

I. *The Time of the Hero* as a Satire on Inhuman Activities

This project focuses on Mario Vargas Llosa's *The Time of the Hero* (1962) where the author uses the technique of satire in portraying the characters- Alberto, Arana, Jaguar, Cava- as "crazy people", who speak and behave with each other that they sound serious and sincere about things, at the very same time they act and speak in such a way that they make the whole things funnier. The characters- Arana, Alberto, Cava, and Jaguar are cadets in a Leoncio Prado Military Academy in Peru. They are here to brighten their future from this Academy, but they astray beyond discipline and create mischievous activities. The group of cadets smoke, drink, visit prostitution hall, screw the chicken in the hostel of their academy which are the vivid satire of Llosa towards the prevalent educational system in Peru. Towards the end of the novel, the characters Alberto and Jaguar however, become clerk and engineer respectively which is itself the satire for the poor achievements for the students. The Military Academy promises to provide a quality education to the citizens but it itself falls back from providing the best education as demand of the nation and its people. Hence, the author of the text *The Time of the Hero* (1962) satirizes on the identity of the students, the academy and the whole education system of Peru. The characters Arana, Alberto, Cava, Richardo, Boa and Jaguar smoke, drink, steal the examination paper, visit prostitution hall, try to screw chicken, sleep with godmother, and perform other mischievous activities which are depicted minutely in this research project.

These cadets are students at Leoncio Prado Military Academy, in Peru, where they are routinized and made disciplined. But these cadets, in absence of their teachers drink wine, smoke cigarette and use vulgar languages. These cadets are from different socio-economic background and they are here in this academy for their higher study to make their future bright. But they bunk their class, go outside to watch

cinema, go to date with their girl friends and so on. Again, when they are in their room they often quarrel to each other. They disobey each other and create mischievous acts too. They use such vulgar languages that are even shameful to hear.

The cadets are here to study in this Military Academy. Military Academy in Peru had strict rules and regulations but these cadets break these rules and regulations frequently. This institution is vehemently satirized by the author. The author brings this school and those cadets as the target of the satire. Hence, the novel *The Time of the Hero* (1962) by Mario Vargas Llosa has been analyzed from the perspective of satire, parody and humor. Llosa has satirized the contemporary society of Peru in particular and the modern society in general. In the novel, the writer has brought the tool of satire to depict the social behavior of the characters. Really, this novel does not have the serious subject matter; it does not have the important issues rather it only talks about the general daily activities of people, their idle life and their futile work. Similarly, their inhuman and immoral activities towards this society are also the subject matter of the novel. The writer comments those persons who spend their luxurious and meaningless life because this only concerns about tiny matter which are not so important in our life. The writer also comments those persons who value love, money, wine and their life above each and every aspect of human value.

The present novel *The Time of the Hero* (1962) comments the social behavior and attitude of the people, basically, young people's attitude and their interpretation of the world. They do not have the mature vision and they interpret the world in their own but that don't match in reality. So, they do not have the clear idea and they find difficult to adjust in this world. That's why they are puzzled and confused from outer world and they could not tackle with the situation. So, these characters are always

involved with the romantic world creating mischievous activities. Their activities center around love, fashion, marriage, theft and emphasis on wealth.

Since the present study is an inquiry into Llosa's canonical text *The Time of the Hero* (1962), in which every action and event is analyzed from satirical tool. In this project the researcher borrows the key concepts of C. High Holman, Alexander Pope, Gilbert Highet to satire the characters and their activities in the society. Those characters, their activities and the then society of Peru are viewed, interpreted and analyzed from the mode of satire mockery and parody. The text also discusses the inter-personal and intrapersonal relationships of the characters and their activities. Furthermore, the researcher tries to explore the root cause of painful and anguished living of the characters – Alberto, Arana, Cava and Jaguar.

The author of the present text *The Time of the Hero* (1962), Mario Vargas Llosa is born to a middle-class family on March 28, 1936, in the Peruvian provincial city of Arequipa. Mario Vargas Llosa is, therefore, a Peruvian-Spanish writer, politician, journalist, essayist, and further more the recipient of the 2010 Nobel Prize in Literature. He is one of the Latin America's most significant novelists and essayists, and one of the leading authors of his generation. Upon announcing the 2010 Nobel Prize in Literature, the Swedish Academy said that the Nobel Prize in Literature had been given to Vargas Llosa "for his cartography of structures of power and his trenchant images of the individual's resistance, revolt, and defeat". Hence, his labor, talent and continuous sacrifice to literature were recognized and the award was given to him. Actually, the beginning days of Llosa were full of struggle and pathetic condition. He was unknown even in the Peruvian society until 1960s. However, Llosa rose to fame in the 1960s with novels such as *The Time of the Hero* (1962), *The Green House* and the monumental essay *Conversation in the Cathedral*. His novels include

comedies, murder mysteries, historical novels, and political thrillers. Most of his novels such as *Captain Pantoja and the Special Service* and *Aunt Julia and the Scriptwriter* have been adapted as feature films too.

The present novel of Mario Vargas Llosa is an autobiographical novel. It is because the events, incidents and the environment described in the novel are actually all his personal experiences. When Llosa was fourteen, his father sent him to the Leoncio Prado Military Academy in Lima for his study. Hence, the story to the present novel comes from the same Leoncio Prado Military Academy where he was enrolled by his father. Since the publication of Llosa's *The Time of the Hero* (1962), the novel has been responded in various ways. Different critics and reviewers have visited the novel from different perspectives. Among them Pedro Gonzalez, Sharon Magnarelli and Joel Hancock are important critics. Pedro Gonzalez expressed shock over the language of the novel. He writes: "Llosa dismissed the novel as a tedious protervity of the lexicon latrines and brothels, the coarse language of louts, bawdg-houses and military quarters, the abuse of the vulgar words" (63-64).

Here, Gonzalez focuses on the lexical items and the dictions which are brought on focus by Llosa. He opines the words "whores, motherfucker, chicken has the holes" extremely shocked the critics and reviewers. Actually these words spoken by the cadets of the military academy has the significant aspect to develop the plot of the novel. Llosa has tried to present the real and proper language the cadets had spoken. Furthermore, Sharon Magnarelli discusses on the theme of realism in Llosa's *the Time of the Hero* (1962). He writes:

The novel's success seems to have predicted on a misreading. Critics have repeatedly stressed the significance of *the Time of the Hero* as a realistic, socio-political portrait modern Latin America differing in that

sense from most other Latin-American novels of the other sixties, which were anything but realistic. (112)

Magnarelli, here, talks on the subject of classic realism. He visits the novel from realistic perspective. He, also, compares Mario Vargas Llosa with other Latin American novelists to depict the novel as a socio-political portrayal of the period. The novelists of nineteen sixties hardly write on real issues but, Llosa differs in this sense. Similarly, Joel Hancock speaks of the then military academy and cadets of the academy. He writes: "In his first novel, *The Time of the Hero* (1962) a group of cadets in a military school are taught that the price of survival is to yield to the violent machista norms of adult behavior" (61).

What Hancock wants to write is relationship of the cadets and military academy is based on utilitarianism. The academies established at that time were totally profit based. These academies did not bother on the life of the students. There is no proper education system in Academy which teaches the moral education in adults. Next critic to study Llosa's *The Time of the Hero* is Lysander Kemp. He studied the principle ideas of the novel in minute observation. He writes:

A voluminous body of criticism has developed around the once controversial, novel by Mario Vargas Llosa, *The Time of the Hero* (1962). Many fine books, articles and reviews have discussed, both descriptively and analytically, the principle ideas of the novel, its historical and biographical elements, the psychological composition of the characters and techniques which dictate the formal or structural dimension of the work. (47)

Thus, it is evident from the review of the criticism available on the novel none of the critics has thrown light upon the novel from the perspective of satire. That is why the

technique of satire, humor and mockery is a newer perspective to look at the novel which will help to dig the vices and follies of the individuals and the society as a whole. It will help to unearth the inhumanity of the human.

Satire is a literary technique of writing. The word “satire” derives from Latin word *satura lanx* and it means “medley, dish of colorful fruits”. It was held by Quintilian to be a “wholly Roman phenomenon” (*satura tota nostra est*) (Ullman 173). By implication, it means a hotchpotch in literature. And its origin often has been confused with the Greek satyr play which is the fourth play in the dramatic bill, with a chorus of ‘goat men’ and coarse comic manner. According to Gilbert Highet, “The essence of the original name was variety --plus a certain down-to-earth naturalness, or coarseness unsophisticated heartiness (231).” Therefore, to be true to its original derivation and first conception, a satire must be varied, it must be large enough to fill the bowl, and finally it must be coarse and hearty. The nature of satire is both satiric and comic, based on situation but primary purpose of satire is reformatory through its implicit presentation. Both satiric and comic elements are needed for its effectiveness. Satire attacks or criticizes the loopholes, follies or vices indirectly and suggests to be corrected. Therefore, the main target of satire is not the individual or the group of individuals rather the loopholes and the vices of the individuals. In his text, *The Essays, Articles and Reviews Evelyn Waugh*, Waugh writes:

Satire is a matter of period. It flourishes in a stable society and presupposes homogeneous moral standards – the early Roman Empire and eighteenth century Europe. It is aimed at inconsistency and hypocrisy. It exposes polite cruelty and folly by exaggerating them. It seeks to produce shame. (304)

A satire is both a specific literary genre and literary manner though in practice it is also found in the graphic and performing arts. In satire, human or individual vices, follies, abuses, or shortcomings are held up to censure by means of ridicule, derision, burlesque, irony, or other methods, ideally with the intent to bring about improvement. Although satire is usually meant to be funny, the purpose of satire is not primarily humor but an attack on something of which the author strongly disapproves, using the weapon of wit. A very common, almost defining feature of satire is its strong vein of irony or sarcasm, parody, burlesque, exaggeration, juxtaposition, comparison, analogy, and double entendres are all frequently used in satirical speech and writing. Evelyn Waugh in this context writes:

Satire is aimed at inconsistency and hypocrisy. It exposes polite cruelty and folly by exaggerating them. It seeks to produce shame. All this has no place in the Century of the Common Man where vice no longer pays lip service to virtue. The artist's only service to the disintegrated society of today is to create little independent systems of order of his own. (204)

A satire, generally speaking, is an attack on foolish or wicked behavior by making fun of it often by using humor, sarcasm and parody. C. High Holman defines satire "as a literary manner in which the follies and foibles of vices and crimes of a person, humankind, or an institution are held up to ridicule or scorn, which the intention of correcting them" (293).

Satire has usually been justified as a corrective of human vices and follies. Satires are the jokes about serious things. So, although satire is often comic, its object is to evoke not mere laughter but laughter for a corrective purpose. It always has a target such as pretense, falsity, deception, arrogance- which is held up to ridicule by

the satirist's making of it. The satirist usually cannot speak openly or does not wish to do as he chooses means that allow him to utter the unspeakable with impunity. With regard to a satirist, C. High Holman comments:

His viewpoint is ultimately that of the cold eyed reality, why penetrates sham and pretense for a didactics purpose. The portrayals generally are at variance with outward appearances, but they contain recognizable truth, and it is this truth that gives the satirist his license to attack.

(293)

However, satire differs from the 'comic' though both use laughter. Comedy evokes laughter mainly as an end in itself, while satire derides; that is, it uses laughter as a "weapon and against a butt that exists outside the work itself" (275). That butt may be an individual, or a type of person, a class as institution, a nation, or even the entire human race.

A satirist thus attacks them with a motive of correcting human vices and follies. In this regard, Alexander Pope remarked, "those who are ashamed of nothing else are so of being ridiculous (276)". Its frequent claim has been corrigible faults, excluding those for which a person is not responsible. As Swift said speaking of himself in his ironic, "Verses on the Death of Dr. Swift":

Yet malice never was his aim;
He lashed the vice, but spared the name
His satire points at no defect,
But what all mortals may correct
He spared a hump, or crooked nose,
Whose owners set not up for beaux? (276)

Satirists like ironists say one thing and mean another. Wayne C. Booth introduces the term ‘stable irony’, by which he means that once a reconstruction of meaning has been made, the readers are not then invited to undermine it with further demolitions and reconstructions. But irony to D.C Muecke is:

A way of writing designed to leave open the question of what the literal meaning might signify: there is a perpetual deferment of significances. The old definition of irony-saying one thing and giving to understand the contrary- is superseded; irony is saying something in a way that activates not one but an endless series of interpretation. (31)

A satirist, though he jokes and makes readers laugh, tries to reveal human vices and folly, which (to him) is the truth. Satirists declare that their truth is what people do not want to hear. While tracing the history of satire back to the ancient time, we find two main conception of its purpose: one is to wonder, to punish, to destroy, and the other is warm and cure. The first type of satirists believes that the rascality is triumphant in the world, and is pessimistic. Jonathan Swift says that though he loves individual, he detests mankind. These misanthropic satirists look at life and find it, neither tragic nor comic, but ridiculously contemptible and nauseatingly hateful. Gilbert Highet draws the distinctions between pessimistic and optimistic satirists and their writings:

The misanthropic believes it (evil) is rooted in man’s nature and the structure of society. Nothing can eliminate or cure it. Man, or the particular gang of miserable mankind who are under his scrutiny, deserves only scorn and hatred. The satirist is close to the tragedian. He believes that folly and evil are not innate in humanity, or, if they are, they are eradicable. They are disease which can be cured. They are

mistakes which can be corrected. Sinners are not devils, fallen forever.

They are men self-blinded, and they can open their eyes. (236)

The two most important roman satirists were Juvenal and Horace, who present pessimist and optimist respectively. Juvenal illustrates rhetorical or tragic satire of which he is at once the inventor and the most distinguished master. His satire attacks vices or abuses in a high-pitched strain of impassioned declamatory eloquence. Horace and his followers assail the enemies of common sense with the weapons of humor and sarcasm so that the wrong doer will get rid of the wrongs. These types of satirists believe in the doctrine “no one errs willingly” (Highet 201). The optimistic satirists write in order to heal and the pessimistic satirists in order to punish. In Horatian satire, according to Abrams, “the character that the speaker manifests is a witty and tolerant man of world, who is moved more often to wry amusement than to indignation at the spectacle of human folly, pretentiousness and hypocrisy “(188). But in Juvenalian satire the character or the speaker is that of a serious moralist who decries modes of vice and error in a dignified and public style. Satirists always aim at revealing the bitter truth; no matter whatever motives they may have behind their works. Early experiences of life make the people view the world differently. In this regard, Highet says:

In fact, most satirists seem to belong to one of two main classes.

Either they were bitterly disappointed early in life, and see the world as a permanent structure of injustices; or they are happy men of overflowing energy and vitality, who see the rest of mankind as poor ridiculous puppets only half-alive, flimsy fakes and meager scoundrels. (241)

In words of Richard Rorty, satire is a "theory of meaning" (14). This, yet interesting definition has concurred many of the ideas that a satire intends to do. In fact a satire is a theory, which intends to break free of the opponents and victim of follies. Further explaining this concept, Rorty in *Contingency, Satire and Solidarity* writes:

Irony, as recognition is that what we say is really not a representation of what is and that we ourselves are nothing more than ways of speaking. Irony is theory of meaning or language: an attitude towards truth and representation defined in terms of edifying ways of speaking. It is more than a speech; it is an act within language. (10)

Satire is also accepted closer to political sarcasm in modern time. Sarcasm intends to show that modern man's life is absurd. They are largely affected in the cross wars of the political leaders within the nation, and outside, as well. Politics makes man lowly and superior. Although politics tries to flatter every man to the height, but only for temporary period, and the selfishness of politics is over, a common man remains as where s/he was.

Satire is recognition, in many of the literary writing of the present day literature. Rorty further clarifies the meaning of satire, as:

Satire, as recognition is that what we say is really not a representation of what is and that we ourselves are nothing more than our ways of speaking. Satire is theory of meaning or language: an attitude towards truth and representation defines in terms of edifying ways of speaking. It is more than a speech; it is an act within language. (10)

Similarly, Jonathan Swift was satirist of more rapid and sweeping type than Alexander Pope. His masterpiece *Gulliver's Travels* (1763) is a bitter satire on human race. Swift once said to Pope "I hardly hope or detest that animal call man (265)".

This remark is an elaboration of his cynical attitude. He is also considered as a misanthrope. All these aforesaid authors contributed in the amelioration of the 18th century society by their satirical writings.

Alexander Pope has a unique place among them. He does not write personal satire only. For instance most people would accept *The Rape of the Lock* as a true master piece of light satire i.e. to say, which is amusing and good temper, yet not with an element of social criticism. The poet has universalized the poem making Belinda, a symbol of the fashion of the 18th century.

In the 19th century, Mark Twain became the best known American satirist, publishing satires in a variety of forms, including 'news satire and full length books'. In Britain, at roughly some time W. S. Gilbert created seemingly harmless and unobjectionable comic operas that often tore apart the customs and institutions held so dear by the British public.

In the 20th century, satire has been used by authors such as Aldous Huxley and George Orwell to make serious even commentaries on the dangers of the sweeping social changes taking place throughout Europe. The film, *The Great Dictator* (1940) by Charlie Chaplin, is a satire on Adolf Hitler and his Nazi army. A more humorous brand of satire enjoyed a renaissance in the U. K. in the early 1960s with the satire boom, led by such luminaries as Peter Cook, Alan Bennett, Jonathan Miller, David Frost and Dudley Moore and there is an increasing perception that satire must be explicitly humorous, which has not always been the case.

Thus, it is evident from the review of the criticism available on the novel none of the critics has thrown light upon the novel from the perspective of satire. That is why the technique of satire is a newer perspective to look at the novel which will help to dig the vices and follies of the individuals and the society as a whole.

Although this study makes significant use of satire in literary texts, it does not offer a comprehensive analysis of satire as a literary technique. Rather the technique of satire as conceptualized by C. High Holman, Alexander Pope, and Gilbert Highet remains the primary tools of analysis. Since the major objective of study is to study the vices and follies of the characters and the contemporary society, the other issues remain outside the scope of this project. Given the nature of research, available time and resources, this study does not offer an analysis of satire of holistic Peru although such an analysis would definitely contribute towards unearthing the wicked nature of society.

The first chapter presents a general introduction of the whole research paper along with a hypothesis, its point of departure and a brief preview of the whole work. The second chapter named as textual analysis develops a theoretical tool of satire and its various concepts to depict vices and the follies of the society. Finally, the last chapter will be the conclusion to the major ideas and findings of the study.

II. Revelation of Vices and Follies in Llosa's *The Time of the Hero*

The Time of the Hero (1962) is a famous novel by Mario Vargas Llosa which deals with the transitional period of the characters- Arana, Alberto, Cava and Jaguar- marked by their various mischievous activities. These mischievous activities have been beautifully weaved in this text. These characters -Arana, Alberto, Cava and Jaguar- are the cadets at the Leoncio Prado Military Academy at Lima in Peru. It deals with these characters psychological and moral growth from their stage of immaturity to maturity. They have come from various socio-economic backgrounds to achieve their aim and to fulfill their parent's dream. But they, being in their early manhood and immaturity, commit various mistakes and mischievous acts. This novel has many other themes like the recurring theme of masculinity, degradation of Leoncio Prado Military Academy, satire on the educational system of Peru etc. But, in this research, the researcher limits only to the degradation of Leoncio Prado Military Academy and the society of Peru. The characters Arana, Alberto, Jaguar and Boa's mischievous activities like smoking cigarette drinking wine, visiting prostitution hall and screwing the chicken are all viewed and interpreted from the satirical tool. The researcher borrows the idea of C. High Holman, Alexander Pope and Gilbert Highet to interpret them.

From the beginning of the novel we find the mischievous activities of cadets. As the novel begins we find The Circle- a gang of four cadets in their final year of the Leoncio Prado Military Academy in Lima, Peru playing dice in the barracks bathroom. The four cadets are Alberto, Cava, Boa and Jaguar. This gang of four cadets is named as The Circle, formed to be secure from the violent attack and abuse of the senior students. The purpose of playing dice is stealing the chemistry examination paper from a locked room. Their dice game determines who among them

will have to steal a chemistry examination paper from a locked classroom. This criminal act sets off a violent chain reaction although The Circle intended only to pass an important exam a mere two months before graduation. This incident in the novel is written as:

'Four,' the Jaguar said.

Their faces relaxed in the uncertain glow which the light bulb cast through the few clean pieces of glass. There was no danger for anyone now except Porfirio Cava. The dice had stopped rolling. A three and a one. Their whiteness stood out against the dirty tiles.

'Four,' the Jaguar repeated. 'Who is it?'

'Me,' Cava muttered. 'I said four.'

'Get going, then. You know which one, the second on the left.' (3)

There dice game is over; and among these four cadets, it is clear now that Porfirio Cava has to steal the examination paper from the locked room because he has lost the game. After completion of the game Cava goes off into the night while Boa and Jaguar, the other cadets who are relieved by the roll of the dice, go off to bed. And at this right moment Arana, the slave was in patrol of the academy. Here, Mario Vargas Llosa the, the author of *the Time of the Hero* mocks at the behavior of the characters on the one hand and and the educational system of the Peru on the other. Here, the cadets are bad because of society. So, all the major characters in this novel are bewildered about their life because the society of Peru was corrupted and indifferent. Their way of life is always engaging in playing card, drinking and visiting prostitution hall. The Military Academy promises to build the characters of the students providing them the quality education and the way of code and conduct. It promises to guarantee the life of the citizen but ironically it does nothing. What it does is just threatening the

students by various punishments and providing them unworthy education. The students are playing dice and they get prepared to steal the question paper from the locked classroom. This is form of social satire that Llosa presents here for the corrective of human vices and follies and for the betterment of the contemporary society.

The characters in the text represent the typical character of the Peruvian society. These characters and their activities are satirical on the prosperous and conservative middle-class people in general and students in particular. In the text the cadets of Leoncio Prado had their clubhouse, "the windowless latrine," besides their apartment. They used to decide their plan from this clubhouse with a meeting. They had to perform the plan they were obliged to. So, Cava is now ready to steal the examination paper only to pass an important exam a mere two months before graduation. Cava headed to steal the examination paper, when Alberto and Arana (also called the poet and the slave) were on patrol. Alberto and Arana are members of the same section as The Circle. The slave observes Cava crossing the academic building to steal the examination paper. At the mean time, Cava accidentally breaks the window pane while stealing the examination paper. Grabbing the examination paper and scooping the shards of glass into his pocket, Cava runs back to the barracks where his friends are waiting him. After this, all the cadets silently sleep waiting for the next day to come. This incident is presented by the writer Llosa as:

On one of the tables, next to the mimeograph machine, there were three stacks of paper. He read: *Bimonthly Examination in Chemistry, Fifth Year. Examination Time, 40 Minutes*. The sheets had been mimeographed that afternoon and the ink was still somewhat moist. He copied the question hurriedly into a notebook without understanding

what they meant. He turned off the flashlight, went back to the window, climbed up and jumped. The pane of glass exploded into hundreds of strident splinters. 'Shit!' he grunted. (6)

In this way Cava steals the examination paper for the sake of fun and enjoyment; and to pass an exam. By presenting this incident, the writer wants to highlight the importance of impunity and corruption flourishing in the Peru society. He presents the vile nature of the individuals residing in the society. The students who are obliged to gain the supreme knowledge are themselves indulged in such a foul act that they corrupt the whole institution. It represents the act of foolishness and ignorance of the characters.

Llosa presents the barbaric nature of some of the characters in the text. He presents Richardo's father as savage and barbaric. He beats his innocent wife and his lovely son Richardo without any reason. Though he is an educated and literate person, he beats his wife and son. It is much disgusting in the sense that the son and the wife are not the animals that needs beaten by him. Instead of getting love, respect and affection they get abusive words and threaten by him. Here, Llosa attacks at the brutal nature of the character in the following way:

At moments, among his father's shouts and insults he could hear his mother's weak, pleading cries. There was silence for a moment, then the sound of aloud slap and by the time his mother had screamed, 'Richi!' He had already leaped out of bed. He ran to the door, opened, and burst into the other room shouting, 'Don't hit my mamma!' He could see his mother in her night gown, her face was deem in the shaded light, he heard her murmur something and then a great white silhouette loomed up in front of him. He's naked, he thought, and he

was terrified again. His father hit him with his open hand and he fell down without uttering a sound. (75)

The ritualization of beating and abusing signify the fact that the cruel and the brutal behavior by the male member to the female and the children especially to the wife and the son or daughter is very normal and women don't feel privileged provided that they are not beaten by their husbands. Hence, Llosa by portraying the characters like Richardo's mother intends to send a message that the society of Peru is still backward and is run by some illogical force. Though this couple is mature, both of them are not equally independent. As a wife she is forced to remain inside the four chores of the wall and perform the household activities. Hence, by presenting this incident, Llosa satirizes at the traditional human nature of the males in the society. This is the satire to the traditional society of Peru. The literary critic Charles A. Knight in context of the theory of satire in his text *The Literature of Satire* has said:

Satire is thus pre-generic. It is not a genre in itself but an exploiter of other genres. Nor is it quite a mode in the usual sense. In what I will come to call its Quixotic phase, 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. In contrast, Lucianic or Menippean fiction is satire that takes the form of a novel. As a pre-genre, satire is a mental position that needs to adopt a genre in order to express its ideas as representation. Here, the main focus of Knight is in the definition of satire. He defines it as pre-generic activities not a genre in itself. (4)

He further writes:

Satire is like Satan a roaring lion, walking about, seeking whom he may devour. It is a predisposition to find an appropriate object of attack that embodies its sense of human evil and folly and to utilize effectively a pre-existent form in order to represent that object in such a way as to make its objectionable qualities apparent. Its characteristic element of attack is often formal: the satirist means the attack but may also use the attack to imply further meaning. (4)

Hence, Knight said that satire is totally not a genre rather it is an exploiting form of a genre whose primary means is to attack the vices and follies of the society. He further said that satire is like a roaring lion which devours whatever it finds. Similarly, satire also devours the wrong doers and the misdoings of the society. So, Llosa has used this tool of satire to attack the vices of the society.

Once in the Military Academy the four cadets- Alberto, Cava, Boa and Jaguar are quarreling, playing, and committing various mistakes and all. Actually the cadets' life is strict, disciplined and routinized. But they in their off time break their discipline and disobey the elders and their juniors too. Not only this much they use vulgar language and abuse each other.

'What the fuck are you crying for?' Alberto asked. He opened his hands and dropped the match. 'Goddamn it, I burned myself again!' He took out another match and lit the cigarette, dragging the smoke in and exhaling it through his nose and mouth. (19)

One day, on the other occasion Alberto went over to Vallano's bunk, squatted down and took the lace out of one of his boots. He shook his friend Vallano with both

hands. Embarrassed with this moment, Vallano shouted: “Motherfucker, Motherfucker!” (23).

The languages these cadets speak in the academy are full of vulgarity. They have no proper disciplined languages. Smoking, drinking and playing cards are common to the cadets. They are found smoking, drinking and playing cards which are strictly prohibited in the academy. The words “fuck” (19), “motherfucker” (23) used in the text reinforce the vulgarity and undisciplined used in their languages. These cadets share jokes and make other laugh. Generally, they share jokes about sex and sexuality. They mock each other for fun and enjoyment. They laugh and insult others, too, saying the jokes. In the other occasion, when Vallano reveals his suffering of love to Jaguar, Boa and Cava, they mock at him:

Vallano laughed about it, but he could not hide his depression, his homesickness, his bitterness. Sometimes he grew serious and said, ‘Damn it, I was really in love with Eleodora. Curly, it’s your fault I’ve lost the woman I love.’ The cadets sang Ay, ay, ay and swayed like rumba dancers, they pinched Vallano on the cheeks and the buttocks, and the Jaguar leaped at the Slave, picked him up bodily while the others watched in silence, and threw him against Vallano, saying, ‘You can have this whore as a gift’. (133)

The cadets' way of treating their friend is undisciplined and embarrassing too.

Pinching at the buttocks and using vulgar languages clearly explains it. Vallano's angry reply 'You can have this as a gift' reinforces the embarrassing moment he felt in the company of his friends. Despite the fact that the cadets in the Military Academy are educated one, their English is not so commendable that suits to their qualification. There is full of vulgarity that was not supposed to be. Hereby, the writer demonstrates

the misuse of language and linguistic drawbacks of the people in the society. It is crystal clear that the language of the cadets is poor which further signifies the fact that the people in the society do speak even worse than they do. It is a satire on the use of the language of the so called educated people. On regard of the basic feature of the satire Charles A. Knight in his text *the Literature of Satire* writes:

Some excellent satire is moral, but many of the qualities revealed by satiric representation – ugliness, clumsiness, foolishness, bad taste, or stupidity – could not reasonably be thought of as immoral. In conventional terms, some satire would be considered decidedly immoral, designed to violate the norms of a moral code it regards as restrictive or wrong-headed. Some satire sees morality as hypocritical, or as a presumptuous effort to assert a social control to which the moralist has no right. Satire, then, is independent of moral purpose. (5)

Satire is then the mockery of the bad aspects of the society and the satiric mode of representation is ugliness, clumsiness, foolishness, bad taste, or stupidity. Although it is considered immoral that violates the moral code of the society but its major function is to reform it. Therefore, the vulgar language and the vulgarity mode of life is the subject of satire in the text.

Another day, Cava informed other cadets that there's a chicken coop behind the soldiers' barracks that he has seen many times before. So, the four cadets, Cava, Boa, Jaguar and Alberto, went over and brought chicken in their room, from a chicken coop behind the soldiers' barracks. Nobody had noticed them bringing the chicken. They mocked, quacked jokes and played with the chickens that they had brought. And at last they began to screw the chicken. These four cadets go outside, steal the chicken and screw it to relieve their sexual tension.

Look, the bastard said, she stood up by herself, pass her over. Take her. Me? Yes, you. Are you sure chickens having holes? Maybe this blonde's a virgin. She's moving, look; it's probably a rooster, a queer one. Don't laugh or talk, please. Please. That shitty little laugh! Can't you see that peasant's hand? You're feeling her up, you bastard. I'm looking for the, don't rush me, I've found it. What'd he say? She's got a hole, shut up please, for Christ's sake don't laugh or the elephant's trunk'll go down. What an ape. (29)

The cadets who are residing in the society show such an immoral behavior. What else is remaining now then? In order to relieve their sexual tension they are very much bound to bring the chicken in their bunk and screw it. By showing such an incident through the medium of the literature, Mario Vargas Llosa tries to depict the inhuman traits and the behavior of the individual. The demonic trait lying inside the human being is clearly revealed through this medium. The writer Llosa, hence, satirizes the inhuman and demonic activities of an individual in the society. They have grown such an inhuman that they even screw the animals. Satire which is a matter of period also focuses on the mockery of such inconsistency and hypocrisy in the society. Hence, this inhuman activity of screwing the chicken is satirized in the text. In his text, *The Essays, Articles and Reviews of Evelyn Waugh*, Evelyn Waugh writes:

Satire is a matter of period. It flourishes in a stable society and presupposes homogeneous moral standards – the early Roman Empire and eighteenth century Europe. It is aimed at inconsistency and hypocrisy. It exposes polite cruelty and folly by exaggerating them. It seeks to produce shame. All this has no place in the Century of the Common Man where vice no longer pays lip service to virtue. (304)

Llosa also depicts the sensual feeling of the individual by bringing the characters like Senora's father in the text. The major character of the text, Alberto again remembers his childhood days spent with his family members. He remembers his father and mother quarreling and also he remembers his girlfriend Teresa whom he used to play with. Once they had gone to watch movie too. Teresa often, used to go to Senora's home to play and for other activities. Teresa and Senora were good friends. Once Teresa was in Senora's, for her bath. When she was inside bathroom naked, Senora's father came near to the bathroom and peeped through the keyhole. At this moment, he was caught by his wife peeping through the keyhole.

The bathroom was a dim nook only a yard square with some slimy, worn out boards on the tile floor. The shower was a pipe on the wall. Teresa closed the door and hung the towel on the handle, making sure it covered the keyhole. Then she undressed. She was slender, with a graceful figure and very dark skin. She turned on the water. It was cold again. As she soaped herself, she heard the wife shout, 'Get away from there, you filthy old goat!' The husband's footsteps went away and she could hear the couple arguing. She got dressed and went out. (84)

Here, it is clear that Teresa closed the door and hung the towel on the handle, making sure it covered the keyhole but unfortunately the keyhole was not covered. Therefore, Senora's father got a chance of peeping through it. And his wife caught him and he was found shy and guilty. In this way, this peeping activity brought cold relationship between Senora's father and mother. Being a guardian he peeps his daughter bathing in a bathroom. The sensual desire hidden inside a man is outlet through this incident. An individual is so much bound that he even does not spare peeping his own daughter bathing. It reflects the activities of the people of the then society of Peru. Such people

also had their existence in the society who even did such an inhuman and immoral activity. Hence, Llosa by bringing such character in the forefront wants to reveal out those inhuman and immoral activity. So, He satirizes this activity of the individual of the society.

In a Military Academy, after having the evening meal, Alberto secretly, decides to visit prostitution hall to relieve his sexual tension. He had heard of the prostitute several times from Boa and Jaguar. So, he visited there secretly. He lit a cigarette, then threw it away after only two puffs, and crossed the Victoria Plaza without informing other cadets. He reached to Huatica Street where he would have his sexual satisfaction. At first he was scared and lost, but when he saw a woman smiling at him he lessen his nervousness and shyness. He approached near to her and they two talked for about five minutes. There, she calmed him and said that he was in the eighth number from the Leoncio Prado to visit her. The woman said:

Put it on the dresser. And snap it up, General, I ain't got all night [. . .].

Alberto undressed, folding each item of his clothing. She watched him indifferently. When he was naked, she lay back on the bed and mechanically opened her bathrobe [. . .]. He dropped down beside her and she put her arms around him and squeezed. He could feel her belly moving under his, seeking a better adjustment, a closer fit. Then she raised her legs and bent her knees, and he felt those fish rest gently on his hips for a moment, move up to the small of his back, move down over his buttocks and thighs, move slowly up and down, up and down. A few moments later her hands moved down from his shoulders to his waist, back up to his shoulders, up and down, in the same rhythm as her feet. (100)

It is obvious that Alberto, a student at Leoncio Prado Military Academy visits prostitution hall not only to relieve his sexual tension but also to fulfill his curiosity on sexual behaviors. A cadet who is in the academy for his higher study frequently visits prostitution hall. A student is to learn something positive and teach others positive. But, here, the cadet Alberto ignoring the fact visits prostitution hall in pretension of relieving his sexual tension. This is the great satire on the hollowness and the empty nature of the individuals of the society. Therefore, the author satirizes the unfairly appeared activities of the individual in the society. Alberto's activity of visiting the prostitution hall is satirized by the author. Ruben Quintero in his text *A Companion to Satire* describes the purposes of satirist. He writes:

The satirist attempts more than visceral laughter or corrosive spite. Surely, a satire may fall dully flat, and the satirist may appear unfairly prejudiced or sanctimonious; or a satire may be vacuously humorous, playful, witty, or ridiculous without point. But any satirist deserving the name must be more than a partisan advocate or a clownish entertainer, for a true satirist must be a true believer, a practicing humanitarian, responsible even in his or her own subjective indulgence or personal indignation. (3)

Quintero describes the purposes of satirist. He writes a satirist must be more than an advocate and an entertainer. He must be a true believer and a practicing humanitarian.

Sometimes, Alberto writes letters in his academy and those letters are often erotic. He writes those erotic letters for his friends and he gives those letters to them. In return his friends thank him and provide him some soles and cigarettes. Generally, Vollano, Jaguar and Boa are the cadets who buy those erotic letters and take in their barrack rooms. Alberto needs a solitude and lonely place to imagine and fantasize.

Then he traces a nude story in his copy and shapes it in a form of letter. Generally the letters that he writes begin as:

The bedroom trembled as if there were an earthquake. The woman moaned and tore her hair, saying, "Enough, Enough," but the man would not let go of her, his nervous hand went on exploring her body, scratching her, penetrating her. When the woman grew silent and lay as if dead, the man burst out laughing. His laughter sounded like the howl of a wild animal [. . .]. The woman thought the last bite were the best of all, and she was happy to know the man would come back again the next day. (131)

Similarly, the next letter written by Alberto reads:

She had big, hairy legs, and her ass was so enormous that she looked more like an animal than a woman, but she was the most popular whore in the fourth block because all the worst characters wanted her [. . .]. The mad woman and the Burro, The whore and the whoremaster. (312)

The story is very much erotic but also the one who reads this story can't tolerate. The man and the woman during their sexual intercourse are depicted with beautiful diction. The words "tore her hair", "enough, enough" and the "last bites" reinforces the sexual motivation. These words also invite the readers for sexual satisfaction. Therefore, not only the cadets, everyone who hears or reads such letters are fully attracted towards it. The cadets instead of giving their time in their study pay attention in such a vulgar activity. They should have given their time in their creative activities and their studies. It proves that these cadets are intentionally not interested in their studies. They are not focused in their vision. They are just lingering and spending

their time in writing such a vulgar letters. One thing to be noted here is that the writer of the text Mario Vargas Llosa in writing this text does not doesn't primarily intend in satirizing the characters of the text. Rather his intention is to mock at the individuals of the society. On regard of this issue Charles A. Knight writes:

Satire does not address its victims, whose identities here have become ontologically complex, but its audience. The real audience of *Dunciad* is not the dunces; its real purpose is not to change their behavior; and its real topic is not just bad art. Its real audience is its actual readers; the behavior to be changed is that of readers who at least ought to read more Pope and less Cibber. The real subject of the poem is the array of false values and devious practices that create false culture. (As with the array of dunces, the array of such values is open-ended because the possibilities of falsity are infinite). (5)

Here, knight argues that satire is not addressed towards the characters of the literary text rather it is directed towards the individuals of the society. Satire is addressed to its audience. The writer, therefore, wants to correct the vices and follies of society.

Similarly, the next character need to be discussed is Jaguar. In a text, he remembers his childhood days. He remembers the struggling days he had with his godfather and godmother. Being an orphan he lived with them and helped them in their works. They had good relationship, but whenever godfather was absent his godmother used to invite him for illicit activities. Reluctantly, Jaguar used to join her and helped her in her illicit activities. Once she took him to watch the movie and while returning home she said him some filthy stories and showed him dirty pictures. At home, she grabbed him and made him drunk. And at last they had their physical relationship. This scene is depicted as:

Finally she asked me, 'haven't you ever been kissed by any woman?' She didn't have a speck of shame; she rammed her stinking tongue down to my tonsils and pinched me all over. Then she hauled me into her room and got undressed. She didn't look so ugly when she was naked; she still had a good firm body. She was embarrassed because I was looking at her without coming near her, so she turned out the light. She made me sleep with her the whole time my godfather was away. 'I love you,' she said, 'you make me very happy.' She never stopped talking about how she hated her husband. (330)

It is clear that Jaguar had his physical relationship with his godmother, whom he should not have. She is his god mother in relation. Similarly, culturally and socially, it is forbidden to have sexual relationship with one's godmother. On the other hand, Jaguar was in his early adulthood and she was in her forties. So, the age also comes here as a barrier. But ignoring such a fact he sleeps with his godmother. This is an illicit activity. By creating such a character like Jaguar the writer wants to explore the fact that such characters are still found in our surrounding who by forgetting their values and custom and even their morality create so blunder mistake that it can hardly be forgiven. Similarly, the character like the godmother is also in the same society who entices their grandson for such an illicit activity. They even do not hesitate to cheat their husband and do the backbiting. Hence, Llosa satirizes such characters through the present novel *The Time of the Hero*.

In one scene Lieutenant Huarina and Lieutenant Gamboa, the teachers at Leoncio Prado Academy, observe the broken glass at the window and finds that the examination paper was stolen. After knowing this, all the cadets present there were punished. Not only this Arana and Alberto, who were on patrol that nights were

confined to barracks until the responsible party confesses or someone squeals it. Now, because of this confinement Arana misses his date with his girlfriend whom he regularly had a date with. The Slave asks the Poet to write a letter to Teresa but the Poet refuses it. And at last, he requests him to meet her. So, Alberto squeals from the confinement and goes to visit her and to convey his love to her:

‘You ran away?’ Her lips were still open but that was all she said. She looked at him anxiously and reached out her hands. ‘What happened? Please tell me. But sit down. Nobody’s here. My aunt went out.’

Alberto stared at her. ‘But what about the Slave?’...

Teresa looked at him and shook her head. She was still unsure of her hands but there was something new in her eyes, a look of –was it? – Suspicion. ‘Why do you ask me that?’ Her voice was very low and smooth, and a bit ironic.

‘The Slave got a pass. I thought he’d come here to see you. He told them his mother was sick.’

‘But why would he come here?’

‘Because he loves you.’

This time, Teresa blushed. ‘I didn’t know,’ she said. ‘I hardly know him. (146)

Hence, it is clear that Alberto had met Teresa not for the sake of the slave rather for his own sake. It is because he does not appreciate and convey the good news of the slave Arana rather he spreads nonsense rumor of him. During his conversation with Teresa, he fears whether slave had come to meet her before him or not. Although Alberto and Slave are good friends but in front of Teresa, he says that he dislikes Slave. Not only this, he also spreads a nasty rumor of getting a pass. He even tries to

slander the slave, spreading such a nasty rumor. Here, this rumor, and the fear established a false connection between his love, and its disappointment, via his rival. Instead of acknowledging the disappointment of his unrequited love, he slanders the slave, spreading such a nasty rumor about him in front of Teresa. In the past there was a good relationship between the characters but in the present how Arana is being betrayed. The concept of Charles A. Knight is appropriate here to mention:

The modern satire describes modern life in terms of the language and conventions of classical epic, whose unarticulated values condemn the present, at the same time as the present, by its distance from those values, shows the impossibility of recovering them. Narrative consciousness here is important in delineating the ambiguous relationship between the past and the present. The narrator distinguishes himself from modern (wasteland) activity by virtue of his knowledge of past values. The narrator is feckless, however, because it is no longer possible to practice those values. (173)

It is so clear that the narrator in the text *the Time of the Hero* is also feckless and irresponsible. He furthermore slanders his own friend for simply acquiring the favor of his girl friend.

While the cadets were in the study at Leoncio Prado Academy, they had to take the practical education too. For this, these characters every year used to go some distant places to take their practical lesson. This year, too, the cadets were sent with Lt. Gamboa for their practical lesson and 'field exercise'. There in due course of field exercise Richardo Arana was shot dead by one of his own friend. He was none other than Jaguar who kills Arana wittingly.

He couldn't guess the meaning of that fallen body and gun. He leaned over. The boy's face was distorted with pain and his mouth and eyes were wide open. The bullet had struck him in the head. A little stream of blood ran down his neck. The captain dropped the field glasses he was carrying in his hand. He picked up the cadet, putting one arm under his shoulders and the other under his legs, and began running headlong towards the hill. (179)

Here, Arana had been shot dead with Jaguar's pistol and his mouth and eyes were wide open. Other cadets tried to save him but it was in vain. This incident shows that the pious and selfless relationship of friendship gets dismantled due to the negative attitude and behavior of Jaguar towards his friend Arana. Hereby, Llosa by depicting Jaguar as an envious and criminal person attempts to show the drawbacks of people of Peru society in particular and this modern world in general. These people had not reformed yet despite the fact that they have come across the reformation and education in this modern world. Fragmentation and alienation in Jaguar is because of his narrow minded concern which is prevalent almost throughout the society of Peru. People there are not sentimentally attached with each other. They are bonded in the tie only if there is any utility purpose. So, they are emotionally and socially fragmented and consequently are obliged to live lonely life.

One of the wicked characters in the text *The Time of the Hero* (1962) is the principal of the Military Academy. He, in the name of becoming popular, gives bad publicity of the incident. Arana was shot dead. Alberto squeals that Jaguar has done that incident. So, all the teachers and the students of the Military Academy demand the punishment for Jaguar. In this case, if the public gets the information that such kind of incident happens this Military Prado Academy then the prestige of this

Academy will get lost. So, the principal of this Academy wants to hide the truth and cover the reality. He is the kind of hypocrite person of the society. In the text *the Time of the Hero* (1962) this incident is written as:

'It's going to be very bad publicity,' he added. 'The Academy has plenty of enemies, and this is their big chance. They can take advantage of a stupid thing like this to smear with a thousand lies. Especially me. We'll have to do everything we possibly can to protect ourselves. That's why I called this meeting.' [. . .]. Get the sections together before the funeral. Tell them we are all very sorry about what happened but you can't make mistakes in the army without paying for them. And there's no place for sentimentality, which would be criminal, we've got to be good soldiers. Also, I want you to stay on after the other's leave.

(228)

Actually, the above line clearly states that the colonel is not a good behavioral man. Being the principal and the colonel himself, he is so much self-centered man that he wants his Academy's prestige above all. He even tries to hide the reality for the sake of the prestige of his Academy. He teaches other to be the brave and honest citizen of the state but he himself is such a cruel and dishonest man that he ignores the reality and justifies the murder as a simple death. So, there is vast difference between his reality and the appearance. Therefore, on the surface level he seems to be the best administrator but in the deeper analysis it is clear that he is the most corrupted man in the society. He ignores everything for the sake of the prestige of the Military Academy. Hence, by portraying such character Llosa highlights the emptiness of this social world.

III. Significance of Satire in Llosa's *The Time of the Hero*

This research concludes that the vices and the follies are so pervasive in the modern society that it has totally engulfed the whole world. Modern sophisticated society harbors the vices and follies of the individuals. These kinds of vices and follies prevalent in the society are to be eradicated by the educated citizens of the nation and it requires certain tool to do so. Hence, it is the tool of satire that the author, Mario Vargas Llosa so beautifully presents in the text to reveal the underlying follies of the society.

Human being is most civilized and distinct creature in this universe. His progress and development is determined not only by reasoning capacity and controlling capacity, rather his development is also determined by the society he dwells and the relationship that he has maintained in the society being the members of the society. But, if the unhealthy environment of the society and the relationship is made by the individuals then the progress and the development is obstructed. Therefore, the existing social problems and follies should be totally erased.

The novel begins with the introduction of the characters and their daily life activities in the Military Prado Academy. It also presents various mischievous activities of the characters Alberto, Arana, Cava, Boa, Rhicardo and Jaguar. In the text, the characters steal the examination paper to just pass the exam. Instead of gaining quality education they try to cheat in exam which presents the hollowness of the modern world. Alberto writes an erotic letter to gain the favor of his friends and some money from them. He visits prostitution hall too, to satisfy his sexual hunger. Similarly, the cadets Arana and Cava bring chicken in their hostel room and they try to screw the chicken. They wanted to relieve their sexual tension. Jaguar, in absence

of his Godfather, sleeps with his Godmother forgetting his age and relationship. And Senora's father peeps through a keyhole his daughter's friend bathing in a bathroom. He had habit of satisfying his sexual hunger by peeping someone bathing through a keyhole secretly. Rhicardo's father beats his wife and son severely showing his supreme monopoly over the social, cultural, political and legal aspects of the society. Similarly, the principal of the Military Prado Academy gives bad publicity of the incident of Arana's shot death.

The tool of satire is one of the best and easiest ways of depicting the follies and vices of the society and its residents. In modern times the aristocratic regimes, with their false assumptions of life, are gaining their social and economic status whereas the poor people are always crippled at the mercy of the wealthy people. Arana and his family could not do anything in front of the wealthy and powerful principal of the Military Academy. Mario Vargas Llosa, the author of this text *the Time of the Hero* presents such characters and their mischievous activities to highlight the foul doings of the society. Llosa also presents the characters' inner attitude and intention full of wicked behaviors. In the text, the author tries to depict those wicked behaviors of the characters and analyze them with the help of satirical perspective. Therefore, he shows these characters indulging in different mischievous activities. The author, by showing this, also tries to reform the society for its harmonious development and proper balancing.

The characters' such mischievous activities inside the barrack's room also depicts the polluted environment of the military academy. The author, by presenting these characters and their activities, not only challenges the education system of military academy, but also satires the whole education system of Peru. He views the

characters lifestyle is totally dominated by sex and various sexual activities. The behavior they show in their academy contrasts the strict rules and regulations of the academy. These characters have exposed the mentality of majority of males, who are obsessed with the sexual desires. Hence, it is the great satire to the lifestyle and the mode of living of the people of Peru.

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