's Virgins</i> (1991)

**Postcolonial novelistic satire**

Tom Sharpe	<i>Riotous Assembly</i> (1971) <i>Indecent Exposure</i> (1973)
Timothy Mo	<i>The Monkey King</i> (1978) <i>Sour Sweet</i> (1982) <i>The Redundancy of Courage</i> (1991)
Christopher Hope	<i>A Separate Development</i> (1981) <i>Kruger's Alp</i> (1985) <i>Me, the Moon and Elvis Presley</i> (1997)
Salman Rushdie	<i>Midnight's Children</i> (1981) <i>Shame</i> (1983) <i>The Satanic Verses</i> (1988) <i>The Moor's Last Sigh</i> (1995)
William Boyd	<i>A Good Man in Africa</i> (1981)
Hanif Kureishi	<i>The Buddha of Suburbia</i> (1990) <i>The Black Album</i> (1995)
Ann Schlee	<i>The Time in Aderra</i> (1996)

**War novels**

William Boyd	<i>An Ice-Cream War</i> (1982)
Pat Barker	<i>The Regeneration Trilogy:</i> <i>Regeneration</i> (1990) <i>The Eye in the Door</i> (1993) <i>The Ghost Road</i> (1995)
Louis de Bernières	<i>Captain Corelli's Mandolin</i> (1994)

**Satiric portraits of Eastern European regimes**

Malcolm Bradbury	<i>Rates of Exchange</i> (1983)
Bruce Chatwin	<i>Utz</i> (1988)
Tibor Fischer	<i>Under the Frog</i> (1992)
Julian Barnes	<i>The Porcupine</i> (1992)
Ian McEwan	<i>Black Dogs</i> (1992)

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