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COMEDY AND COMPASSION
IN EDNA O'BRIEN'S *THE COUNTRY GIRLS TRILOGY*

Polish readers of Irish literature often find its Irishness strikingly similar to their own national characteristics. They see resemblances in historical conditions, patriotic rebellious attitudes, the powerful influence of the Catholic Church and faith, in the struggle for survival and the suffering of common people, especially women, and even in some less praiseworthy tendencies such as excessive drinking of alcohol. Their opinion are supported, and perhaps also partly created by the generally accepted stereotypes Poles have of themselves and of the Irish.

According to the 1969 findings of the Audience and Public Opinion Research Department of Radio Free Europe, for instance, the dominant features of the Polish self-image were bravery, love of freedom and generosity¹ and it seems that the stereotype has not changed much since then. Neither has the Polish image of the Irish changed much since, for example, the time when Krystyn Lach-Szyrma, in his account of his travels in England and Scotland undertaken in the years 1820–1824, referred to the typical Irishman as usually poor and working hard only to increase the wealth of others, but, above all, also extremely patriotic and valiant.²

There may be justifiable reasons for forming such stereotypical opinions concerning similarities, a careful comparison of Polish and Irish literature, however, also reveals some significant differences. One of the most striking

¹ Cf. Radio Free Europe, Audience and Public Opinion Department Report on "The Polish Self-Image and the Polish Image of Americans, Russians, Chines, Germans, and Czechs," January 1969, p. 6.

² Cf. Krystyn Lach-Szyrma, *Angila i Szkocja. Przypomnienia z podróży roku 1820–1824 odbytej* (Warszawa: PIW, 1981), p. 272.

differences is reflected in the way Polish writers and Irish writers laugh at their own national characteristics, faults and weaknesses.

To begin with, Poles appear to laugh at themselves relatively seldom; they are more inclined to romanticize their literary self-portraits or to attack their faults vehemently. When they do create comic representations of certain Polish weaknesses, they more often than not perceive them as belonging to other Poles, not themselves, since they do not wish to identify with the unfavourable descriptions.

Irish writers appear to adopt a self-mocking attitude much more readily even though the romanticizing vision and scathing criticism of their compatriots are by no means foreign to them. "There are two types of the Irish writer" in fact, as is pointed out by Robert Hogan. "First is the serious or affirmative man with a Cause who has a mystic, an oratorical, or a whimsical eloquence," and the other is "the frivolous or negative Man disillusioned with Causes," who "has a witty destructive and satirical eloquence."³ The latter category includes also those writers who are not altogether destructive, but they do not spare themselves and write in a self-mocking tone. While these characteristics appear less often in Polish literature, they constitute, because of their frequency, a distinctive quality of a great part of the Irish comic tradition. Although there are numerous examples, also among major literary figures such as O'Casey, Beckett, Synge, or Patrick Kavanagh that confirm this opinion, few contemporary writers represent these qualities better than Edna O'Brien, especially in her *The Country Girls* trilogy.

Edna O'Brien had her first novel *The Country Girls* published in 1960 and she continued the story of her heroine Caithleen Brady (or Kate) and her friend Bridget (Baba) Brennan in *Girl with Green Eyes*, initially entitled *The Lonely Girl* (1962) and *Girls in Their Married Bliss* (1964) with a short *Epilogue* added in 1986.

Caithleen has a sad life with brief moments of happiness and beauty only. She experiences difficult living conditions on a declining farm, the brutality and drunkenness of her father, death by drowning of her mother, strict discipline of the convent school, an unfortunate involvement with a married man much older than herself, and later, in Dublin, there is a boring job, squalid place to live in, another relationship with an older man, attempts by her family to stop it, bitter quarrels with her lover followed by re-union, then an unsatisfactory married life, her husband's egoism, separation, loss of her son, all of which results in depression and despair that eventually cause her suicide.

³ Robert Hogan, "Introduction" to: *The Macmillan Dictionary of Irish Literature* (London: The Macmillan Press, 1979), p. 13.

The source of Kate's suffering is connected with Edna O'Brien's dominant theme of the victimization of women. Darcy O'Brien, her critic, notes that "again and again she writes of a vulnerable misused female, girl or woman, wife or lover, left to dwell in recollections of embraces and of deep-sworn vows betrayed."⁴ The impact of the male wrongdoer on the life of the novelist's heroine is reflected by the very framework of *The Country Girls*; the book begins and ends with a sense of a powerful presence of a man, although he is physically absent at the time. The novel opens with Caithleen waking up and her heart beating very fast, because she realizes that her father is still on his drinking spree and there is bound to be a row when he returns home. And it ends, like a long day, several years later, when Kate is sitting up late at night, unable to sleep, because she feels intensely unhappy after receiving a telegram from her lover saying that he cannot come and must not see her again.

Kate's way of dealing with her problems is escape and so she runs away from her home, from school, from her village to Dublin, from Ireland to London and, finally, from her unbearable life – into death.

Told like this, the story of Kate Brady may appear profoundly tragic, which it largely is, especially when seen from the point of view adopted by William Trevor for instance, who says:

The novels of Edna O'Brien are haunted by this hard Ireland of the past, which she often uses as a microcosm of the world as it always is. The violence, the toughness, the separation of man and woman, the Establishments that breed hypocrisy, the falsehoods that pass for honesty, the stones that remain unturned; all this is grist in the mill that grinds out, with its despair, reality and truth.⁵

It is important, however, to note that despair and sorrow are, in *The Country Girls* at least, almost inseparable from the comic aspect and Lorna Sage gets much closer to the heart of the matter when she notes this quality and, in discussing Edna O'Brien's writing, uses such expressions as "a Molly Bloom rakishness," "comic monologue ... on the levelling absurdity of sex," "ribald note," "ironic comedy," "a rueful humour," "tragi-comically," "self-mocking tone" and she remarks on the novelist's style:

Again and again, she'll veer dangerously from irony to dewy sentiment, only to rise dripping from her sorrows with a fey smile.⁶

⁴ Darcy O'Brien, "Edna O'Brien: a Kind of Irish Childhood," in: Thomas F. Staley, ed., *Twentieth Century Women Novelists* (London and Basingstoke: The Macmillan Press, 1985), p. 184–185.

⁵ William Trevor, "O'Brien, Edna," in: James Vinson and D. L. Kirkpatrick, eds, *Contemporary Novelists* (London: St. James Press, New York: St. Martin's Press, 1976), pp. 1050–1052.

⁶ Lorna Sage, *Women in the House of Fiction. Post-War Women Novelists* (London: The Macmillan Press, 1994), p. 83.

This duality found in the tone and mood of O'Brien's novels cannot but affect her characterization, indeed it adds complexity and vividness to it.

Baba Brennan is a characteristic example of the gallery of portraits created by O'Brien: she is a bully, as Kate herself realizes, but one that she cannot help being drawn to. The writer introduces her through the narrative of Kate, who concentrates on what she can see at a given moment and does not make any comments on the personality of her friend:

We were walking in the middle of the road and from behind came the impudent ring of a bicycle bell. It was Baba looking glorious on her new puce bicycle. She passed with her head in the air and one hand in her pocket ...

She passed us and then slowed down, dragging her left toe along the blue tarred road, and when we caught up with her, she grabbed the lilac out of my arms and said, 'I'll carry that for you.' She laid it into the basket on the front of her bicycle and rode off singing, 'I will and must get married,' out loud to herself. So she would give Miss Moriarty the lilac and get all the praise for bringing it.⁷

The vivid description of the scene reveals the essential traits of Baba's character: she is impudent, conceited, selfish, and exasperating, but also very lively, spontaneous, energetic and courageous, and so – admirable as well as amusing because of this combination.

Similarly mixed feelings are evoked by the portrait of Hickey, the workman on the Brady farm. When she was a little girl Caithleen announced that she would marry him. As she grows up she is still very fond of him even though she cannot fail to notice that

For one thing he never washed himself, except to splash rainwater on his face when he stooped-in over the barrel in the evenings. His teeth were green, and last thing at night he did his water in a peach-tin that he kept under his bed. Mama scolded him ... 'He'll kill those shrubs under that window, sure as God,' she used to say... But Hickey never answered her, he was too cunning.⁸

In spite of his nasty habits and not so very attractive appearance as well as his tendency to help himself to his employers' property, Hickey remains a likeable character since he is a caring person and a true friend to Caithleen. He is also irresistably funny.

Another example of how negative qualities are mixed with likeable features and how the combination produces comic effects is Billy Tuohey, a marginal character briefly mentioned in *The Country Girls*:

He lived with his mother in a cottage at the back of the forge. They kept bees and he was the only man around who grew brussel sprouts. He told lies, but they were nice lies. He told us that he sent his photo to Hollywood and got a cable back to say *Come*

⁷ Edna O'Brien, *The Country Girls* (Harmondsworth: Penguin Books, 1966), p. 18.

⁸ *Ibidem*, p. 6-7.

quick you have the biggest eyes since Greta Garbo. He told us that he dined with the Aga Khan at the Galway races and that they played snooker after dinner. He told us that his shoes were stolen when he left them outside the door of the hotel. He told us so many lies and so many stories, his stories filled in the nights, and their colours were exotic like the colours of the turf flames.⁹

The comedy of these characters derives from their eccentricities, flights of imagination and a recklessness that takes them away from reality and makes the reader see the world afresh, vividly. By laughing at their weaknesses without relying too much on the "destructive satiric eloquence" (that the Irish are noted for since they once used to destroy even mice by satirizing them) Edna O'Brien presents her comic characters as disarmingly amusing. Besides, the writer mocks at them without suggesting that she looks at them with a sense of scornful superiority or that she is completely estranged from them. On the contrary, in spite of a degree of detachment and distance which is necessary to achieve an objectivity that David Daiches for instance finds an important means of creating comic effects, there is a strong sense of shared humanity and a community of fate, which connect the writer with her characters and, by implication, with her readers, too; just because her characters are so preposterous, eccentric and amusing, they become more likeable. It may be added here that this sense of community with people one laughs at constitutes quite a contrast to the prevailing Polish attitude to comic creations marked by writers' alienated superiority.

Edna O'Brien emphasizes the comic element in describing a person or a situation even when danger, violence and harsh feelings are involved. When, for example, Kate moves in with her lover Eugene Gaillard, her father and his companions arrive to take the "poor, innocent girl" back home, which causes a terrible row witnessed by the girl hidden under a bed. She is terrified, but she does not fail to note the absurdity of the scene:

'Allow me,' Jack Holland said, proceeding to make the introductions, but he was shouted down by my father.

'A divorced man. Old enough to be her father. Carrying off my little daughter.' ...

'Go now and get the girl,' Andy shouted.

I began to tremble anew. I couldn't breathe. I would suffocate under those rusty springs. I would die while they sat there deciding my life. I would die – with Andy's dungy boots under my nose. It was ironic. My mother used to scrub the rungs of the chair after his visits to our house. I said short prayers and multiplication tables and the irregular plurals of Latin nouns – anything that I knew by heart – to distract myself.¹⁰

⁹ *Ibidem*, p. 26–27.

¹⁰ Edna O'Brien, *The Lonely Girl/Girl with Green Eyes*, in: *The Country Girls Trilogy* (New York: Plume Fiction. New American Library, 1986), p. 286–289.

Arguing is followed by fighting and Kate can no longer stay under the bed:

I screamed as I got out and straggled up. Flames from the wood fire gave enough light to see by. Eugene was on the floor, trying to struggle up and Andy and the Ferret were hitting and kicking him . . .

My father saw me suddenly and must have thought that I had risen from the grave – my hair was all tossed and there was fluff and dust on me. He opened his mouth so wide that his loose dental plate dropped onto his tongue. They were cheap teeth that he had made by a dental mechanic . . .

'Get out,' Eugene said to them as he stood up. His shirt was torn. 'Get out. Go. Leave. Never come inside my gates again.'

'Have you a drop of whiskey?' my father said shakily, putting his hand to his heart.¹¹

Although the scene is in fact extremely violent and full of verbal and physical abuse, it becomes hilarious owing to the method of narration which makes use of various seemingly irrelevant and incongruous details and juxtaposes heroic postures and grandiloquence on the one hand, and doleful humility and pettiness on the other so that high drama mingles with the mundane and trivial.

The whole scene presented above is emblematic of the prevailing tone of the narrative in which comedy accompanies tragedy and the comments that Eugene and Kate make after the incident may serve as a motto for O'Brien's trilogy since it emphasizes the duality of her vision of Irish life:

After a while the nosebleed stopped and the raised his head and looked at me. His upper lip had swollen.

'It was terrible,' I said.

'It was,' he said, 'ridiculous. Like this country.'¹²

There are passages, in the first novel of the trilogy especially, which are almost pure comedy with a touch of malice directed against stiff conventions (Bergson's "*élan vital*" versus "the mechanical") as when Kate puts up, quite unintentionally, a warning notice (given to her by a nun in the convent school) reading *Do not enter – Lecture on here* on the nuns' lavatory door. Or, when Baba and Kate, quite intentionally this time, get themselves expelled from the school by writing a shockingly indecent note on a picture of the Blessed Virgin. Or when Baba suggests they rub some ointment (with the label "For udder infusion") into their breasts to make them look like those of mature females, but Kate is afraid they may get hairy instead.¹³

The balance between comedy and more serious and even tragic matters adds much to the value of *The Country Girls* and it has helped the novel to become the achievement it is, but, as Harry Blamires writes, "whether

¹¹ *Ibidem*, p. 300–301.

¹² *Ibidem*, p. 302.

¹³ Cf. chapter 11 and 12 of *The Country Girls*.

the author has matched this achievement in her later work is doubtful."¹⁴ The later work indeed lacks the appeal of the first novel because, among others, as the narrative of the trilogy unfolds, its atmosphere grows gloomier and gloomier and there is more and more emphasis on the dark aspects of life, which narrows its vision considerably. The comic element becomes rather scarce until it disappears almost completely from the last part of the trilogy. What remains of it is due to Baba's narrative style rather than the content and this stands in contrast to the earlier novels, whose narrator Kate describes numerous comic episodes in a very matter of fact tone. Baba tells the reader of things that are no laughing matter: disappointments, loneliness, sickness, despair and death, but she adopts a light, one might say, desparately jocose tone as in the following passages:

Brady came back to London, too – nature and silence-in-the-evening didn't work out, after all. We met regularly to discuss our plight. Her life like a chapter of the inquisition. He wanted her to stay indoors all the time and nurse his hemorrhoids.¹⁵

After Kate has a nervous breakdown, smashes a weighing machine at Waterloo Station and is taken to hospital, Baba gets a phone call from her:

It was Brady from some hospital. She'd had a little appointment with a weighing machine at Waterloo Station and took this to be the end of the world.¹⁶

Even more striking than this combination of contrasting tones, moods, style and subject matter is the comic effect achieved by Edna O'Brien through the accumulation of miseries, mishaps and misfortunes that happen as a matter of course. *The Country Girls* begins, characteristically, with Kate waking up to a miserable morning and surrounding shabbiness. As she gets ready to face the day we follow her through a series of confrontations with discomforts and unpleasantnesses enumerated in a sad litany, which gradually acquires a comic aspect:

I dressed quickly, and when I bent down to get my shoes I saw fluff and dust under my bed. I was too miserable to mop the room, so I pulled the cover up on my bed and came out quickly.

The landing was dark as usual. An ugly stained-glass window gave it a mournful look as if someone had just died in the house ... The bathroom was cold, no one ever used it. ... I decided not to bother, so I just filled a bucket of water for the lavatory. The lavatory did not flush, and for months we had been expecting a man to come and fix it. I was ashamed when Baba my school friend, went up there and said fatally, 'Still out of order?' In our house things were either broken or not used at all.¹⁷

¹⁴ Harry Blamires, "O'Brien, Edna," in: Harry Blamires, ed. *Twentieth Century Literature in English* (London and New York: Methuen, 1983), p. 202.

¹⁵ Edna O'Brien, *Girls in Their Married Bliss* in: *The Country Girls Trilogy*, p. 387.

¹⁶ *Ibidem*, p. 459.

¹⁷ Edna O'Brien, *The Country Girls*, p. 7.

Things are described as if they could not be otherwise; they conform to a kind of norm and when Kate enumerates them, she does so in an almost uninvolved, resigned and fatalistic tone. She is able to look also at herself in this "objective" way, for instance when she remarks dispassionately that she looks like a crow or that she is fat.

Distance and objectivity are necessary conditions of comedy according to the definition employed by David Daiches in his analysis of Joyce; the definition "identifies the comic spirit with the author's renunciation of any share in the world he portrays. ... Comedy is written by one, who, temporarily or permanently, has renounced his share in human destiny."¹⁸ Edna O'Brien, however, manages to combine the appearances of "objective distance" with her participation in "shared human destiny." Her heroine Kate is depressed and numbed by depression: she assumes the "what-else-can-you-expect" attitude, which is reflected, for instance, in the comment she makes on Hickey's unsuccessful attempt to keep bees:

... like everything else it failed. The bees stung him, and he roared and yelled in the kitchen garden.¹⁹

There are many definitions of comedy as David Daiches points out, when he gives his. James Sutherland suggests that both the satirical writer and the comic writer laugh at human folly, imperfections and faults, but the comic writer does not try to fight them, "he is a sort of human bird-watcher, detached and attentive, but no more troubled by moral issues than the ordinary bird-watcher."²⁰ The comic spirit is also associated with deviations from the norm and incongruity combined with the feeling of superiority and release, but one of the most important sources of comedy in the trilogy is in establishing a kind of norm of futility and failure. The existence of such a norm based on repetition of occurrences is in keeping with yet another description of sources of laughter given by Northrop Frye, who maintains that

The principle of humour is the principle that incremental repetition, the literary imitation of ritual bondage, is funny, ... Repetition overdone and not going anywhere belongs to comedy.²¹

And it is exactly repetition and piling up miseries emphasizing the inevitability of failure that constitute one of the central comic devices of O'Brien's

¹⁸ David Daiches, *The Novel and the Modern Writer* (Chicago and London: The University of Chicago Press, 1965), p. 63.

¹⁹ Edna O'Brien, *The Country Girls*, p. 59.

²⁰ James Sutherland, *English Satire* (Cambridge: Cambridge University Press, 1962), p. 3.

²¹ Northrop Frye, *Anatomy of Criticism* (New Jersey: Princeton University Press, 1973), p. 168.

trilogy. It is a device closely connected with the duality of the tragic-comic vision of the world and one that occurs in Irish literature quite frequently.

"Clearly, comedy and satire shade off into one another," states Ronald Paulson and he concludes that "There is only one kind of laughter that per se cannot become satiric. That is the laughter of sympathy – all laughter *with* as opposed to *at* an object."²² Edna O'Brien does expose and ridicule her characters criticizing some of them (male characters usually) bitterly, but she generally adopts a more understanding and forgiving attitude to them; she seems to suggest that it is not so much the characters as the circumstances they are in that are to blame for their shortcomings and failures. And so she laughs bot *at* and *with* them. She is a "bird-watcher", but not an unfeeling one.

The characters are well aware of the unfairness, injustice, cruelty and misery of the world, but they regard the state of things as unavoidable and although they may use this knowledge to their best advantage in order to trick fate or escape from it to other places real or imaginary, or even rebel against it trying to win an inch of personal freedom, essentially their attitudes are passive as they do not attempt to oppose or change the basic order of things. Unlike the "non serviam" rebellion of Joyce's Stephen Deadalus, theirs is a very limited one. Edna O'Brien's characters appear to be in a vicious circle: their attitude is determined by circumstances they cannot change because of their attitude. This feature of O'Brien's characters may be due to her deep understanding of the significance of the peasant roots of Irish culture, mentality and tradition, the kind of tradition that Seamus Heaney refers to in his well known poem "Digging" presenting the poet's task of writing poetry as a form of continuation of his father's digging in the field and his grandfather's turf digging.

The strong link which Irish literature has with these roots may provide another explanation for the differences between the Irish and Polish comic self-representations: Polish literature in the past was shaped mainly by the nobility, who were not humble enough to laugh at themselves. Although such approaches are to be found in the Irish literary tradition, too, they exist side by side with those associated with the rich and lively peasant, folk heritage.

These divergent lines of development are, no doubt, connected with the two archetypes, that, according to Patrick Sheeran and Nina Witoszek, "constellate the Irish tradition. One is female, what we might call the Cathleen Ni Houlihan complex. The other is masculine – the Fomorian connection. Strikingly the female archetype is politically charged and has

²² Ronald Paulson, "Introduction" to: Ronald Paulson, ed., *Satire: Modern Essays in Criticism* (Englewood Cliffs, New Jersey: Prentice-Hall, 1971), p. ix, x.

to do with romantic aspects of power, violence, honour and martyrdom. The Fomorian archetype, on the other hand, surfaces more in domestic – realistic contexts and links matters of custom, demeanour, attitudes to people and place. . . . It has always been held in check by two things: firstly the connection with the Mother and secondly, by the Tuatha De, who have rarely lost an opportunity to point out its excesses and incongruities.”²³ The Tuatha De and the Fomoiri are involved in the pagan Irish theomachy, the former are the divine people of Ireland, the latter are Calibanesque, physically strong, but rather primitive. The two archetypes correspond, more or less, with the two types of the Irish writer distinguished by Hogan mentioned earlier in this paper. Sheeran and Witoszek write of attempts to establish “a more balanced relationship” between the opposing attitudes, and Edna O’Brien contribution to Irish fiction demonstrates that such a “more balanced relationship” can be achieved.

Like many other twentieth century Irish writers, like James Joyce for that matter, she provides a comic perspective for viewing the depressing aspects of Irish life strongly influenced by “the joint part played by drink and politics, by drink and religion”²⁴ and for regarding the Irish, whom she describes as “a race comitted to loss”²⁵ living with the awareness of it since

The Irish were often on the verge of the victorious, when fate, a fresh enemy, bungling, weariness, or inner treachery altered events. So we were told in the classroom day after day, year after year, and so subconsciously we developed our notions of destiny and all its vicissitudes.²⁶

The self-mocking attitude characteristic of Edna O’Brien and many other Irish writers may be part of the wisdom of “the conquered races” or “defeated tribes” that W. B. Yeats made so attractive in his image of the Irish peasantry. The sense of being defeated, “conquered” and oppressed is particularly strong in *The Country Girls* trilogy because its main heroine suffers from various other disadvantages inflicted upon her, not only the burden of the history of the “conquered race,” but also her woman’s position in a patriarchal society (Baba’s comment on the nature of Kate’s predicament is: “Father – the crux of her dilemma”²⁷), ill use by her lover and her rather inferior social situation as a country girl of very modest means. So her race, her sex, her peasant origin and poverty as well as her young age (in the first novel) make her “conquered” very much indeed,

²³ Patrick Sheeran and Nina Witoszek, “Myths of Irishness: The Fomorian Connection,” in: *Irish University Review. A Journal of Irish Studies* 20/2 (Autumn 1990): 250.

²⁴ David Daiches, *op. cit.*, p. 131.

²⁵ Edna O’Brien, *Some Irish Loving* (Harmondsworth, Middlesex: Penguin Books, 1985), p. 63.

²⁶ Edna O’Brien, *Mother Ireland* (Earmondsworth, Middlesex: Penguin Books, 1976), p. 39.

²⁷ Edna O’Brien, *Epilogue*, in: *The Country Girls Trilogy*, p. 531.

and that is why the trilogy provides ample material for the study of the Irish tragi-comic vision of life and Irish self-mockery.

The comic effects relying so much on the sense of tragedy, which characterize Edna O'Brien's work, link it with the tendencies of contemporary satiric literature in which, according to Ellen Layburn

The laughter is often wild and hilarious; but it is used to wring the heart with pity for miserable mankind rather than stimulate judgement of fools and knaves. . . . Indictment, if it is present, is directed at the plight of man rather than at his failure to deal with it.²⁸

The tendencies are typical of what has been termed "cosmic satire" or "cosmic irony" by David Worcester,²⁹ for example. John W. Tilton describes this kind of literature in the following way:

It achieves a 'larger, darker, and more compassionate' satire that transcends even the function of satire of attack or exposure; it creates a profound satiric vision, a vision ultimately tragic in its implications . . . ; the satirist is not condemning man for having created his own plight but sympathetically revealing how that plight originates and how it compounds itself. Compassion is the attitude of cosmic satire.³⁰

The compassionate attitude is only seemingly in conflict with the "bird-watcher's" attitude then, since the distance is more between the writer and the universe or the human condition than his/her fellow human beings. The above description of cosmic satire can serve also as a description of Edna O'Brien's work.

The combination of comedy with a sense of tragedy and with compassion, all of which have their origin in her Irishness, give her work its local character and a strong "sense of place," but they also situate her novels in the mainstream of contemporary fiction. Thus, paradoxically, her prose defined by the local acquires a universal appeal and significance.

²⁸ Ellen Layburn in the *Satire Newsletter* quoted after: David J. Dooley, *Contemporary Satire* (Toronto, Montreal: Holt Rinehart and Winston of Canada, 1971), pp. 18-19.

²⁹ Cf. David Worcester, *The Art of Satire* (New York: Russell and Russell, 1960).

³⁰ John W. Tilton, *Cosmic Satire in the Contemporary Novel* (Lewisburg: Bucknell University Press and London: Associated Press, 1977), pp. 18-20.