

## Revisiting Leon Guilhamet as a Pioneer Critic of Satire in Literature: A Critical Perspective

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### Abstract

This paper primarily reconsiders Leon Guilhamet's approach in understanding satire in literature, mainly through revisiting his critical book *Satire and the Transformation of Genre* (1989) which traces the development of satire as a genre that has undergone many transformations over the centuries, more specifically during the Renaissance period. The study aims to highlight the value and significance of using Guilhamet's critical concepts in his theory book regarding satire as an essential genre in literature. This study used a close reading methodology to assess Leon Guilhamet's perspectives of satire from his own critical perspective as well as through a historical analysis of this genre. The study traced its development from Plato's time through the 18<sup>th</sup> century, extensively and intensively probed the complex structures of satire in some significant literary works, such as John Dryden's *"Mac Felckone"*, and *"Absalom and Achitophel"*; Alexander Pope's *"The Rape of the Lock"* and *"Dunciad"*; and Jonathan Swift's *A Tale of Tub* and *Gulliver's Travels*. The findings reveal that, in a unique and thorough critical approach, Guilhamet successfully explains in details how satire has developed through the literary works of major scholars, critics, poets, writers and novelists across centuries. This study also views Guilhamet's treatise as one of the most primary sources that gives an informative and illuminating insight on satire across different literary genres, which contribute to a more truthful and realistic understanding of satire in a non-conventional pattern known in particular as his own innovative method. It is quite obvious that looking thoroughly and profoundly into Leon Guilhamet's approach towards satire and its criticism paves the way for a better understanding of satirical texts written in different time periods, and reconnects literary criticism with modern satirical genres. Therefore, such a critical study will introduce readers to new perspectives that embrace Guilhamet's theoretical understanding of satirical literature.

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## Introduction

Satire in literature has always been a philosophical issue that overlaps and intersects with history, literary criticism, and social theories across different time periods and cultures. Along with its prevalence and dominance in almost all social and philosophical disciplines, it is evidently true that satire is an integral part of literature. The intricate and intertwined relevance of satire to many other interdisciplinary fields such as the social and cultural domains demands a concentrated attention by readers and scholars to evaluate the role of satire in literature. Furthermore, satire has an important connection with prose and verse, in addition to other forms of oral literature and folkloric tales. Ugolini (2016) explains that satire is often thought to accompany literature alone, but the truth is that it is an integral part of most literary and oral genres. She refers to the classical roots of this significant genre emphasizing the idea that, "Satire extends from classical antiquity to the present times, making it a multifaceted and almost timeless genre.

In addition, satire encompasses not only a vast variety of literary forms, in both prose and verse, but also of modes of expression: it actually ranges from literary works to the visual arts and to performances. It is evidently clear that satire thrives with poetry and other forms of literature. The existence of vice and folly in the human world perpetuates the need to have forms of expression that criticize and deride them. Therefore, satire came as a response to refute and reject such follies, especially poetic satire which uses a high sense of metaphorical language through allegories and symbolism.

The structure of satire as a genre is not well-understood in some complicated texts, particularly in the literary works that were written during the Renaissance and the Middle Ages. The nature of satire in most of these works is characterized by vagueness and mystery, therefore, a new theoretical approach must necessarily deal more adeptly and articulately with this sophisticated genre through studying it as a literary phenomenon that had a long and rich thematic and historical significance. In this paper, therefore, we highlight Leon Guilhamet's theory book titled, Guilhamet (1987) which traces the development of satire as a genre that has undergone many transformations over the centuries, more specifically during the Renaissance period. There have been many studies that dealt with satire in the existing literature; however, none has specifically highlighted this phenomenal treatise of Leon Guilhamet, and its critical perspective used in modern literature. In another work by Guilhamet (1985) himself, he wrote an interesting article titled "Socrates and Post-Socratic Satire" in which he discussed the history of satire since Greek and Roman times shedding light on the well-known satirist and poet Quintus Horatius Flaccus (Horace), whose most innovative literary work, *The Epistles*, is considered one of the most refined and lofty collection of epistolary poems on satire written in the forms of letters that mainly pertain to moral and ethical values in a meditative and philosophical style. Leon Guilhamet also traces the development of satire techniques used by Horace which represent his use of Socratic didactic philosophical style.

The study highlights the value and significance of using Guilhamet's critical concepts in his theory book regarding satire as an essential genre in literature. The book also highlights the vital role of satire and contributes to the understanding of this crucial genre. In this context, this study investigates a major question: What approach does Leon Guilhamet employ in investigating and/or addressing the conception of satire in literature? Further, what perspectives he investigated and whether or not Plato was one of his influencers. More importantly, the study looks at satire as an essential social aspect that has intricate connection with culture and society.

It is thus evident that satire is a significant issue in literature which has been widely used for various reasons in different cultures. This study comes to emphasize and highlight the idea that Leon Guilhamet as a critic has developed the satire theory through his book which he devoted to understand the principles and standards of ancient and modern satire.

## Literature Review

Historically speaking, satire has a great relevance to humor and criticism works, but with a deeper sense of sarcasm and social irony. Referring to the long and old history of satire in English literature, Younas (2025) stresses that "the use of satire has appeared to be one of the most conspicuous with its deep rooting in the English culture. (p. 83). Akingbe (2014) stresses that satire as an act of humor or social critique "has always been a part of literature" (p. 183). In addition to its vital role, satire has been indispensably used as a critical tool that shows the weaknesses and shortcomings of a particular literary text in terms of its efficacy in showing and revealing social criticism. According to Amir (1995, 42-47), satire has been extensively used to criticize certain social and cultural negative patterns that once prevailed in certain communities, she states

that, "Satire has always been a popular device for authors and poets as they consider it their obligation to point out shortcomings. Therefore, they warn their subjects with an aim not make fun but to change their opinion towards their corruption and vices" (42). Barry (2020) points out that, "the genre of satire is commonly assumed to pertain to commenting on political or social events in a humorous manner, yet identifying issue with the event." (p.5).

Satire can also be a form of art expression that embraces essential social content. Megan LeBoeuf (2007) considers satire as a "powerful art form which has the ability to point out the deficiencies in certain human behaviors and the social issues which result from them in such a way that they become absurd, even hilarious, which is therefore entertaining and reaches a wide audience." (p.1). Hence, satire combines both the quality of implicit criticism and the ability to strike cynical humor among readers and viewers. According to A (2021) satire is often seen as a social commitment or responsibility that revolves around several aspects of life, including the intellectual, political, and ideological dimensions in any society. He emphasizes the ethical and moral role that Satire undertakes as manifested in many literary works where poets, writers, novelists can show critical values that pertain to ethical and moral commitment and responsibility. According to Salimi, Satire is essentially a manifestation of commitment in terms of all aspects of life. Therefore, it is not uncommon that many people confuse satire with humor or even comic laughter; however, satire is different because it has ethical and literary standards which form its style and content.

Bogel (2012) defines satire as "A full-fledged artistic mode ("literary"), not merely a symptom of ill humor or personal spite or something else. Though it is often, undeniably, an intervention in personal or literary or political quarrels, as a literary mode it can-not simply be reduced to those quarrels or their motives." (p.1). In contrast with the old forms of satire, the modern literature continues to hold more committed and ethical forms of satire which represent the modern life in several aspects. Hosseini adds that "In today's committed and semantic-oriented literature as compared to that of the past, satire has become more ethical and more human and it accordingly tries to stay away from the borders of burlesque, facetious sayings and comics and not to get mixed with them. Nowadays and in the today's committed literature, the satire and satire-processor's area of involvement incorporates the intellectual, ideological, religious, political, social, ethical and economic matters." (2021, p. 884)

There are countless literary texts that show the social function of satire in conveying critical social messages and representations which significantly contributed to solving complicated political issues. For example, in Mark Twain's *Huckleberry Finn*, satire as a tool has been used against slavery and racism, and other issues that prevailed in American society in his time. Many literary masterpieces in English soil have also included such satirical themes that satirize and criticize the social dynamics of the societies and communities such as Jane Austin's *Pride and Prejudice* (1813). Stressing the social criticism and satire in the novel, Mochil (2024) sates that, "At the heart of Jane Austen's *Pride and Prejudice* lies a multifaceted satirical commentary on the institution of marriage and the societal pressures surrounding it" (p. 141). Another great literary critic and well-known satirist, John Dryden, called "satire [as] always been a complexly self-involving kind of literature." (Sperrin, 2024). Ben Jonson (1572-1637), a well-known playwright and satirist, too, used satire both explicitly and implicitly to ridicule or criticize certain social negative behaviors in his time, such as greed, envy, human lust, and social hypocrisy. He primarily criticizes human greed in his play *Everyman in his Humor* through a dark and cynical criticism.

Jonathon Swift's masterpiece, *Gulliver's Travels*, represent such witty criticism and cynical satire that is rooted deep in the writer's style and language, LeBoeuf (2007) clarifies that, "*Gulliver's Travels* critiques a wide range of issues which were prevalent in seventeenth- and eighteenth-century England. In the novel, Swift attacks pettiness, violence, ethnocentrism, stubbornness, irrationality, religion, and government. All of this is masterfully done, using both exaggeration and placement in an unusual context to make obvious the deficiencies in English behavior." (p. 8). Choriyevena (2025) points out that "satirical works in English literature, particularly those by Jonathan Swift and his contemporaries, have played a crucial role in critiquing and reflecting upon societal issues." (p.127).

Kong (2023) highlights the role of satire in literature through a textual analysis of William Somerset Maugham's *The Luncheon*, which reflects satirical elements that show the writer's intent as well as the reader's interaction with such employment. The author explains the influence of language and its efficiency in creating impact on the readers such as the use of hilarious self-contradict words, Irony, symbols, and puns. The writer concludes that Maugham's use of satire follows a traditional Horatian style which answers some essential social problems such as hypocrisy, patriarchy, and woman oppression. Likewise, AKINGBE (2014) discusses the idea of satire in African poetry by various African poets, especially Nigerian poets such as Niyi Osundare, Tanure Ojaide, Chinweizu, Femi Fatoba, Odia Ofeimun, Ezenwa Ohaeto, Obiora Udechukwu, and Ogaga Ifowodo. In this paper, the author attempts to concentrate on the social functions and uses of satire by those Nigerian poets who provided certain sociopolitical critiques on some important issues that relate to Nigerian community emphasizing the significance of satire as a literary device that contributes to conveying critical and moral messages. The paper also highlights the idea that satire is embedded and grounded in the African tradition and culture within an intricate structure of intersectional artistic elements and literary genres such as orature, proverbs, folkloric literature, and irony.

Tianyu (2021) discusses mainly the idea of satire and laughter in modern and popular culture which differs greatly from the ancient times. Tianyu discussed the theory of humor and comic referring to ancient Greek and Roman critics and philosophers and highlighting Russian literary criticism, especially M. M. Bakhtin's theory of the Carnival which contributed to developing the theory of satire and the comic. In a book titled *Speculative Satire in Contemporary Literature and Film*, Kome (2021) highlights the Rant as a subgenre of political satire that has emerged in the last four decades. He argues that the Rant has been used in literature and film to criticize political situations and challenge the truth imposed by political power. He extensively used Mitchell Foucault's theories in his book *Discipline and Punish* to show how the Rant as a form of satire appeared in science fiction and monster tales both in film and literature.

Cherniak (2005), points out that satire in literature is a cultural manifestation that chronologically developed across historical and literary time period. He asserts that "the Literature of Satire is a wide-ranging study, full of valuable insights, the product of many years of reflection on the nature of satire and its various manifestations. Its openness and generosity of spirit, reflected in its unusually wide chronological range, and its treatment of works in Greek, Latin, Russian, French, German, and Portuguese as well as English, are real strengths, but are accompanied by conceptual looseness." (p. 98). Such cultural roots have influenced the stereotypical and archetypal patterns of satire with an increasing sense of change and transformation, as Jemielity (2007) explains that satire becomes more constructive and challenging because it defied the norms that were once unquestionable. She asserts that, "Satire thus can argue the possibility of a constructive life within admittedly limited conventions or challenge the conventions themselves as unworkable and unreasonable. In challenging whatever conventions are at issue, the satirist, of course, assumes, that sensory data provide a reliable basis upon which to challenge conventions: that we can rely on what we see, hear, fear, smell, and taste." (p. 27).

In literature, thus, satire is a genre that takes multiple forms in miscellaneous literary genres, and thus it has always undergone various transformations. In his book, *The literature of Satire*, Knight (2004) explains that satire is not a genre by itself, but it rather exploits and benefits from other forms of literary genres. He states that, "satire is modal, and the identifying genre – the genre that provides readers with the richest set of signals as to how to read the work – is the novel." According to Knight (2004), this quality in satire complicates its nature more as it has great resemblance with other genres and it intricately overlaps with other modes of literary writings and devices.

## Methodology

### Research Design

This study adopted a qualitative approach, with a theoretical perspective that depends on utilizing data provided by the theorist and the author Leon Guilhamet in his book titled *Satire and the Transformation of Genre* (1989). This research design required employing several techniques, such as close reading analytical approach and textual understanding of his theoretical approach, in addition to the use of critical reading that helps probing the embedded and implied meanings of the literary examples besides the selections and the references that Leon Guilhamet uses in his book.

### Sampling

The primary sample of the study was Guilhamet's treatise on the subject of satire, *Satire and the Transformation of Genre* (1989). In addition, several samples from the already existing literature were added to enhance the theoretical and the critical analysis of the concept of satire. For instance, John Dryden's essays and poems like "Mac Felckone", "Absalom and Achitophel"; Alexander Pope's "The Rape of the Lock" and the "Dunciad", and Jonathan Swift's *A Tale of Tub* and *Gulliver's Travels*. All these works represent satire as a revolting genre that challenges the traditional conventions of social life which prevailed in various cultures, especially the medieval and classical periods.

### Data Collection and Analysis Technique

For the purpose of finalizing the current research, the primary data was generated from Leon Guilhamet approach in understanding satire in literature, mainly through revisiting his critical book and a phenomenal treatise on satire, which traces the development of satire as a genre that has undergone many transformations over the centuries, more specifically during the Renaissance period. The data was analyzed through close reading analytical approach and textual understanding of the theoretical underpinnings used to study the 18<sup>th</sup> century satire.

## Results and Discussion

### A Novel Critical Perspective: Leon Guilhamet's Approach as a Model

In his theoretical book, Guilhamet studies satire thoroughly from a critical and historical perspective. He introduces the readers with the definition of satire and its various forms as an independent genre. For



example, he defines satire as both a genre and a generic form relying heavily on the philosophical and critical doctrines and principles outlined and theorized by Dryden, Horace and Aristotle in terms of vice and virtue. For instance, Guilhamet reveals that Dryden proposes satire as a new modern form, which is completely different from the classical Aristotelian and platonic conception of good and evil, or vice and virtue. Guilhamet also explains his approach of exploring satire as mainly synchronic and diachronic at the same time because he does not only look at satire as a literary genre, but also as an art form that requires understanding the "aesthetics of satire" in a similar way of looking at many other artistic forms that have their own excellences and blemishes. However, he continues to explain that despite the fact that his main approach is mainly synchronic, he emphasizes that the diachronic approach is equally important, especially when looking at satire from multiple perspectives, including the historical, social, political, and individual associations that accompanied the image of satire through different ages.

Right from the outset, Guilhamet differentiates between two important forms of satire which he thinks are quite significant throughout the history and the development of satire; such as formal verse satire and Menippean satire. Ugolini (2016) further refers to the various origins and styles of satire through mentioning the most influential critics and figures: The most important satirists of Roman literature, and the ones who were both destined to have the largest impact on Renaissance satiric production despite their individual differences in style, were Horace and Juvenal. Horace established the model of satire as a sort of intimate conversation among friends. The style of its poems, while carefully constructed, appears as colloquial, almost too casual. Horace's eighteen satires depict various human types that the poet could meet in his daily life. The characters often become ways for the satirist to portray human shortcomings such as avarice, pedantry, or foolishness. Yet, Horace's speaker always maintains an even-tempered, benevolent attitude; his condemnation of vice is always marked by sympathy and never gives way to wrath. Juvenal, by contrast, employed a very different style and satiric persona. His satires are written under the urge of outrage, provoked by the moral dissolution that the satirist sees in contemporary society. (p. 2894). In fact, there is an obvious distinction between humor and satire in their essence and function. Satire is always critical and functional with an aim of criticizing and correcting a certain fault, whereas humor can be entertaining and fun. Aruna (2024) Comedy and Satire as Tools of Social Commentary in Anita Heiss's in "Paris Dreaming" and "Cherry Blossoms". ) stresses that "Humour primarily aims to entertain, while satire aims to criticize and provoke thought." ( p. 38)

### *Satire as a Rhetorical Dialogue*

Guilhamet defines each one of the satire forms and explains the characteristics, features, and the distinctions between each one of them. He describes formal satire in verse as the form which depends heavily on the rhetorical dialogue as well as speech and discourse. He refers to Dryden as the person who primarily developed this kind of satire whom he partially borrowed from previous classists and writers like Isaac Casaubon, but stresses that Dryden has established this form of genre and added a lot to the development of satire making what the author describes as "Dryden's theory of satire". As Quintero (2007) explains:

*Since satire assumes a reasonably sound judgment of its audience, we might expect audiences, however removed, to share a predictable common sense by which a satire may be, at least broadly, understood. But very often the immediacy of a work is not evident to readers, because a satire, in varying degrees, has been rooted within a context of expectation, convention, and local understanding shared by its originally intended audience. Detailed references of satirical subjects are not always accessible or even clear to different audiences across place and across time. (p. 2894)*

Ugolini (2016) also defines Juvenalian satire as contrasted with Horatian Satire, where she points out the differences and similarities between them, she explains that Juvenalian satire "takes the form of an invective launched against such a dissolution, which originates in the poet's indignation and in his lack of hope for the world in which he lives. The style of Juvenal's satires matches such a change in tone: no longer the conversational speech of Horatian satire, but an elevated style, that moves away from comedy and takes his satires in the direction of the style of tragedy. In the Renaissance, Horatian and Juvenalian satires will become the points of reference for two different forms of satiric writings: Horace will be the model of Ludovico Ariosto's colloquial, informal, and ironic satires, centered on everyday events in the author's life, while Juvenal will be the inspiration for a more politically committed kind of satire."(p. 2894)

### *Menippean Satire and its Theoretical Relations*

The other form that Guilhamet refers to is the Menippean satire which is a mixture of allegory and prose. Blanchard (1995) elaborates extensively on Menippean satire which he defines as a kind of satire that "refuses to allow an ideal type to emerge from its chaotic sprawl, whereas Roman satire achieves its effect by contrasting the debased world of the present to models of human behavior that are acceptable. (p. 18-19). It is essential to note that the Menippean satire played a vital role in what Bakhtin referred to as the Carnavalesque, where it thrives freely without restrictions and boundaries. Dentith (1995) explains that Bakhtin relates a prehistory of the novel in the ancient world which sees generic predecessors not only in the prose Greek romances and such works as Apuleius' The Golden Ass, but also in the Menippean satire, which

in his account is a protean form which directly evinces the influence of carnival. Similarly, in the Renaissance, some writing partakes directly in the carnival life that surrounds it, sufficiently so to transmit that generic inheritance at a second remove to succeeding novelists even when the popular life which at first sustained it had itself mostly disappeared. (p. 48-49)

Guilhamet also defines the other form of satire which is the "Menippean satire" that was derived on Greek Cynic Philosopher, Menippus. The author explains that this genre is, in fact, a mix between verse and prose. In his explanation of the structure of satire, he goes back to Aristotle and Plato's theories of criticism and their definitions of good and bad, fool and knave, comedy and satire. He differentiates between the comic fool and the satiric fool through giving examples from pope's the epistle of Arbuthnot, Shakespeare's *Othello* and Milton's *Paradise Lost*. He differentiates between these two terms stating that the comic fool is not harmless because he causes tension, and thus produces laughter without any threat, whereas the satiric fool is the one who produces tension, and then leads the audience to serious concern. He states that:

*Satiric objects are both ridiculous and terrifying. Iago, Macbeth, and Satan are never ridiculous, even when reductionist techniques are applied to them. It may be argued that the devils reduced to hissing serpents in book 10 of paradise lost (1674) are treated satirically. That of course, is entirely possible, since the satiric can be found in any other genre, but no one would argue that the satiric is dominant mode in any of these three works. Neither Iago, Macbeth, nor Satan is essentially ridiculous. Zimri, Sporus, and Mac Flecknoe are completely ridiculous, but they are also harmful and dangerous. (p. 9)*

Guilhamet further asserts that satire is not only restricted within the boundaries of the text, rather it could be formulated and reshaped by the readers' understanding and ability to perceive satire from different perspectives. The writer also differentiates between the natural discourse and fictive discourse in satire due to the presence or the lack of certain techniques like irony, genre mixing and the use of persona. Guilhamet explains that discourse was one of the basic and earliest transformations that satire encountered over centuries because it was mainly connected with religion and spirituality, like Erasmus's praise of folly which forms an early picture of satire as being a devoted truth and wisdom, as Guilhamet says:

*This is precisely the kernel of truth Erasmus has had waiting for us. Wisdom is folly; folly, wisdom. At the heart of satire, despite the playfulness and nonsense, lies the truth: that the expulsion of all human emotions, which the stoic Wiseman take such pride in achieving is a violation of human nature. (p. 29)*

It is interesting to note here that satire represents a wide scope of representation of low curse to lampoon and many larger forms. Therefore, Guilhamet specifically focuses on the structures of satire. He divides this Menippean Satire into three major kinds of satire which are demonstrative, deliberative and judicial satire. In each one of these types, he explains in details a separate kind of satire.

1. In the first type of *demonstrative* satire, he explains how this type is always used in oratory and public speeches. He emphasizes the idea that there is an intertwined correlation between praise and satire. He refers to Dryden as the poet who always implies satire in the praise he composes, explaining that there many elements that contribute to satire, and that conceit is one of the most important one. In this chapter, the writer actually shows the demonstrative satire as an early form of satire that relies heavily on oratory and rhetoric, which he thinks that it stems from the oral literature, such as the Greek epics, tragedies, and bards. Guilhamet explains the demonstrative satire that shows a direct demonstration of satire against a certain individual or group, and usually this takes oral form rather than the written one. [Test \(1991\)](#), too, refers to the oral and folkloric kinds of satire such as satirical graphic arts which usually carry ephemeral and transient cultural meanings, he asserts that such forms existed in oral literature, especially in folkloric tales, fine performances, and medieval carnivals, stating that "Despite their ephemeral nature, folk expressions in graffiti, almanacs, office memoranda, and mock festivals ought not to be excluded from consideration. In many preliterate cultures satire occurs in trickster tales and oral poetry. ([Test, 1991](#))
2. In the deliberative satire, the author illustrates how satire has transformed from the demonstrative to deliberative which basically uses dialogue as a rhetorical foundation of satire. He refers to the epistle that has slight differences from the direct satire because it focuses on philosophical questions, and, therefore uses a slight or implicit satire. He refers to the verse epistles of Horace. He also refers to the idea that satire has borrowed a lot of ideas and transformations from the Ovid's tales of metamorphosis. Swift would be one of the good examples on this issue as many other satirists in the 17<sup>th</sup> and 18<sup>th</sup> century. [Guilhamet \(1987\)](#) states that, "Transformations, some explicitly Oviddian, are very common in formal satires. Swift's *Baucus and Philemon* (1709) is a direct imitation of Ovid which transforms itself into a satire as the homely couple experiences a series of metamorphoses. The translations of Shadwell to the throne of dullness, of Belinda into Termagant, and of Gulliver to Houyhnhm postulant are just a few of the transmutations that satire records (p. 44).

Guilhamet also explains that there are a lot of difficulties and complexities that the reader might encounter when questioning whether a certain literary text is an actual satire or something else. He thinks that the complexity lies in the assumptions we make about these literary works, but the reader can decide

what kind of satire this literary work might be. He mentions Thomas Mores' *Utopia* as an example of complex satire which does not show satire easily, but it has the rhetorical forms as well as the deliberative patterns that we might think of as satire. He asserts that indirection is one of the transformations that made satire difficult to understand. From his point of view, Thomas Mores' *The Utopia* is probably complex because of indirection that was used as a formal strategy. He also thinks that satire like what we see in Thomas More is complex because it is a mix of many different genres, rhetorical structures such as, epistle, dialogue, symposium, and *pliteia*. To reiterate, Keane (2007) also states that: "The satirists depict themselves as surrounded by other poets and poetry which become part of their own genre's identity. Each poet positions himself in a landscape that teems with literary activity, in which he risks being criticized, drowned out, or ignored. (p. 47)

3. The third type, Judicial satire has great relevance to satirists, in Guilhamet's outline of satire. The judicial satire is one of the big transformations that the author talks about in his book. He explains that the judicial satire is always connected with the setting, and usually the setting depicts a court situation or a trial. The purpose of the judicial satire as the author explains is to criticize the court practice as he says "usually a parody of court practice in use at the time of writing" (Guilhamet, 1987). However, he explains that judicial satire could also include the court scene in a historical setting, as it also could include judgment pieces like session poems. Additionally, the judicial satire could also depict "the judgment of the souls at the gates of heaven or hell" (Ibid). He definitely explains each one of these broad elements in details. He goes back to Erasmus's *Praise of Folly*, Dryden's *Absalom and Achitophel*, and Cervantes's *Don Quixote*, which all represent the judicial meanings of satire in different ways. He also maintains that judicial satire could also have different settings, like the one we see in Lord Byron's *Vision of Judgment* in which he criticized justice in the real world. Guilhamet explained that Byron's complicated views about justice and injustice caused complicated structures and transformations in satire. The author thinks that judicial satire was one of the most important kinds of satire simply because it represents the idea that if evildoers can escape the courts; they can't escape the court of satire. Moreover, the judicial satire contributed much to satire in terms of dramatic, fictional, and rhetorical structures which were actually seen as other forms of transformations of satire as a literary genre.

## Conclusion

Guilhamet gives an interesting and fruitful insight on the development of satire and the transformations it had across centuries. He definitely enlightens the reader with critical information about satire and the kinds of satire that existed in the Middle Ages and classical period. Moreover, his diachronic and synchronic approach helps us understand how satire was used in a wide scope in many literary works that we still study today. In addition to his profound historical analysis of tracing the developments and the transformations of satire, he further explains each one of these transformations in terms of its rhetorical structures and settings. He extensively illustrates the thematic and structural ambiguities of satire from his analytical point of view giving many examples from literary works of different and several writers. His insight is encyclopedically rich in terms of the detailed historical account he makes as to point out the origins and the roots of satire in English Literature beside his thorough and profound understanding of it in many classic and modern literary works. He also relied heavily on the Greek philosophical perspectives of understandings satire, especially Aristotle and Plato's theories on Aesthetics and Poetry.

Generally, we can sum up brief obvious conclusions as follows: (1) Guilhamet is a pioneer critic in the field of satire as a literary genre who provided several theoretical concepts that can be used in modern criticism and analytical studies. (2) Satire from the perspective of Leon Guilhamet has an interdisciplinary nature that intertwines with various disciplines of knowledge, especially sociology and politics. (3) Satire can be best understood using historicism theory. (4) Satire is a vivid and dynamic genre of literature that requires a philosophical and historical understanding of literature and the contextual backgrounds.

The study recommends implementing further empirical studies that tackle the impact of satirical literature on various aspects of life. A profound understanding of the implications of satire and its connection with the social and psychological factors needs to be further analyzed and studied in the future research.

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