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THE MEASURE OF SATIRE IN POPE AND WEST

A Thesis

Presented to

The Faculty of the Department of English
The College of William and Mary in Virginia

In Partial Fulfillment

Of the Requirements for the Degree of
Master of Arts

by

Andrew Wells

1994

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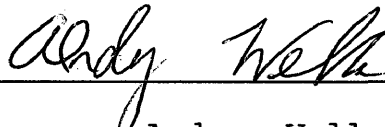
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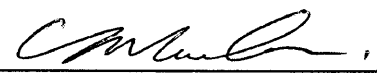


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Approved, December 1994



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DEDICATION

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ABSTRACT

Satire is a tremendously mutable genre, so much so that an adequate definition still eludes scholars. This thesis looks for connecting similarities between two satires of great literary merit that were written hundreds of years apart and seemingly have little in common--Alexander Pope's The Dunciad and Nathanael West's The Day of the Locust.

Despite their many differences, the texts contain a number of structural similarities: they are both connected to a specific cultural and historical situation; both attempt to make the writer a figure of authority and credibility to the reader; both appear jumbled and plotless, but create tension and suspense; both are grotesque, but present controversial political views in subtle ways; and both end on dire apocalyptic notes. Both works, in other words, are similar not so much in style or technique, but in rhetorical strategy--how they attempt to win over the readers to the writer's point of view.

THE MEASURE OF SATIRE IN POPE AND WEST

INTRODUCTION

Alexander Pope (1688-1744) was an ardent Catholic, a conservative monarchist, and the most famous poet of his age; Nathanael West (1903-1940) was a lapsed Jew, a Communist sympathizer, and an obscure screenwriter. Pope's final Dunciad (1743) is an outrageous poetic fantasy; West's The Day of the Locust (1939) is an apparently realistic novel. Dissimilar as they and their writers might seem to be, these works share several important rhetorical strategies: both are connected to a specific historical and cultural situation; both attempt to make the author a figure of authority and credibility to the reader; both appear jumbled and plotless, but are actually tightly organized to create tension and suspense. Both works are grotesque, but express controversial political views in subtle and understated ways; and both end on dire, apocalyptic notes. This degree of overlap indicates that there is a basic set of rhetorical strategies by which satire--that which strives for literary merit, at least--achieves its goals.

CHAPTER I
SCHOLARLY BACKGROUND

A precise definition of satire is difficult to come by in literary scholarship, especially in this age of competing and contradictory critical theories. "Satura," the Latin root of the word satire, means hodgepodge or mixture (Kernan 68). Some critics, pointing to the enormous variability and mutability of satiric performances and conventions, say that this early Latin definition is as unsurpassed in accuracy as it is in brevity (Elliot 19-20). Still others think that satires can be identified by similarities in outlook or by certain common themes (Feinberg 18). As a result of these inexact criteria, many works that clearly belong to another genre are picked apart for satiric elements that are often either circumstantial or largely irrelevant to the author's major aims and accomplishments. Leonard Feinberg, for example, in an otherwise fine study of satire, mentions Shakespeare several times. On the one hand, too narrow a generic definition of satire will choke discourse by excluding works that are satires in all but the theorist's mind; on the other, too broad a definition is also counterproductive because it forces works into discussion that are not really satires except that they exhibit flashes of humor or a jaundiced view of humanity, which are not, after all, the exclusive property of the satirist.

Because of this confusion concerning what exactly constitutes satire, I find Leon Guilhamet's study especially welcome. Guilhamet uses satire's topical nature and mimetic ambiguity to locate its origins in the general forms and impulses of rhetoric (13). This assumption does make sense when one considers how highly focused the typical satiric performance is: it hones in on a specific issue or question, either to change or reconfirm its audience's opinion. Feinberg is, I think, correct when he identifies the wellspring of satire as the same creative drive that inspires other forms of literature, but its rhetorical and non-fictional aspects force the author to mould his or her writing into an engaged social and cultural document as well as a literary product (Feinberg 13). Satire is almost as much a milieu as a literary form because of its participatory aspect. The writer participates in his time or zeitgeist by offering comment and censure, which become part of the discourse on the important issues of the day and enter the historical record as well as the literary one.

In fact, some satires belong far more to the historical than the literary record. While most of the satire still read by generalists can lay claim to some literary worth, most of the satire produced over the centuries is crude, reductive, and lacking any sort of refinement. To generalize greatly and unfairly, it is often the product of political publishers, frequently propaganda, issuing from the fly-by-night presses

of dangerous radical movements or the indoctrination machines of totalitarian states. They are works that make Pope, Burgess, and Heller at their most outrageous seem tame and polite. It is created more for entertaining the already-converted and stirring up their passions than for winning new adherents through rational argument or for scaling the heights of literary greatness. But my attempt here is not to burden the world with yet more definitions of, or divisions within, this genre, but merely to acknowledge its scope and diversity while looking at what ties together two quite different satires of considerable literary merit.

CHAPTER II
CONNECTIONS AND CREDIBILITY

The most basic requirement for the satirist in the effort to win over his or her readers is to establish credibility with them. Readers, after all, are unlikely to favor a writer with their financial, political, or philosophical support if he seems foolish or ill-informed. To this end, Pope is very accurate and detailed in his use of London geography, and West displays an in-depth knowledge of the layout of Los Angeles and the mores and slang of its inhabitants. In both authors' work, this is a cue to the discerning reader that the satirist has a firm grasp of his subject matter and that when the satirist alters (or abandons altogether) objective reality, it is for some larger purpose. Both writers also harp on notions (Grub Street iniquity, Hollywood immorality) that were current in the public mind at the time. At the literal level, neither satirist says anything that ordinary, even upstanding, citizens of their respective eras would not have thought or said on a frequent basis. The genius of both works lies in the way they shape unsettling, apocalyptic conclusions from such commonplace phenomena.

Both Pope and West invest the general settings of their works with a high degree of factual accuracy. For instance, the setting of The Dunciad is very specific: the Lord Mayor's Day Procession of 1719, which saw Sir George Thorold assume

the mayoralty. Williams points out that while the routes these processions followed did vary, Pope has rendered a realistic and frequently used one (33). And the hour of the diving contest at Fleet Ditch is given as "between eleven and twelve in the morning" (B II 270n), roughly the time when the Lord Mayor began the nautical part of his journey (Williams 38-39). West, albeit in a different manner, covers much the same ground. He provides detailed directions for the meanderings of his characters, such as the way to Earle and Miguel's camp in the woods (112) and the rough location of the Cinderella Bar (143). Because the format of the novel allows him to, West also drops small facts of Angeleno slang or mores intended to increase the sense of place for the reader, like the fact that the type of long-haired sweater worn by Miguel is called a "gorilla" (113).

In the hands of a skilled satirist, humdrum occurrences can become hallucinatory or threatening. In The Dunciad, the Lord Mayor's Day festivities, actually a staid and annual civil ceremony, became a symbol for the invasion of the court world by city values, taste and customs (Williams 34). Likewise in The Day of the Locust, the film industry, which gives jobs to many people and provides entertainment for countless others, is seen to be a producer of delusions and insanity. Both men reveal the dark harmful potentialities inherent in even the most mundane of human conditions, rather than creating them out of thin air. Of course, this requires

them to establish and maintain a mundane aspect to the satire, as well as an outrageous one.

An anecdote from the publishing history of The Dunciad shows how important this mundane, realistic aspect can become. When it was first published in 1728, Pope's poem spawned many rebuttals from injured dunces. These consisted primarily of artless personal abuse deriding his politics, religion, alleged moral shortcomings, physical appearance, his ill-treatment of them, and his habit of misquoting their works. Yet Pope does not seem concerned with the innumerable hacks who replied, except that he took his pistols and Great Dane with him on walks for several months (Mack 490). Such small fry were, for the most part, simply inducted into subsequent editions of the poem with little fanfare. But assertions made by Colley Cibber and Edmund Curll that Pope had gotten his facts wrong, and therefore was not to be trusted as a dispenser of justice through ridicule, required a specific answer. Pope gave one:

Mr Curll loudly complain'd of this Note as an Untruth; protesting "that he stood in the Pillory not in March but in February"; And of another on Verse 144. Saying, "he was not tost in a Blanket, but a Rug." Curliad p. 19, 25. Much in the same manner Mr. Cibber remonstrated that his Brothers at Bedlam, mentioned Book i. were not Brazen, but Blocks; yet our author let it pass unaltered, as a trifle, that no way lessened the Relationship.

(B II 3n)

The line that the second part of that footnote defends, "Great Cibber's brazen, brainless brothers stand" (B I 32), refers to the statues of Melancholy Madness and Raving Madness carved

over the gates of Bedlam Hospital by the laureate's father, Caius-Gabriel Cibber. This line had actually been a subject of controversy from before its publication because, according to Sutherland "Pope had been warned by William Bowyer that he would probably have trouble over the epithet 'brazen'" as the statues were actually made of stone (B II 3n). These arguments, as Pope ably points out, are trifles. But such frenzied activity on both sides over minor mistakes demonstrates how fragile satire is when confronted by factual error. Pope, with dozens of professional propagandists and character assassins scrutinizing his every line for weakness or error, obviously had to be careful; and what of West, who also worked hard to give his satire the ring of truth, even though he was under no such scrutiny? Clearly, although satire is loaded with misstatements and untruth, a satirist--whether hounded by critics or virtually unknown--crosses a line and risks losing his credibility if he tells lies that can be easily disproved with the naked eye.

By the time Pope and West wrote these final works skewering pretension and incompetence in literature and scholarship, and the falseness and iniquity of Hollywood, respectively, they were intimately familiar with the objects of their scorn, and were therefore able to use both little-known and widely-circulated knowledge. Pope had been a man of letters for over 30 years by the time the final Dunciad came out, producing scholarly translations of Homer and an edition

of Shakespeare in addition to his own poems. Controversy was a constant companion for most of his career, which did not hurt sales. In fact, he was the first English writer to support himself entirely through his writing. West had gone to college and toured Europe on his father's money. Afterwards, he had to rely on commercial pursuits to support his writing, especially after the depression wiped out his father's business. He worked for a while in the hotel industry and later edited a small progressive literary magazine. His most profitable enterprise however, was screen writing, which he did for Republic and RKO from 1935 until his sudden death in December, 1940. Although he did not really like the work, it paid a comfortable wage, required little real effort, and, as we can see, provided valuable background for The Day of the Locust (Light 140-141). Both men put their frequent frustrations to good use, by satirizing their source.

Because of this background, Pope wrote of the poverty of the Grub-Street hacks with authority; indeed, their lot had very nearly been his. Philip Pinkus notes that Pope's poetic talent alone would not have been enough to save him from the literary sweatshops: he was paid an impressive 4000 pounds by his publisher, Bernard Lintot, from 1712 to 1716, but most of it came from the subscription to his translation of Homer. This was a financial practice that Pope pioneered and was unavailable to the average hack. In stark contrast to the unheard of sums he received from his translation, his most

famous original poems at that time brought him far humbler rewards: 7 pounds for The Rape of the Lock and 32 pounds 5 shillings for Windsor Forest (Pinkus 260). Pope was keenly aware of the basic iniquity of the publishing industry at the time and used that knowledge to viciously disparage the Grub-Street hacks for the way they lived. His depiction of the typical Grub-Street lifestyle harps on its hardships and dangers:

Four guardian Virtues, round support her[Dulness']
 throne:
 Fierce champion Fortitude, that knows no fears
 Of hisses, blows, or want, or loss of ears:
 Calm Temperance, whose blessings those partake
 Who hunger, and who thirst for scribbling sake:
 Prudence, whose glass presents th' approaching
 jayl

(B I 47-51)

In fact, The Dunciad is a veritable lexicon of the private vices of eighteenth-century literary figures, from Shadwell's opium addiction (B III 22) to Eusden's alcoholism (B I 293) to Cibber's gambling (B I 113). Pope could be thought guilty of scandal-mongering, but his accusations would not have been new to any one with any real knowledge of the literary demi-monde.

West, too, makes some unseemly revelations in The Day of the Locust. Probably the most shocking to the average American would be West's contention that, contrary to the teachings of the backstage drama and the gossip column, not everybody in show business is rich or destined to be rich. In fact, most of West's characters seem to eke out a living rather than to thrive, living in cheap furnished rooms or, in

the case of Earle and Miguel, a shack in the woods. Also, Harry Greener dies in part because after his years of performing he has no money for doctors or medicine. In the city, although most people associate with the make-believe and the fantastic, most of the inhabitants' lives are bounded by the usual and very pedestrian limits: money, or rather, the lack thereof.

Of course both authors also took advantage of a specific historical force: the preconceptions and ideas about Grub Street and Hollywood with which the audience was already familiar. Pope took advantage of the aura of chaos and seaminess that pervaded the business activities of the Grub-Street publishers. The epic games of Book II, while highly figurative and often obscene, are not entirely inaccurate. James Sutherland, the editor of the Twickenham edition of The Dunciad, is quite indefatigable in his duties, which include pointing out where Pope misstates, overstates, or flat-out lies. Yet he says little that does not support the poet's depiction of Grub-Street business practices. In fact, the following passage passes with little editorial comment except a confirmation that Curll almost certainly published counterfeit works that he attributed to Prior and Addison and that Joseph Gay was a name under which he published the work of several hacks in an attempt to take advantage of John Gay's popularity:

Dulness, good Queen, repeats the jest again.
Three wicked imps, of her own Grubstreet choir,

She deck'd like Congreve, Addison, and Prior;
 Mears, Warner, Wilkins run: delusive thought!
 Breval, Bond, Besaleel, the varlets caught.
 Curl stretches after Gay, but Gay is gone,
 He grasps an empty Joseph for a John:
 So Proteus, hunted in a nobler shape,
 Became, when seiz'd, a puppy, or an ape.
 (B II 122-130)

Curll may have been the great pirate and villain of eighteenth-century letters, but Grub-Street publishing tactics in general were characterized by deceptive packaging, penurious compensation to authors, suspect methods of acquiring the work and letters of prominent or talented people, and pilfering--which today would be considered copyright infringement. (Pinkus 53-54). Indeed Pinkus notes that the Grub-Street milieu earned the low regard in which the public held it; it was not the result of Pope's slander:

To the blue-nosed tradesman, the hacks were a drinking, whoring lot, abandoned to every vice--worse, they were a blasphemy against the sacred principles of thrift, industry and cash payment. The gentleman class found them rather useful in its political wars, at times entertaining, but always contemptible, because they wrote for bread....

They lived wretchedly. The reading public was not large enough to support writers with dignity...[and] the Grub Street hack who depended solely on his writing needed more agility than talent to escape a debtor's prison. (13-15)

These opinions, and worse, were sometimes even promulgated by irate publishers who had been cheated or deceived by an author. Abel Roper published several pamphlets detailing the perfidy of one of Grub-Street's most prolific and notorious writers, Tom Brown (Pinkus 20). By satirizing a segment of society that is already in disrepute (the publishing

industry), and by focusing on its most disreputable aspect (Grub-Street), Pope gains great latitude to ridicule it freely within the parameters allowed by public opinion.

Pope also followed this strategy in some of his personal comments about the dunces as well. He frequently disparages widely cited weaknesses when dealing with well-known Dunces. While Pope treated men like Cibber and Sir Richard Blackmore viciously, he usually hammered a point that had been picked at by other wits. Indeed, Blackmore's long, somnolent epics had been slighted before Pope cited his "endless line" (B I 104) and asked the question "Which most conduce to sooth the soul in slumbers, / My H--ley's periods, or my Blackmore's numbers" (B II 369-370). It was almost a convention among the wits to insult these men, and Pope could count on receiving some credibility simply for being part of a tradition.

West also considered it important to evoke seamy elements of his targets' reputations. The book makes Hollywood a den of alcoholism, drug abuse, and prostitution. Much of this was designed to take advantage of information and opinion already current in the public mind. Hollywood had acquired an aura of weirdness and sordidness early in its existence, and which Americans continue to find as fascinating as its glamour and gaudiness. David A. Cook documents the frequent outrage of religious groups and other guardians of public decency over alleged immorality in the cinema (229); but what really caught the public eye, and sold large numbers of tabloids, were real

life public scandals minted from the private lives of movie stars. The first, in 1921, involved Roscoe "Fatty" Arbuckle, a corpulent, high-living silent-film comedian. He was charged by the courts with raping and murdering Virginia Rappe, a young actress. He was charged by the press with raping her with a champagne bottle--among other, even less savory, allegations. After several trials, Arbuckle was eventually acquitted--there was no evidence against him and the actress was a heavy drinker and died from a liver ailment--but the scandal did not die down for years (228). In 1923 Wallace Reid, a popular young actor noted for his portrayal of decent, law-abiding characters, died of a drug overdose and was revealed to have been an addict of long standing (Cook 228). Americans felt a moral repulsion to these and other shocking stories, a repulsion that developed into a voracious appetite for all kinds of film industry gossip and scandal. Like Pope, West plays so cleverly with the popular image of the institutions he critiques that he seems to be confirming the widely suspected rather than exposing the previously unknown. Both writers know that the readership will have less resistance to assertions or observations that conform to those they themselves have already made or been exposed to before reading the work. It is a strategy to stimulate not only the readers' willing suspension of disbelief, but their willing assumption of credulousness as well.

CHAPTER III

THE NARRATOR'S AUTHORITY

Although neither The Dunciad nor The Day of the Locust uses a first-person narrator, both authors establish narrative voices that are distinctive and which interact subtly and skillfully with the audience. After expending a great deal of ink and effort to make their settings authentic and lure readers into their fictional worlds, the next logical step is for the satirists to then put the readers on a desired intellectual and emotional course. Needless to say, readers are unlikely to follow a satirist that they do not trust or like. For this reason Pope and West, using very different techniques, attempt to make their narrative personae appealing and authoritative.

Pope, under attack from many sides, establishes quite an armory of footnotes and scholarly apparatus to defend himself and bolster his narrative authority. He uses these facets of the poem to explain and justify the ridicule he metes out, and to establish a multiplicity of directions from which to mete it. This apparatus is an extraordinary array that often covers more of a page than the verse itself and fortunately is up to the assignment. It was first added in the Dunciad Variorum edition of 1729 and grew and was altered through all subsequent editions. Peter Cosgrove has used the term "anti-authenticating" to describe Pope's use of the footnotes

because of their propensity to drop any claim to scientific impartiality and to engage in the satiric fray as participants (142). Sometimes the scholarly, duncely alter-ego, usually identified with Martinus Scriblerus (although some of these notes are credited to Bentley and others) does this in other areas of the apparatus as well, as when he asserts in his introduction to Dunciad A:

Paper also became so cheap, and printers so numerous, that a deluge of authors cover'd the land: Whereby not only the peace of the honest unwriting subject was daily molested, but unmerciful demands were made of his applause, yea of his money, by such as would neither earn the one, or deserve the other. (Pope 48)

But although the footnotes often wittily deride Pope's adversaries, their crucial functions are to inform the reader and to spread the writer's venom among several personae, so none of them seems inordinately brutalized.

In his watershed study, Pope's Dunciad, Aubrey Williams notes that the apparatus often serves as "a bill of particulars" (75), as do the Testimonies of Authors and the Biographical Appendix, which justifies the harsh treatment that the dunces receive in the poem itself. These notes also serve to remind the reader of the identities of Dunces who had slipped into-- or never emerged from--obscurity. This seems to be a strictly informative function in keeping with the footnote's mission in scholarship. But Pope wanted people like Matthew Concanen remembered only in a certain way:

...an Irishman bred to the law. Smedley (one of his brethren in enmity to Swift) in his Metamorphosis of Scriblerus, p. 7, accuses him of

"having boasted of what he had not written, but others had revis'd and done for him." [some of Swift's verses mysteriously appeared, uncredited, in one of Concanen's books]; and of a pamphlet call'd a Supplement to the Profound, wherein he deals very unfairly with our Poet...

He was since a hired Scribler in the Daily Courant, where he pour'd forth much Billingsgate against the Lord Bolingbroke and others; after which this man was surprizingly promoted to administer Justice and Law in Jamaica (B II 299n)

This is not the most striking example of Pope's wit, but it does do justice to his compression. It makes a series of charges in rapid succession without sounding forced or shrill: Concanen is a plagiarist, abhorred even by those who agree with him; he has abused both Pope and Pope's friends; he is a hack journalist who writes inaccurate propoganda for the Whig government; and worst of all, his faults have so far brought him material advancement. Critics as different as Feinberg and Guilhamet have noted that satirists always run the risk of inspiring the readers' sympathy for a target if they seem to treat it too harshly (86 and 22 respectively). By using the footnotes to justify his wrath, Pope gains immense freedom to ridicule and vilify the Dunces.

Although Pope clearly felt the need to justify, and sometimes to qualify and specify, the abuse he meted out, it was not out of a genuine desire to be fair or moderate. His goal was to appear fair and moderate while remaining nasty and insulting. Using the footnotes and the alternate perspectives they provide, Pope frequently constructs jibes of an almost architectural delicacy, alluding to faults and peccadillos

without actually stating them. Naturally, what is not actually said does not have to be proven. A prime example of this technique is an incident from Book II's epic games. Pope declares that, as he participates in the urinating contest, Edmund Curll feels "His rapid waters in their passage burn" (B II 184). This is actually an accusation, apparently groundless, that Curll had contracted syphilis. Scriblerus' note to the next line could not be more elevated or kindly:

I am aware after all, that burn is the proper word to convey an idea of what was said to be Mr. Curll's condition at that time. But from that very reason I infer the direct contrary. For surely every lover of our author will conclude he had more humanity, than to insult a man on such a misfortune or calamity which could never befall him purely by his own fault, but from unhappy communication with another. (B II 184n)

This is a skillful way of making a baseless accusation against an old enemy, whom no one would expect him to treat fairly: he calls attention to his reference by having his alter-ego state that it cannot possibly mean what it obviously does mean. And because the audience by now knows the qualities of Scriblerus' judgment, it will assume the opposite of what he says. The reader, then, makes the final connection between the infamous bacterium and the almost equally infamous publisher. Also, Pope has conveniently underlined the essential words in this note--"burn," "Curll," "own fault"--as if to reinforce a moral point about the wages of sin and the individual's personal responsibility for avoiding those wages. Thus the satirist fleshes out some rather shadowy charges by

making them through three different personae: the poet, angry and perhaps untruthful; the critic, honest but stupid; and the underliner, condemnatory and reproofing. None of these actually makes the charge, he simply acts as if the charge has been made and accepted by the majority and needs no further proof. Like any good architect, Pope distributes his stresses evenly.

West's works did not sell many copies during his lifetime and did not cause nearly the hue and cry that Pope's did. So although West could never support himself by his novels, he never had to take firearms or large dogs with him to ensure his personal safety. Consequently, he had no need for anything resembling the elaborate fortress of justification that Pope constructed with his footnotes. He too manipulates the reader, however, by depicting Hollywood as a place where the illusions of the film industry mix with the banalities of everyday life in a deceptive and confusing swirl. In this way, the author becomes not only the narrator of the story, but the audience's indispensable guide through a world where the pessimistic expectation of being lied to at every turn and the optimistic fallacy of expecting truth from surface reality are equally misleading. In the scene where Tod pursues Faye through the studio lot, West shows the difficulty of any search, metaphorical or physical, in a place where truth and falsehood are so inextricably linked:

The sun was very hot. His eyes and throat were choked with the dust thrown up by the horses'

hooves and his head throbbed. The only bit of shade he could find was under an ocean liner made of painted canvas with real life boats hanging from its davits. He stood in its narrow shadow for a while, then went on toward a great forty-foot papier mache sphinx that loomed up in the distance. He had to cross a desert to reach it, a desert that was continually being made larger by a fleet of trucks dumping white sand...

He skirted the desert, making a wide turn to the right, and came to a Western street with a plank sidewalk. On the porch of the "Last Chance Saloon" was a rocking chair. He sat down on it and lit a cigarette...

Throwing away his cigarette, he went through the swinging doors of the saloon. There was no back to the building and he found himself on a Paris street. He followed it to its end, coming out in a Romanesque courtyard...

Next he came to a small pond with large celluloid swans floating on it. Across one end was a bridge with a sign that read "To Kamp Komfit." He crossed the bridge and followed a little path that ended at a Greek temple dedicated to Eros. The god himself lay face downward in a pile of old newspapers and bottles.

From the steps of the temple, he could see in the distance a road lined with Lombardy poplars. It was the one on which he had lost the cuirassiers. (130-131)

Hollywood has been the capital of the American film industry almost since its inception. West uses this locale, with its odd mixture of fact and fantasy, to blur the lines between what is real and what is fake: the fake ocean liner has real life boats but the real desert has a fake sphinx. While Tod flails along after the object of his desire, only to discover he is at the same place he started from, West as narrator takes advantage of Tod's uncomfortable and futile excursion to catalogue the things, the actual physical objects, of California. West is fascinated by them, by their utter strangeness and complete mundanity. He describes them

lovingly, brilliantly, and constantly, to the point where such descriptions become one of the cornerstones of the novel. Even in seemingly unimportant places, like the supermarket where Homer shops, West takes the time to reinforce this atmosphere:

The SunGold Market...was a large, brilliantly lit place. All the fixtures were chromium and the floors and walls were lined with white tile. Colored spotlights played on the showcases and counters, heightening the natural hues of the different foods. The oranges were bathed in red, the lemons in yellow, the fish in pale green, the steaks in rose and the eggs in ivory. (87-88)

It is ridiculous that the grocer, in his attempt to "heighten the natural hues" of his wares sets them in a completely unnatural setting. In one paragraph, West has totally changed course, from describing a proud and clean palace of abundance to a bizarre place where colored lights keep the customers from getting a good look at the food they buy. There are many of these small shifts, revelations, and twists in The Day of the Locust. In fact, they provide the novel's dynamism and energy and allow the author to proceed with an unconventional double plot and leisurely pace. Because the real action is in the telling of the story rather than the story itself, the readers come to rely on the narrator, who is the only force inside or outside the novel capable of imagining this world, expressing it, and sorting it out for them.

Obviously, winning the trust and sympathy of the readers is a necessary step in the process of converting them. While this need seems to be a constant, the techniques for

fulfilling it vary greatly with the needs and situation of the writer. It is perhaps a measure of human hypocrisy that the audience expect the satirist (or at least one who aspires to popularity or literary standing) to provide not only witty, devastating commentary, but justification for it as well. They openly enjoy the practice of ridicule, yet think poorly of a satirist who is too intense, too irreverent, or too insulting. It is a measure of Pope's literary as well as satiric genius that he can totally degrade his adversaries and be remarkably graceful doing it. West instead beguiles the reader with the peculiar mix of illusion and reality that characterizes his Hollywood. He is less conspicuous about courting the reader, and this makes him even more manipulative. As long as satirists deal with difficult truths and unpleasant facets of the human experience they will need to maneuver their way into their readers' consciousness with great subtlety and skill.

CHAPTER IV
BUILDING TENSION

The previous two sections of this thesis have dealt with what might be described as the satiric groundwork--the author's attempt to inspire in the audience a sympathetic opinion of him and his point of view. But such preparations are meaningless unless the satirist can then get the audience to make an intellectual or emotional investment in the work. Both Pope and West do this the same way most writers do: by creating tension and suspense. However, their methods for doing so are unusual. Rather than relying on the character conflict that usually drives fictional narratives, both men take a more structural approach, making their works manic, yet tightly plotted, pastiches of outrageous incidents. Pope makes The Dunciad a highly structured expose, beginning with jibes at the poor and miserable Grub-Street hacks, but never letting the reader lose sight of the increasingly risky and scathing characterizations to come. West makes The Day of the Locust a race against time for Tod Hackett to finish his painting in time to warn of the coming Apocalypse.

Both satires use frequent changes in scene or perspective to keep the readers' interest. In Book I of The Dunciad, the action begins with the introduction of Dulness and a brief run-down of the state of culture and literature at the time. At approximately line 107 the action moves to Bays' garret, at

line 265 Dulness takes Bays to "her sacred Dome," and from there the action returns to London and the toasting of Bays by the local Dunces. In the second book, the Dunces assemble at Guildhall, from whence they voyage towards Westminster. In the third book, Bays at rest in Dulness' lap journeys in his dreams to the underworld where, under Bavius' direction, he explores the history of Dulness from the ancient dynasties of China to the present. And Book IV returns to the present and the ultimate triumph of Dulness. In The Day of the Locust the narrative focus shifts several times from Tod to Homer, and there are innumerable digressions to include or develop the other characters, such as Faye and Harry Greener, and Abe Kusich. Some critics have claimed that both works suffer from poor organization, but such jumping around imparts a crazy dynamism to both works, a breathless pace which buoys the reader along through a bizarre but captivating series of adventures. It can certainly be said that neither The Dunciad nor The Day of the Locust is a perfect work. Any critic can recite the frequent complaints that The Dunciad is too jumbled and that the double plot of The Day of the Locust never really works (Williams 54 and Light 177). Yet both works are basically successful, perhaps because the rapid pace and such vivid imaginings as the Dunces' epic games and the studio lots provide a very real enjoyment unrelated to formal perfection. Ultimately, the manic nature of the incidents in both satires matches the manic nature of their presentation.

Throughout The Dunciad, Pope narrates the constant expansion of Dulness' territory and followers in detail. For instance, the satire begins with Bays (Cibber), an unsuccessful poet, inviting Dulness into his garret. This act instigates a tour of her domains, both in the present and the future: the publishing world, followed by the court, then the underworld, and finally the next world as well, when "universal Darkness buries all." Likewise, Dulness' coterie begins with Bays, but the ranks swell quickly to include the Grub-Street hacks, then the publishers who control Grub Street, and, in Book IV, the elite and powerful as well. This is a disciplined, effective performance: it gives the reader images and revelations of ever-increasing interest and ever-increasing significance through the final, consciousness-ending couplet. However, most of this expansion is illusory. Pope shows as early as Book II that Dulness has servants in all reaches of society, including many who are rich and powerful:

...An endless band
 Pours forth, and leaves unpeopled half the land.
 A motley 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 appear'd,
 (B II 19-25)

Pope wants the reader to know intellectually as soon as possible that he will aim at more important targets than Grub-Street hacks, and he wants the reader in suspense waiting for them. Even as he tells the story as a progression of events,

he shows that many of the events are not unfolding, but are matters of established fact.

Indeed, there is a genuine dichotomy in the poem between Pope's view of the world and his plot. The poet seems to point at the literary establishment as the initial cause of Dulness' rise to power, but then reveals that Dulness has already recruited many people among the aristocratic and wealthy. These men and women in turn have had a profoundly negative influence on literature:

Patrons, who sneak from living worth to dead,
With-hold the pension, and set up the head;
Or vest dull Flatt'ry in the sacred Gown;
Or give from fool to fool the Laurel crown.

(B IV 95-98)

In The Dunciad's profusion of negative, destructive forces it becomes impossible to identify any root cause, or any way out of this perilous cultural situation. While the poet puts forth the story in a tight, logical, well-constructed pattern, he obviously does so to appeal to the audience and draw them in. He does not actually want them to think that the world really is tight, logical, or well-constructed. Pope's aim seems to be the frustration of logic and reason, in order to make the readers rely on the traditions of the classical past and the commands of the bible for solutions. For Pope, the moral corruption of the Augustan era is akin to the mists and fogs that billow about Dulness for most of the poem: it is pervasive but formless, without a definite cause, beginning, or end. It is a general corruption requiring a general

antidote; and nothing less far-reaching or more specific than a broad and fundamental change in his society's direction back towards the traditions, beliefs, and responsibilities of a flawed but superior past will do.

In West's The Day of the Locust there is a different sort of mechanism for building tension. At its heart, the plot of this novel revolves around Tod Hackett's efforts to paint "The Burning of Los Angeles" and thereby make a success of his life and art. West opens the novel with a statement--a challenge actually, since the work of art is not yet extant--that shows how important this painting is: "'The Burning of Los Angeles,' a picture he [Tod] was soon to paint, definitely proved he had talent" (60). In addition, as the brainchild of the only character in the novel with any real artistic gift, "The Burning of Los Angeles" is an important gauge of the state of American society as well: a successful painting offers a glimmer of hope for redemption or transcendence, but a failure none at all.

However, after this opening blast of optimism, Tod gets nothing substantial done on his painting. He does not work on it in earnest again until after his first night out with Homer and Faye (142), and the painting gradually becomes a spectre hanging over the novel rather than the vital artistic and moral force that Tod believes it to be. Meanwhile, West the narrator spends many pages describing the tawdriness and moral bankruptcy of modern society, a clear indication that the

modern world will not so easily find or create its Michelangelo. Note for example West's description of Homer Simpson's house:

The house was queer. It had an enormous and very crooked stone chimney, little dormer windows with big hoods and a thatched roof that came down very low on both sides of the front door. This door was of gumwood painted like fumed oak and it hung on enormous hinges. Although made by machine, the hinges had been carefully stamped to appear hand-forged. The same kind of care and skill had been used to make the roof thatching, which was not really straw but heavy fireproof paper colored and ribbed to look like straw.

The prevailing taste had been followed in the living room. It was "Spanish." The walls were pale orange flecked with pink and on them hung several silk armorial banners in red and gold....In the fireplace was a variety of cactus in gaily colored Mexican pots. Some of the plants were made of rubber and cork; others were real....

In the two small bedrooms still another style had been used. This the agent had called "New England." There was a spool bed made of iron grained like wood, a Windsor chair of the kind frequently seen in tea shops, and a Governor Winthrop dresser painted to look like unpainted pine. (80-81)

Not only is there no consistency to the decor, there is no spirit, originality, or authenticity to the eclecticism that governs it. Criticisms of modern culture abound in the novel while Tod seems stalled in his painting.

A close examination of how West, as narrator, relates to Tod is warranted because both men travel parallel paths, although they seem to be at loggerheads. Tod seeks to fulfil himself artistically by foretelling of an immanent apocalypse. So does West. Gerald Locklin has also noticed painterly elements in the narrative itself, remarking that "The Day of

the Locust is the story of the painting 'The Burning of Los Angeles.' Just as Tod Hackett does preliminary sketches of landscapes, crowds...so West desultorily builds to his final chapter" (68). Indeed, this is a two-dimensional novel: the frequent changes in perspective, lackadaisical pace, and flashbacks broaden and flatten the narrative (Locklin 69). And like a large, intricate painting, the novel seems composed of little, interconnected tableaux: the reader is introduced to the main character who has, or remembers, encounters with the other people in his life; and after these people are commented upon, they draw still other exhibits of modern humanity into the web of relationships centered around Tod. Also, true randomness produces clusters and repetition, and the lack of superfluous characters in the novel point to West's intent: he is rationing space within the narrative to have room to portray a broad, representative sample of the widely diverse echelons of California society. Therefore, Tod has no friends of a similar age or background and only one-- Claude Estee--from the studio. The inner circle of his acquaintances include the performing Greeners; the dwarf racetrack tipster Abe Kusich; Homer Simpson, the Midwestern psychopath; and the cowboys, Earle and Miguel. West, in other words, is not simply telling a story, but creating an urban landscape picture of Los Angeles with words instead of paint. It is a complicated equation: Tod must paint the apocalyptic demise of his society in order to move ahead in it; and

conversely, Tod's depiction of his society's violent demise is that society's only redemptive hope in the entire novel. When one adds to this the author's desire to display incontrovertible proof of American society's shortcomings and coming demise, coupled with his need to both explain and deal with Tod's talent in a way that does not overlook the destructive nature of American society, nor reduce Tod to a cardboard caricature about which the audience cannot care, one ends up with a structure much like Pope's in certain ways: both satires are sometimes maddeningly frenzied and logically off-kilter, yet both are tightly controlled and effective. Like Pope, West leaves little doubt that the barbarians are truly at the gates, and about to break them down. Tod simply makes too little progress on "The Burning of Los Angeles" and the whirling dynamism of corruption and dissipation in Hollywood is too strong. Where Pope used promised revelation about and comments upon the rich and powerful to keep his readers turning the pages, West uses hope as a lure, faint though it might be, that Tod will somehow achieve his goal. Considering that this goal consists of portraying Los Angeles burned by a mob, it would seem that even hope is hopeless in twentieth-century America, yet it is present. In West's world, like Pope's, all the supposedly positive, normal motives and emotions are invalid or twisted beyond recognition by the characters, the fictive world they inhabit, and the narrative itself.

CHAPTER V

THE GROTESQUE AND THE SUBTLE

Both satires possess diverse modes of expression, ranging from scenes of grotesque abandon to moments of subtle and sophisticated socio-political analysis. In both works, these two facets support and bolster the authors' overall satiric aims. In fact, they are separate parts of the same clever strategy. The grotesque elements create an ominous mood of tension and doom. The subtle elements allow the author to express controversial opinions without alienating readers who hold opposing views.

Theories and descriptions of the grotesque vary, but Wolfgang Kayser offers a fairly complete and far-reaching one. He describes the grotesque as

the fusion of realms which we know to be separated, the abolition of the law of statics, the loss of identity, the distortion of 'natural' size and shape, the suspension of the category of objects, the destruction of personality and the fragmentation of the historical order. (185)

Clearly, both The Dunciad and The Day of the Locust possess the grotesque in abundance. The most famous and significant grotesqueries in Pope's poem are the epic games and diving competition at the end of Book II. These are filled with all manner of unnatural and disgusting acts, such as urinating competitions and a race in which Edmund Curll slips in a pile of his own waste. The fact that the Thames was notoriously

polluted from the London sewer system at the time adds an additional pungency to the description of Smedley rising from the deep:

When lo! a burst of thunder shook the flood.
 Slow rose a form, in majesty of Mud;
 Shaking the horrors of his sable brows
 And each ferocious feature grim with ooze....
 First he relates, how sinking to the chin,
 Smit with his mien, the Mud-nymphs suck'd him in:
 How young Lutetia, softer than the down
 Nigrena black, and Merdamante brown,
 Vy'd for his love in jetty bow'rs below,
 As Hylas fair was ravish'd long ago.

(B II 325-328, 331-336)

The emphasis throughout this section of the poem is on the public display of excretory activities and the vain way the dunces bring them into the other facets of public and private life. The dunces cavort through filth (by extension a moral and intellectual filth) with the abandon of young children in a sandbox. They are human in form but have lost the capacity for intellectual and ethical circumspection, which is the most important aspect of being human in the most complete sense of the word. The grotesque is clearly a useful tool for Pope because he can display what he clearly considered the growing tide of shamelessness and indulgence of his time without resorting to didacticism. He simply presents a carefully calculated depiction of advanced social and artistic decay and counts on the reader to supply his own moral comment and context.

The Day of the Locust is also filled with confusion, both physical and moral. Los Angeles is portrayed as a bizarre

architectural melange, without logic or harmony: "Mexican ranch houses, Samoan huts, Mediterranean villas, Egyptian and Japanese temples, Swiss chalets, Tudor cottages, and every possible combination of these styles" (61). The people of Los Angeles are also confused and alienated: both the people who come to California to die, with their morbidity and bitterness, and the Estees with their sophistication and decadence, are symptomatic of a moral blight. However, as Kayser notes, the grotesque thrives in a vacuum of moral discourse and withers in the face of moral constraints and contexts. In both works the highest, purest forms of the grotesque are the least intellectual and the most primal: the dunces wallowing in filth and the Estees' "dead horse, or, rather, a life-size, realistic reproduction of one. Its legs stuck up stiff and straight and it had an enormous distended belly. Its hammerhead lay twisted to one side and from its mouth, which was set in an agonized grin, hung a heavy, black tongue" (70). Two of society's great taboos, fecal matter and dead bodies, are treated as common or humorous occurrences to remind the reader of both the great violability of taboos and their artificiality as well. They prepare the audience for other explorations of the fragility and inevitable compromise of the artificial "civilized" condition we have built around ourselves.

Yet in spite of the inspired and manic presence of the grotesque, one of Pope's greatest achievements in The Dunciad

is his use of contexts as a subtle means to interact with the reader. Of the duncely pantheon of caricatures he creates, none of them is more castigated than Bays, who represented Colley Cibber, author of the witty, devastating Letter from Mr. Cibber to Mr. Pope. Yet Bays is more than Cibber, for as Pat Rogers notes, there are strong connections between him and King George II. For instance, the Lord Mayor's Day setting is, to some degree, meant to suggest the coronation of George Augustus (Rogers 122). Rogers states that "the later action--densely packed with thrones, ceremonial anointing, court gatherings" and other trappings of royalty would be out of place on the Lord Mayor's Day Procession, which was a civil and fairly austere ceremony, but would be appropriate for a coronation (127). In addition, the only other time such lavish, regal, and quasi-religious events were held was the monarch's birthday, October 30, which was also the date of the Lord Mayor's Day until an alteration in the calendar in 1752 pushed it back to November 9 (Rogers 143). In other words, the ascension of Dulness to absolute power happens not because the Lord Mayor has entered Westminster, but because George Augustus has entered the world. Other passages hint at the coronation throughout the text. For instance, Dulness' mascot is described as "her bird, (a monster of a fowl, /Something betwixt a Heideggre and owl,) /Perch'd on his [Cibber's] crown" (B I 289-291). John James Heidegger was the opera impresario who handled the lighting of Westminster during the coronation

banquet. Rogers notes that "to mention his name was thus to cement a link between court ceremonial and vacuous show-business performance" and to show that "the Hanoverian dynasty needed such...aids: without them, their bogus pretensions would have been exposed" (135). And Bays' attempt to burn his unsuccessful works could allude to George's rumored destruction of his father's will, which was never seen again after the Archbishop of Canterbury left it in the son's possession. The document supposedly left a substantial inheritance to Frederick, Prince of Wales, the new king's estranged brother (Rogers 135). Many of Pope's allusions to the coronation are so slight and glancing as to be almost ephemeral; but they are too numerous, and some are too obvious, to ignore.

Clearly Pope wishes to disguise, but not actually eliminate, most of his criticisms of the royal family itself. While several good reasons for being tactful immediately suggest themselves, those relating to the legal riskiness or potential of violence resulting from treating the royals the way he treats Eusden or Concannon should be disregarded. Pope was dying when he wrote this final version of the poem, and had little to fear from worldly recriminations. Another reason could be that Pope was conservative enough to believe that a loyal subject does not portray even the worst king swimming in the Thames. And most important, a blatant attack on the royal family would alienate a large number of people.

It seems clear that Pope is balancing two somewhat contradictory imperatives--the need to comment fully, provocatively, even grotesquely on the politics of his time, and the need to reach out in a less partisan way to anyone, regardless of political affiliation, who was concerned about the variety and strength of corruption in every human heart, a corruption that he felt was close to overwhelming his homeland. Pope was trying to spark a moral and social debate that would be deeper and more constructive than political punditry.

The main characters in The Day of the Locust are Tod Hackett and Homer Simpson, Tod's double in many ways, and the narrative shifts frequently and abruptly between them. Tod is an artist and a pseudo-intellectual child of the upper middle class whose mother used to play Bach on the piano on Sunday afternoons (128). Homer is a lonely, socially inept virgin, who knows no songs by heart except the National Anthem (102). Yet they have much in common. Despite his imaginative mind and good education, Tod is much like a young Homer, and with the proper self-doubt and repression could become him in time. Both men are described as being of a large, sprawling build (Tod 60, Homer 82). Their temperaments are also somewhat similar: outwardly passive, inwardly very troubled. For instance, Tod takes up residence in the San Berdoo apartments because it is the path of least resistance; he is unhappy with his previous living arrangements, but too lazy to do anything

about it until railroaded into the San Berdoo by Abe Kusich. Likewise, Homer has very little affinity for his cottage, but rented it "because he was tired and because the agent was a bully" (80). Both men pursue Faye, who unlocks unappealing, aggressive feelings in them: Tod fantasizes about raping her, Homer goes mad and eventually kills Adore Loomis. Tod seems to realize his link to Homer and tries to deny Homer's affiliation with the people who have come to California to die: he states that Homer is too shy to be a torchbearer in the painting (79), although Homer clearly possesses the potential for violence, which is eventually realized when the killing of Adore sparks a riot. But Tod can fool himself only for so long, and in a moment of soul-searching realizes that he cannot differentiate his own motives from those he ascribes to the people who come to California to die: he "began to wonder if he himself didn't suffer from the ingrained, morbid apathy he liked to draw in others. Maybe he could only be galvanized into sensibility and that was why he was chasing Faye" (141).. The artist, for West, is not someone who can save or even transcend society, but simply another flawed figure searching vainly for meaning, or a niche to call his own.

But West collapses the distance between all of his characters by establishing a confusing pattern of connections between them. For instance, all the men desire Fay. Faye's beauty is "structural, like a tree's" (126) and Homer is also

described in botanical terms: "probably he was neither [happy nor sad], just as a plant is neither" (89). Adore Loomis, Tod, and a woman in the mob are all stone-throwers: Adore in actuality, the other two in "The Burning of Los Angeles" (180, 185, 108). And one word (or a cognate) describes every person in the novel: automatic. Homer rises from his bed "like a poorly made automaton" (82). Faye's smile "was really as simple and automatic as the word thanks (157). Harry Greener is "a mechanical toy" (92). Earle Shoope looks like a mechanical drawing (109) and his friend Miguel, whom he hits over the head with a piece of wood for dancing too close to Faye, continues dancing automatically as he collapses to the ground (117). Stanley Edgar Hyman notes that the characters "tend to be symbolic abstractions, but...with some loss of human reality" (33) and details what they represent: for example, Tod is the Painter's Eye, Faye is nature, and Earle is "an image of virile idiocy" (34-35). But this misses the point. The characters are too closely fused by their automatic natures and machine-like response to life to function independently as symbols. They are collectively a symbol of the mass-produced humanity of the industrial age. West is saying that, in fact, every member of the species is a doppelganger for every other member.

The only force in the novel that attempts to develop some semblance of actual individuality in these people is Art. In "The Burning of Los Angeles," Tod shows Homer, Harry, Faye,

Abe, Claude, and himself as distinct from, and pursued by, an angry mob of the people who have come to California to die. But West casts doubt on the possibility of an artist--or an artist-prophet, as Tod likes to think of himself--being able to accomplish anything. In the painting, Tod has depicted himself "pick[ing] up a small stone to throw before continuing his flight" (185). This is the same role that Adore Loomis plays, literally, in the crowd scene. It follows, therefore, that the probable reaction to Tod's art and its content would have been the narrow spectrum exhibited by Homer when confronted by Adore's antics--either indifference or rage. Even if Tod were vigorous enough to complete his painting, he would still have no effect. Moreover, even the artistic impulse cannot escape the unthinking, mechanical patterns of human behavior: as Tod hangs from the fence in the final scene, West reveals that "the way to it [the painting] in his mind had become almost automatic" (184).

CHAPTER VI

APOCALYPTIC ENDINGS

The most obvious similarity between The Dunciad and The Day of the Locust is that they both end apocalyptically, with shattering cataclysms affecting the entire human race in Pope, and Tod and his circle of friends in West. Both authors end abruptly at a climactic moment. In The Dunciad Dulness triumphs, the civilizing arts and virtues are chastened and disgraced, "And universal darkness buries all" (B IV 656). In The Day of the Locust Tod goes mad after being swept into the mob; we last see him imitating a siren in the back of the police car. Obviously, it would be difficult, if not impossible for either author to extend past such striking scenes. In Pope's case, there is little of consequence that a writer can do after plunging the world into darkness. In West's case, showing Tod either regaining his faculties or becoming a ward of the mental health system would dissipate the novel's mystery and ambiguity. It works in the authors' favor to deny the readers the comfort and reassurance of a denouement, which would either lighten the tone or lessen the impact. Ending at a peak of suspense ensures that the readers will, if only for a moment, think about the work after they have finished reading it. The authors clearly hope it will become a habit.

Pope may not have expected the world to end literally

because of England's lazy king and incompetent poet laureate; but by the time the final Dunciad was written he had witnessed many disturbing occurrences: neither John Gay's exclusion from royal patronage nor Swift's exile was ever rectified in any meaningful way. Although Pope had found the rising generation of civic and literary leaders more admiring and reform-minded than their elders, he probably saw little to contradict the views that governments are largely corrupt, talented men are frequently mistreated, and injustices are seldom rectified (Mack 646). These final lines of Pope's final major poem are immensely strong because they crystalize his exhaustion with fighting against the liberal, humanistic trends that had become fashionable in England, his admission of the defeat of the conservative principles he held so dear, and his fearfulness about what the future would hold. These are powerful emotions, powerfully expressed.

In this fallen world, where God is unapproachable and humanity strives pitifully to create its own meaning out of the vacuum, the modern prophet is like modern man, a botched work, impotent and powerless. Like The Dunciad, The Day of the Locust should be taken as comment on the times and people it portrays, or upon eternal human concerns, not as a prediction of the future. Tod's work should, therefore, be considered an indicator of his own personality and preoccupations, not an actual prediction of things to come. His obsession with mob violence reflects his own latent anger

and precarious individuality. And his insanity at the end of the book results from his own absorption into mass humanity, and the realization that what he thought was true about other people is, in fact, a human constant that applies also to him. "Tod" means death in German, and Tod must take his own place among those who come to California to die. Ironically, it is in the midst of the mob that he finds his moral center--his concern for Homer and his attempt to stop a rape. However, he is soon crushed by the mob, first literally, then figuratively. Although physical fear, pain, and exhaustion surely do their part to grind him down, the underlying cause of Tod's breakdown is the realization that the apocalypse he sought to portray before it occurred actually happened yesterday, is happening today, and will happen again tomorrow. It is not a watershed event, to be foreshadowed and prepared for, but an everyday fact of life. True to the basic spirit of the novel, it is also astoundingly banal. What is perhaps most degrading to Tod is that his personal apocalypse is not the downfall of Western Man, but a rioting band of idle, lower-middle-class Angelenos who think that they see Gary Cooper. It is the only logical or possible outcome allowed by West's view of humanity.

CHAPTER VII

CONCLUSIONS

Because of its tendency to mimic other genres, satire is extremely varied. But there are consistencies. Most noticeably, The Dunciad and The Day of the Locust both use rhetorical strategies designed to lure readers into backing the satirists' views. They both seek to portray accurately enough of the real world that they appeal to their readers and establish credibility with them. To this end, they hammer away at the previously noted or popularly suspected shortcomings of their targets, as well as revealing new ones. The satirists also try to create narrative personae that will appeal to the readers by making the satirist seem authoritative or justified enough that the readers will embrace them and their opinions. Both satires are organized and focused works, which further increases their appeal and effectiveness. There are also certain thematic similarities between The Dunciad and The Day of the Locust. Both writers concentrate on the grotesque, the animalistic, and the abnormal in individuals and society. This perhaps explains why both endings leave so little to hope for, because in a world where such a perspective is dominant, only a negative and destructive ending will suffice. Finally, both have main characters, anti-heroes really, who are doubles for other characters in the text and who represent many of the follies

and vices of humankind. Underneath the surface, there are many similarities between the two works.

Clearly, satire must have criteria and requisites in order to be a genre in its own right. While it has been a tremendously mutable genre over the centuries, its use of the grotesque, the rhetorical desire to turn the reader to the satirist's point of view, and other techniques or aims seem to have changed little. Of course, satiric methods vary with time and the circumstances of the writer, but the existence or absence of such techniques and aims shown to be constant in Pope and West could be used as an indication of a work's satiric intent or lack thereof.

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