

**ELIOT'S USE OF SATIRE IN
"THE LOVE SONG OF J. ALFRED PRUFROCK"**

BY

MARY LOWRY REAVIS

ELIOT'S USE OF SATIRE
IN
"THE LOVE SONG OF J. ALFRED PRUFROCK"

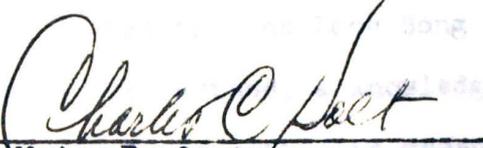
A Research Paper
Presented to
the Graduate Council of
Austin Peay State University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts
in Education

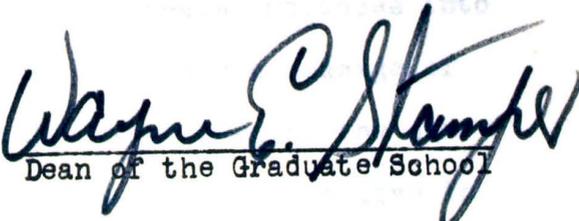
by
Mary Lowry Reavis
May 1972

To the Graduate Council:

I am submitting herewith a Research Paper written by Mary Lowry Reavis entitled "Eliot's Use of Satire in 'The Love Song of J. Alfred Prufrock.'" I recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Arts in Education, with a major in English.


Major Professor

Accepted for the Council:


Dean of the Graduate School

Eliot's Use of Satire
in
"The Love Song of J. Alfred Prufrock"

Eliot employs myriad forms of satire in "The Love Song of J. Alfred Prufrock": to understand his method, a knowledge of the historical background of the genre of satire is essential. By drawing parallels between various ideas and opinions about satire and the poem itself, one finds that Eliot has used a variety of satirical elements to convey his message of the hopelessness of a frivolous and artificial society.

The word "satire" comes from the Latin satura, which means, primarily, "full." The original meaning of the word carries with it the connotation of food, a mixture as in a salad, and being sated. Hight speaks of good satire as "being varied, full, and hearty."¹

The genre is an ancient one which probably evolved from the works of two ancient writers, Bion and Lucilius. A Greek philosophical missionary who developed and used an unusual, unstructured technique to captivate audiences into listening, Bion (born c. 325 B.C.) expounded a message of the cynic philosophy which told people to despise the conventions of society and superfluous desires and to live in accord with nature. The second person to whom reference is made is Lucilius (c. 180-102 B.C.), a Roman, who in thirty

or more volumes of poetry "written in gaily careless, vivid, and unconventional language," turned "a whole world into poetry: contemporary politics and personalities, his own tastes and adventures, the characters of his friends and servants, social fads and fancies, anything that interested him."²

The earliest writer whose works have survived as satire, although he himself did not use the term, is the Roman, Horace (65-8 B.C.). He refers to Bion and to Lucilius, who evidently had a great influence upon his style. As a form of literary expression, satire probably began in Rome with the writings of Horace.

Another ancient satirist of significance is Juvenal, born one hundred years after Horace. Hodgart gives a comparison by which he shows these two great satirists to be complete antitheses of each other. Where Horace is conversational, Juvenal is rhetorical and declamatory; where Horace presents the "comedy of life with amused detachment," Juvenal uses melodrama; where Horace preaches moderation humorously, Juvenal "thunders his denunciations"; where Horace is a "comfortable philosopher," Juvenal is a "severe moral teacher."³

These two men, Horace and Juvenal, represent the two main types of satirists, Horatian and Juvenalian. The Horatian satirist is one who likes most people and tells the truth with a smile; the Juvenalian satirist hates most people and intends to hurt and destroy.

Since 1509, when the word "satire" entered the English

language, its meanings and significations have increased and have gone from a specific meaning to a very generalized one, thus causing much confusion as to what the term implies.

"One of the most original, challenging, and memorable forms" of literature, satire "pictures real men and women, often in lurid colors, but always with unforgettable clarity."⁴

In Absalom and Achitophel, the seventeenth-century satirist John Dryden depicts "real men and women" by comparing contemporary English politics to the Biblical story of David. Mac Flecknoe is another of Dryden's satires in which he portrays a particular person, the character of Shadwell.

In eighteenth-century England, satire was in its golden age. Swift, reputed to be the greatest writer of satire, is highly representative of this era. A Modest Proposal, in which the audience is the object of his satire, and Gulliver's Travels attest to his ability in the art of the genre. Pope's An Epistle to Dr. Arbuthnot, Moral Essays, and Dunciad are also significant examples of eighteenth-century satire in England.

At the end of the Augustan Age, there was a recession in the interest and popularity of satire. The introduction of the novel, a new genre, was largely responsible for the "eclipse of satire" for nearly one-hundred and fifty years.⁵

With the restlessness which resulted from the disillusionment of many people with western society, satire revived in the next century. The conditions of American life and the isolation from the center of European culture account for

the loneliness expressed in James, Poe, Hawthorne, and, later, Eliot.⁶

Among twentieth-century writers, the word "satire" is used to convey scores of ideas. For some the term signifies "the particular kind of verse known as formal satire"; for some its meaning includes "any type of verse written with satiric intent"; others contend that "satire is a formal genre of literature" which possesses set characteristics; and yet others "identify a work of literature as satire by its motive and spirit alone."⁷

These diverse opinions indicate the difficulty of establishing a specific definition of satire which would be agreeable to all. For example, Hodgart states, "'Satire,' in my view, is not a well-defined category, but a convenient expression to cover a variety of literary works that have many characteristics in common."⁸

There are numerous criteria upon which opinions may be based and from which conclusions may be drawn for the purpose of judging a literary work such as "Prufrock" as satire. Of the number of satiric techniques employed by Eliot, only a selected group will be examined here. Various characteristics such as method, subject matter, use of quotations, etc.; the mode, the mood or attitude which the writer assumes toward his subject; the form or style; the scene or visual concept of the images and descriptions; and the effects of satire, which are definitely attributed to a satiric work are the criteria which will be considered.

There are six characteristics which will be discussed briefly. The first is that of the author's stating the method of expression which he intends to use, whether it be an epic, a drama, a satire, or some other means. Juvenal is indicating to his audience that he is writing satire when he looks at Rome and declares, "It is difficult not to write satire."

That "Prufrock" is satire is evidenced by its "motive and spirit."⁹ Eliot's "motive" is exposure of the consequences which arise as the result of the malleable nature of Man. The "spirit" of the poem is that of moral struggle occasioned by the conflict of incompatible desires. Man's inner self is in hostile encounter with itself. The clash of the ego with established rules of conduct sets Man at variance with himself and severs his relationships with other human beings. Eliot establishes his method of expression by his treatment of the contradiction within Man. This theme is satiric in its portrayal of the struggle engendered by the desire for self-expression as opposed to social custom.

Eliot's treatment of this concept is first suggested in the epigraph in which the speaker, Guido da Montefeltro, is depicted in conflict with himself and his situation. Guido da Montefeltro prefigures Prufrock and advances, by the way of suggestion, the tone of hopelessness in the satire.

The second characteristic is that which Hight calls a "pedigree." Sometimes the author refers to an ancestral source for a thought, an image, a line, or perhaps more.

Horace gave his works a "pedigree" by referring to Lucilius and to Bion. Eliot does the same in several instances, the first of which is the epigraph taken from Dante's Inferno. Eliot also refers to an image of Marvell's in the lines, "Would it have been worth while, / To have bitten off the matter with a smile, / To have squeezed the universe into a ball / To roll it toward some overwhelming question. . . ."10

The third characteristic is that of a traditional satiric subject which is concrete and often personal. The multifarious subject matter of satire deals with very real problems and situations which are relevant at the time of the writing. The writer uses actual names, or his descriptions of the people whom he is satirizing are clear and can be easily identified.¹¹ Eliot's choice of subject is that of corrupt society, or in the case of "Prufrock," the effect of a shallow society upon human character.

The fourth characteristic of satire is that of the author's quoting actual words of a great writer. Eliot quotes from a poem by Hesiod, a Greek poet of the eighth-century B.C., in the line, "And time for all the works and days of hands." The Greek poem is about the farming year, and Eliot borrows the words "works and days of hands" to contrast "useful agricultural labor and the futile . . . meaningless social gesturing." Eliot also quotes from Shakespeare's Twelfth Night in the line, "I know the voices with a dying fall."¹²

Next, certain devices which writers of satire use help

to identify the style being employed. Highet suggests that these devices, some of which may be present in part or all of a work, are paradox, antithesis, parody, colloquialism, anticlimax, topicality, obscenity, violence, vividness, and exaggeration.¹³ Worcester says of such rhetorical devices that they "serve to win the reader and soften the impact of the writer's destructive or vengeful sentiments. Such devices are all-important for the study of satire. The skill with which they are employed serves as a criterion between good satire and bad. . . . What is more to the present point, the presence or absence of such devices determines what is satire and what is not."¹⁴ Paradox, antithesis, topicality and anticlimax are among Eliot's most prominent devices in "Prufrock."

Several of these elements can be seen in the passage in which the lines, "My morning coat, my collar mounting firmly to the chin, / My necktie rich and modest, but asserted by a simple pin--," are sandwiched between those lines depicting a frail, self-conscious man imagining he is being criticized. Then follows his expression of anxiety over disturbing the universe.

Emotion is the sixth characteristic. The emotional reaction which the writer intends the reader to feel may be contempt or scorn, represented by a sneer, a grim smile, or hearty laughter.¹⁵ In "Prufrock" contempt and scorn for society's enslavement of Man are evident in the lines which express Man's frustration over his inability to communicate

even "After the novels, after the teacups . . ./And this, and so much more. . . ." In his anguish he cries, "It is impossible to say just what I mean!" Hearty laughter is neither expressed nor provoked by the poem; however, occasionally a grim smile is induced by a line such as "I shall wear the bottoms of my trousers rolled." Eliot speaks of laughter in some of his poetry, but Frye states that Eliot's earlier, satiric poetry "presents a world without laughter." The laughter of which Eliot speaks is "of the sinister and terrible kind that psychologists say the laughter in dreams is. . . ."16 The laughing women in "Hysteria," Sweeney "Letting his arms hang down to laugh," and Mr. Appolinx laughing "like an irresponsible foetus" are examples of this type of Eliot's satirical laughter by his characters.

Of the two major satiric modes, Horatian and Juvenalian, Horatian is the dominant mode of satire used by Eliot. In "Prufrock" he presents, in a conversational tone, the predicament of life which is neither humorous nor denunciatory, but more amusingly ridiculous than defamatory. The message which Eliot preaches is the same as that of the cynic philosophy which Bion set forth in the third century B.C. It is the message of the inner struggle and conflict which causes Man to conform to the conventionality of society rather than to be individualistic and independent and follow his natural desires. Eliot strongly opposed much of the alleged superfluity of his day; in his estimation, society enslaved people of the upper and upper-middle classes to social conventions.

Man's inclination to conform often results in loneliness, isolation, and alienation. Eliot satirically depicts this condition of the individual and of the whole society, notably in "Prufrock" and The Waste Land.

In "Prufrock" the theme of alienation and isolation is conveyed by Eliot's use of the metaphorical ether, the sea imagery, and the reference to Hamlet. Through the comparison of Prufrock with the evening, Eliot indicates that both are in a state of semi-consciousness. The idea of the longing for sleep illustrates Man's desire to escape or withdraw from society. This image is enlarged upon later in the poem in the lines, "And the afternoon, the evening, sleeps so peacefully! / Smoothed by long fingers, / Asleep . . . tired . . . or it malingers, / Stretched on the floor, here beside you and me." Maxwell states that these lines suggest an artificially peaceful, unhealthy, uneasy existence of the evening and Prufrock.¹⁷

Man's inability to reach out to establish contact with others is illustrated in the image of the crustacean, and conveys inner struggle and self-isolation. In seeing the loneliness of his own life and the whole complex of loneliness which he represents, Prufrock is plunged into the despair of his alienation. Later in the poem this idea is reiterated by Eliot's reference to Shakespeare's Hamlet, a nineteenth-century symbol of isolation and alienation. The sea imagery also expresses a desire for escape--escape to safety. Prufrock's representation is of Man who sees the contentment of others with their dwelling place and longs to

share their happiness in their natural surroundings. This idea is illustrated in the lines, "We have lingered in the chambers of the sea/By sea-girls wreathed with seaweed red and brown."

The form or style, the third criterion for identifying satire, may be one of three types, according to Hight: (1) monologue, (2) parody, or (3) narrative.¹⁸ Kernan gives two main forms of satire: (1) formal verse satire, and (2) Menippean.¹⁹ Other forms of satire, which are used to a degree in "Prufrock," are (1) burlesque, (2) invective, and (3) irony.

In a monologue the satirist is speaking as himself, or he speaks from behind a mask directly to the audience. A parody is a work in which the satirist takes an existing literary work created with serious intent and makes it appear ridiculous. In a narrative the satirist usually does not appear at all.²⁰

"The Love Song of J. Alfred Prufrock" is a monologue by the poet's persona. By using dramatic monologue, Eliot achieves a balance between "maximum freedom of expression" and "clarity and precision." Eliot "juxtaposes with the musings of a character in a poem allusions and reminiscences, which also rise spontaneously in his mind."²¹ In this monologue, Eliot has Prufrock musing over the "overwhelming question," while he alludes to historical references and reminisces about his shriveled life. Prufrock questions, "Should I . . ./Have the strength to force the moment to its crisis?" In the same stanza he reviews his supplications,

"But though I have wept and fasted, wept and prayed," and realizes that he is "no prophet" but is yet full of fear.

Frye suggests that part of "Prufrock" is parody, but his reference to parody differs from Hight's in that Frye's does not point to another literary work but to a self-recognition scene, the recognition of the ego, "the illusory self, capable only of death," a technique Eliot uses in both "Prufrock" and "Gerontion."²² This technique is illustrated in "Prufrock" in the lines, "I have seen the moment of my greatness flicker, /And I have seen the eternal Footman hold my coat, and snicker, /And in short, I was afraid."

In formal verse satire, Kernan says, the satirist is stressed and dominates the scene. In Menippean satire, the scene is stressed and absorbs the satirist either partly or completely.²³ Hodgart defines formal satire as that in which the poet denounces some kind of vice which is in conflict with his own moral ideals. The subject matter of this form is unheroic daily life, treated realistically.²⁴ In "Prufrock" Eliot denounces social pretense in the repetitious phrase, "how should I presume?" The Menippean philosophy is engrained in cynicism, which teaches that there are no classes of things or objects. The Cynic's emphasis on Man's individuality causes him to condemn the artificiality of wealth and social position.²⁵ Menippean satire originally referred to satires which were written in a mixture of prose and verse; however, it has come to include any work obviously written in third person or in which the attack is conveyed by a

"Prufrock" may be classified as Menippean satire in one fine point, in that it mocks the life lived in striving for social position. After Prufrock has "measured out my life with coffee spoons," he realizes the grim emptiness which his existence has netted him. He resolves, after having lost his inner struggle, to reject society's decorum which is foisted upon the middle-aged.

The terms "burlesque," "invective," and "irony," are defined in various ways by numerous critics, but Worcester's lucid explanations will suffice here.²⁷

Burlesque falls into two divisions: high and low. High burlesque is characterized by the treatment of a trivial subject in an elevated manner. The repeated haunting heroic sound of "Michelangelo" reverberates in the early part of the poem to mock and to muffle the sound of the women and their trivial talk. There is also a sense of high burlesque in "Prufrock" in the mock-heroic references to John the Baptist, to Lazarus, and to Hamlet, when Eliot has Prufrock say, "Though I have seen my head [grown slightly bald] brought in upon/a platter," and "'I am Lazarus, come from the dead,/Come back to tell you all,'" and "No! 'I am not Prince Hamlet, nor was meant to be."

Low burlesque, which treats a serious or elevated subject in a trivial manner, creates a standard below its victim and causes the reader to measure the character by this lower standard. Such is the case in the lines in which Eliot uses

a lowly crustacean as the standard for measuring Man who is trapped in a pretentious life. The victim, Man, is degraded.

In reading burlesque one has the feeling of having almost grasped the concreteness of the object of the satire only to find the illusion obscured or distorted and snatched away. It is as if one looked into a mirror only to find the reflection a distortion of his image. Such is the case with "Prufrock." At one instance Eliot pictures Prufrock as an ordinary man, revealing a normal sensitivity to his world; suddenly Prufrock changes into an alienated creature of existence. From the lines, "Shall I say, I have gone at dusk through narrow streets/And watched the smoke that rises from the pipes/Of lonely men in shirt-sleeves, leaning out of windows?" Eliot suddenly changes the image of Prufrock by saying, "I should have been a pair of ragged claws/Scuttling across the floors of silent seas."

Invective satire shows "direct verbal attack," yet the attack is usually controlled, the blow softened, and the approach indirect, even though the purpose may be derision. The attitude of indirection and detachment characterizes the satiric invective in "Prufrock," as Eliot keeps the image of an aging, wasted, floundering life always before the reader. From the beginning of the poem to the end there is the sensation that time is running out. The lines, "There will be time, there will be time" and "I grow old . . . I grow old . . .," illustrate the passage of time and the brevity of life.

The metaphors, the ether, fog, and smoke, carry the progress of the journey, but they are such that the blows are light and are less offensive to the reader than direct attack might be. The line, "For the yellow smoke that slides along the street," shows apathy and a lackadaisical attitude, yet it conveys the idea of motion.

Just as Man's thoughts often turn inward and become narcissistic, Eliot has his character imagine being derisively mocked by the ladies. Thus Eliot employs invective satire with the purpose of derision in the lines, "'How his hair is growing thin!'" and "'But how his arms and legs are thin!'"

Irony, the final form for investigation here, is described by Worcester as the "lightning-stroke" which illuminates the author's purpose in his use of incongruities. Eliot's form of irony presents Man against the universe by use of "unexpected details, incongruous items, irrelevant situations."²⁸ In the lines, "Do I dare/Disturb the universe?" we see the ironic implication of Man's inability to make decisions because of his fear of failure.

"The Love Song of J. Alfred Prufrock" is a title which suggests something of the irony of the poem itself and hints at qualities which the character will eventually manifest. Genesis Jones has said that the irony of the poem and the satiric implication is that "the Love Song never was and never will be sung; and that, as they say, is the Hell of it."²⁹

Worcester states that the "ironist looks more deeply

than most men into the laws of cause and effect and of unconscious motivation. Men and women, in his view, tend to become puppets jerked about by their passions."³⁰ So it is with Eliot's "Prufrock." Prufrock, who represents every man who is enslaved by society, has always been a puppet, and though he tries to escape, or to sing his song, he is unable to do so because a "terrible respectability" has him in its grip.³¹

In his satiric, ironic style, Eliot was influenced especially by the French symbolist, Jules Laforgue, who inspired Eliot in method, verse, and mood, in emotional attitude as well as in technique. "This method may be summarized as the assumption of an ironic mask or attitude, mock-heroic in effect and wit, expressing a mixed mood, often by dramatic means. It indulges in self-mockery or ridicules serious feeling; it represents mixed reactions to things. . . ." ³² Of all Eliot's poems, "Prufrock," with its movement, repetitions, echoes, and theme, seems to be most directly influenced by Laforgue.³³ The movement in "Prufrock" is seen in the progress from the "Streets that follow like a tedious argument" to "the room where the women come and go/Talking of Michelangelo" to the sea where the mermaids sing. Pound has said that Laforgue taught Eliot a subtle conversational tone, an irony such as Baudelaire's, and to construct, by use of irony, a summary of his day. This theme runs throughout Eliot's "Prufrock." "The Love Song" brings together Eliot's own ironic attitude with the stimulus he received from reading

Eliot defines his use of irony as found in "Prufrock" as an expression of "'a dédoublement of the personality against which the subject struggles.'"³⁵ This idea of Man's struggle against himself is seen in numerous instances throughout the poem. The first of these allusions is in the first line of the poem in the reference to "You and I." Williamson believes the "You and I" develops a theme of frustration, an inner emotional conflict with the "you" being the amorous life suppressed by the "I," the timid self.³⁶ Within the individual there is a paradox which cannot be resolved, Man is trapped in his own private conflict in which his amorous desire is smothered by an opposing force of equal strength, the struggle between what he wishes to do and what society expects of him. Another of these suggestions is made in the line, "There will be time to murder and create," completely opposite actions which allude again to Man's divided self.

The scene of satire, the fourth criterion, is the visual image one receives from reading a satirical work. The scene of satire is crowded with people and things--the picture of society in satire.³⁷ In "Prufrock" the scene is crowded. It varies from the "half-deserted streets,/The muttering retreats" to the parlors and voices. In the "sawdust restaurants" the stench of pipe smoke filling the room and the hum-drum of voices produces a nauseating, stifling scene--a scene which resembles the one in which "the dying voices are heard/

Beneath the music from a farther room."

The outward scene of Prufrock does not exist for its own sake but for the sake of symbolizing the quality of a civilization, not that of an environment. What matters is not their social standing, but the condition of their mind. These people, more or less conscious of their isolation, rootlessness, and insecurity, agonize over their indecision.³⁸

The final criterion is that of the effects which are peculiar to a satiric work. Paulson says that there are two basic satiric effects: "insider's ridicule of the outsider, and his explosion of freedom as he breaks out of (or discomfits) a stultifying, over-codified society."³⁹ This is a description of Prufrock, Man, in his attempt to break away from "a stultifying, over-codified society."

Eliot's philosophy of an ideal society is much the same as that of Henry James, whose influence is seen in much of Eliot's work. James was possessed with a vision of an ideal society and the relationships between members of such a society. The bitterness and despair which he felt over the failure of actual society to measure up to such an ideal was felt also by Eliot.⁴⁰ This philosophy of an ideal society gone corrupt is the basis of the satire in "Prufrock."

"Prufrock" is the vehicle which Eliot chose to carry his message about people who live by a "formulated phrase" and who are completely enslaved by tradition, prejudice, and materialism. The poet portrays the society of his own day as being of two classes: the Brahmin class to which his own

family belonged, characterized in the poem by the "tea and cakes and ices," and the plebian class characterized by the ugliness and squalor of the common street scenes of the "pools that stand in drains" and "the soot that falls from chimneys."

Prufrock is not a representation of a single individual, but of a society. He is every man who is caught up in the complexities of society and knows not how to escape from or to overcome his predicament. Eliot uses this poem as an attack on a system through the character of Prufrock. Eliot, however, is not Prufrock. To understand Eliot, it is necessary to see him as distinct from his various characters who walk streets, climb stairs, drink coffee, and brood over women.⁴¹

Prufrock, Man, is doomed to an endless party-going such as the Hatter's. He is on a tread-mill and cannot get off. The lines, "For I have known them all already, known them all:--/Have known the evenings, mornings,/Afternoons," allude to this wearisome existence which, Kenner says, Prufrock "is no more at liberty to modify than one of Dante's subjects can desert his circle of Hell."⁴²

This enslavement of the personality, caused by indecision, indirection, and ambivalence, is the basis of the many-faceted satire which Eliot wrote in "The Love Song of J. Alfred Prufrock." In the fullest sense of the word, the work is of the genre of satire, full, varied, and hearty, which carries the message Eliot felt compelled to convey to society.

- 1 Gilbert Highet, The Anatomy of Satire (Princeton, New Jersey: Princeton Univ. Press, 1962), p. 231.
- 2 Highet, p. 24.
- 3 Matthew Hodgart, Satire (New York: McGraw-Hill Book Co., 1969), pp. 134-135.
- 4 Highet, p. 3.
- 5 Ronald Paulson, Satire and the Novel in Eighteenth-Century England (New Haven: Yale Univ. Press, 1967), p. 3.
- 6 F.O. Matthiessen, The Achievement of T.S. Eliot: An Essay on the Nature of Poetry (New York: Oxford Univ. Press, 1958), p. 42.
- 7 David Worcester, The Art of Satire (New York: W.W. Norton and Co., Inc., 1940), pp. 3-4.
- 8 Hodgart, p. 8.
- 9 Worcester, p. 4.
- 10 T.S. Eliot, The Complete Poems and Plays (New York: Harcourt, Brace and Co., 1952). All subsequent quotations from Eliot refer to this source.
- 11 Highet, pp. 14-23.
- 12 M.H. Abrams et al., eds., The Norton Anthology of English Literature (New York: W.W. Norton and Co., Inc., 1962), II, 1468.

- 13 Hightet, pp. 14-23.
- 14 Worcester, pp. 14-15.
- 15 Hightet, pp. 14-23.
- 16 Northrop Frye, T.S. Eliot (Edinburgh: Oliver and Boyd. LTC., 1963), p. 48.
- 17 D.E.S. Maxwell, The Poetry of T.S. Eliot (London: Routledge & Kegan Paul, Broadway House, 1952), p. 49.
- 18 Hightet, pp. 13-14.
- 19 Alvin P. Kernan, "A Theory of Satire," in Satire: Modern Essays in Criticism, ed. Ronald Paulson (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1971), pp. 257-259.
- 20 Hightet, pp. 13-14.
- 21 A.G. George, T.S. Eliot: His Mind and Art (New York: Asia Publishing House, 1962), p. 101.
- 22 Frye, p. 58.
- 23 Kernan, pp. 257-259.
- 24 Hodgart, p. 132.
- 25 Juanita Williams, "Towards a Definition of Menippean Satire," Doctoral Thesis (Nashville, Tenn., June 1966), pp. 1-2.
- 26 Kernan, p. 257.

- 27 Worcester, pp. 17-47, 73-75, 137.
- 28 George, pp. 97-98.
- 29 Genesis Jones, Approach to the Purpose: A Study of the Poetry of T.S. Eliot (Great Britain: Barnes & Noble, Inc., 1964), p. 94.
- 30 Worcester, p. 137.
- 31 Jones, p. 94.
- 32 George Williamson, A Reader's Guide to T.S. Eliot (New York: The Noonday Press, 1953), p. 51.
- 33 Matthiessen, p. 19.
- 34 Matthiessen, p. 132.
- 35 Williamson, pp. 54-55.
- 36 Williamson, p. 66.
- 37 Kernan, pp. 253-254.
- 38 Elizabeth Drew, T.S. Eliot: The Design of his Poetry (New York: Charles Scribner's Sons, 1949), pp. 33-34.
- 39 Ronald Paulson, ed., Satire: Modern Essays in Criticism (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1971), p. ix.
- 40 Eric Thompson, T.S. Eliot: The Metaphysical Perspective (Carbondale: So. Ill. Univ. Press, c. 1963), p. 17.

41 Thompson, p. 7.

42 Hugh Kenner, The Invisible Poet: T.S. Eliot (New York: Harcourt, Brace, and World, Inc., 1959), p. 12.

- Abrams, M.H., et al., eds. The Norton Anthology of English Literature. 2 vols. New York: W.W. Norton and Co., Inc. 1962.
- Drew, Elizabeth. T.S. Eliot: The Design of his Poetry. New York: Charles Scribner's Sons, 1949.
- Eliot, T.S. The Complete Poems and Plays, New York: Harcourt, Brace and Co., 1952.
- Frye, Northrop. T.S. Eliot. Edinburgh: Oliver and Boyd LTD., 1963.
- George, A.G. T.S. Eliot: His Mind and Art. New York: Asia Publishing House, 1962.
- Hight, Gilbert. The Anatomy of Satire. Princeton: Princeton Univ. Press, 1962.
- Hodgart, Matthew. Satire. New York: McGraw-Hill Book Co., 1969.
- Jones, Genesisus, Approach to the Purpose: A Study of the Poetry of T.S. Eliot. Great Britain: Barnes & Noble, Inc. 1964.
- Kenner, Hugh. The Invisible Poet: T.S. Eliot. New York: Harcourt, Brace, and World, Inc., 1959.
- Kernan, Alvin P. "A Theory of Satire." Satire: Modern Essays in Criticism. Ed. Ronald Paulson. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1971.
- Matthiessen, F.O. The Achievement of T.S. Eliot: An Essay on the Nature of Poetry. New York: Oxford Univ. Press, 1958.

Maxwell, D.E.S. The Poetry of T.S. Eliot. London: Routledge & Kegan Paul, Broadway House, 1952.

Paulson, Ronald. Satire and the Novel in Eighteenth-Century England. New Haven: Yale Univ. Press, 1967.

_____, ed., Satire: Modern Essays in Criticism. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1971.

Thompson, Eric. T.S. Eliot: The Metaphysical Perspective. Carbondale: So. Ill. Univ. Press, c. 1963.

Williams, Juanita. "Towards a Definition of Menippean Satire." Diss. Nashville, 1966.

Williamson, George. A Reader's Guide to T.S. Eliot. New York: The Noonday Press, 1953.

Worcester, David. The Art of Satire. New York: W.W. Norton and Co., Inc., 1940.