

**SATIRE ON ENGLAND MIDDLE CLASS SOCIETY IN WILLIAM
MAKEPEACE THACKERAY'S *VANITY FAIR***

THESIS

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**ENGLISH LETTERS AND LANGUAGE DEPARTMENT
FACULTY OF HUMANITIES AND CULTURE
THE STATE ISLAMIC UNIVERSITY OF MALANG**

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**SATIRE ON ENGLAND MIDDLE CLASS SOCIETY IN WILLIAM
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APPROVAL SHEET

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MOTTO

وَاللَّهُ يَتَذَكَّرُ أُولَئِكَ

Verily, with every difficulty there is relief (al Insyirah: 6)

“Destiny is not a matter of chance, it is a matter of choice; it is not a thing to be waited for, it is a thing to be achieved for”.

DEDICATION

This thesis is dedicated to:

My beloved parents (Hanafi & Nafi'ah)

My beloved brother, sister, brother in law & sister in law.

And especially to my husband thanks for everything you have given
to me.

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Alhamdulillah, all praises and thanks to be Allah SWT, the Lord of the universe, who always guides His creature in this life, who always gives the best solution for His slave's problem and who always loves everyone in this world. There is no word that can represent my thanks for You. Because of Your blessing, Grace and Love, I was finally able to finish my thesis. Shalawat and Salaam may always be blessed and poured down upon our beloved prophet, Muhammad SAW, who guides mankind to the rights path and those who always keep firmly his legal way of life until here after.

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The writer
Indii Irhamnii Rosyadaa

ABSTRACT

Rosyadaa, Indii Irhamnii, 2007. Satire on English Middle Class Society Reflected in William Makepeace Thackeray *Vanity Fair*. Thesis. English Letters and Language Department. Humanities and Culture Faculty. The State Islamic University of Malang. The Advisor (I) Dra. Siti Masitoh, M. Hum, (II) Yayuk Widyastuti, S.pd.

Key Word Satire

The word literature often appears in our daily life, but until this time there is no perfect definition that can explain this word exactly. According to Long (1945:3), literature is the expression of life in the words of truth and beauty; it is the written record of man's spirit, of his thought, emotions, and aspiration; it is the history, and the only history of the human soul. Literature gives the people love, faith, duty and friendship.

In this thesis the writer tries to analysis about satire aspect which is reflected in *Vanity Fair* by William Makepeace Thackeray. According to Holman, (1970:473) satire is a literary manner that blends a critical attitude with *humor* and *wit* to the end that human institution or humanity may be improved. Satire is artistic form, chiefly literary and dramatic, in which human or individual vices, follies, abuses, or shortcomings are held up to censure by means of ridicule, derision, burlesque, irony, or other methods, sometimes with an intent to bring about improvement. The writer of this thesis uses genetic structuralism approach which analyses the novel based on the intrinsic and the extrinsic aspects.

The objectives of this research are to find out kinds of the satiric methods used in *Vanity Fair* and to find out the way how Thackeray satirizes the middle class society in England through his novel *Vanity Fair*.

From the analysis which is done it can be concluded that in *Vanity Fair*, found Thackeray uses almost all of the satiric methods. The quotation which is finds by the writer is in the form of dialogue between one character and each others. The writer does not find the other from the expressions, events and discourses.

In *Vanity Fair*, William Makepeace Thackeray satirizes the England middle class society through the characters and the society which is appear in the novel. He used some family portrait to illustrate the England middle class society in that time. Thackeray saw how capitalism and imperialism with their emphasis on wealth, material goods, and ostentation had corrupted society.

Based on the conclusion, some suggestions are made. They are: (1) the next researcher can be more creative in analyzing this novel and can collect the supporting data as many as possible (2) the next researchers can continue analyzing this novel in the same object which is analyzed by the writer (3) they also can analyze the data from the other side, such as from the author of *Vanity Fair*, from the relation between the author and his society when he writes the

novel or from the other aspects and (4) the next researcher can develop their research by using the methods of literary criticism which now has many kinds, such as, by using sociological analysis, genetic structuralism analysis, and et cetera.

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CHAPTER I

INTRODUCTION

1. 1. Background of the study

In this life, we often hear the word “literature”, and until this time, there is no perfect definition about that word. Culler, in his *Literary Theory*, said that works of literature come in all shapes and sizes and most of them seem to have more in common with works that are not usually called literature than they do with some other works recognized as literature“ (1997:20). Literature, according to Long (1945:3), is the expression of life in the words of truth and beauty, it is the history, and the only history of the human soul. Literature gives the people love, faith, duty and friendship.

According to Glickberg (1967:75) ”all literature, however fantastic or mystical in content, is animated by a profound social concern, and this is true of even this most flagrant nihilistic work”. That statement represent that whatever the form of the literary work is, it has close relationship to the social phenomena. Literature is not only creating private imagination but also a report of reality in certain periods and places. Literary works contain human expectation, fear, joys, and so on.

In our daily life, we often know a story by listening the radio, watching television, going to cinema and reading books, newspapers, magazines and novels. Some people prefer to do those activities but the others prefer to sit as the writer of that story. As the writer, they can express their idea in the form of fiction

or non-fiction. In the form of fiction, the author can express their idea without limitation, for example, they can take the story from real history or from their own imagination. In expressing their ideas, they can use symbol, which uses something to mean something else, such as using a voyage to suggest life. Alternatively, they can use satire that is used to ridicule something that exposes the follies of its subject, for example individuals, organizations or states. In addition, they also can use language style, such as using metaphor, irony or simile.

Moreover, there are some kinds of literary works, such as poetry, drama and novel. As the writer of the story, people can take one of those kinds of literary works. Poetry is the imaginative expression of strong feeling. Edgar Allan Poe gives definition, that poetry is the rhythmical creation of beauty, its sole arbiter is taste. With the intellect or with the conscience it has only collateral relations. While drama is, a story that told in action by the characters on the stage. And novel is a fictional prose narrative of considerable length and complexity that deals imaginatively with human experiences.

In this research, the writer takes novel as the object of the study. The reason underlines this choice is because it is in a long story. Although drama is also written in long story but it is different from novel. In drama, the story is written in form of dialogs and plays on the stage, while in the novel, the story is written in paragraphs and the author describes the story in detail. As we know that novel is one of the literary works that contains of many kinds of view, values and messages. Kind of literary work is interesting to be read and analyzed because it has special characteristic that is telling a story. This is supported by Coyle and

Peck (1986:102), that “Novel does not, however, present a documentary picture of life. Alongside the fact that novels look at people in society, the other major characteristic of the genre is that novels tell a story. In fact novels tend to tell the same few stories from time to time”. On the other hand, novel cannot be separated from the society in which where the author lives. As Iswanto (2003:59) says that literary works are born in a society because of the author’s imagination reflects to the social event in the author’s surrounding. Therefore, the presence of literary works is a part of the social life. Besides, she enjoys the novel, the writer also will get new knowledge that she has not known before. Such as the real condition, where and when the work was written.

In this research, the writer takes Thackeray’s *Vanity air* as the object of the study, because *Vanity Fair* is Thackeray’s masterpiece and it is considered as a classic of English literature and one of the great works of satire in all history. This novel satirizes English middle class society in early 19^h century. Hopefully, in *Vanity Fair*, the writer will get story, which has relation to the society at the time when the author lived. The writer thinks that this is worth to know the life of the author and his society, which influences him in writing the novel. Because she considers that this is important in giving her on input about the general life in the England middle class society, especially in the Victorian literature.

In Victorian literature, Thackeray is often compared to another great novelist in the era of Charles Dickens. While in that time Dickens was most popular compared to Thackeray. There was a great animosity between the two writers here, they respected each other’s abilities but had very different styles and they

criticized the other's treatment of subjects. Dickens lapsed often into sentimentally while Thackeray's writings were seen as far more cynical and detached. He tended to see bad in all his characters and he had none of the simple, while good characters common in Dickens, such as *Oliver Twist*. In wikipedia, it is written that Thackeray is more realistic in writing his fiction compared to Dickens or other authors in that era. The acknowledges that even his heroes had faults. Moreover, this is either interesting or unique to the writer. Dickens also took his commitment to literature very seriously whereas Thackeray appeared to take his talent and responsibilities much more lightly. That is above the reason why the writer takes Thackeray (www.wikipedia.org accessed June 25, 2006).

Thackeray made clear, both in his role as the narrator of *Vanity Fair* and his private correspondence about the book, that he meant it to be not just entertaining, but instructive. Like all satire, *Vanity Fair* has a mission and a moral. Its mission is to satirize the English middle class society in 19th century especially in London. *Vanity Fair* is Thackeray's resplendent social satire that exposes the greed and corruption raging in England during the turmoil of the Napoleonic wars. *Vanity Fair* is Thackeray's panoramic, satirical saga of corruption at all levels of English society, set during the Napoleonic Wars. It chronicles the lives of two women who could not be more different: Becky Sharp, an orphan whose only resources are her vast ambitions, her native wit, and her loose morals; and her schoolmate Amelia Sedley, a typically naive Victorian heroine, the pampered daughter of a wealthy family.

The novel is interesting to be analyzed because the author of this novel sets his novel a generation earlier. He really wrote about his own society. Thackeray saw how capitalism and imperialism with their emphasis on wealth, material goods, and ostentation had corrupted society and how the inherited social order and institutions, including the aristocracy, the church, the military, and the foreign service, regarded only family, rank, power, and appearance. These values morally crippled and emotionally bankrupted every social class from servants through the middle classes to the aristocracy. High and low, individuals were selfish and incapable of loving (www.academic.brooklyn.cuny.edu accessed on May 12, 2006).

As the English department student, the writer does this research because she wants to know satire more deeply. This term may be often listened by many students in English Department but it rarely appears in the daily lecture and there is no special lecture, which take this term as the subject. In addition, there are still limited sources that discuss satire clearly. This research is very useful for the writer because by conducting this research, the writer is trying to apply the literary theory especially about satire. The writer hopes this research can be used as a model in conducting similar study.

1. 2. Statements of the Problems

Based on the research background above the writer formulates her research problems as follow:

1. What kinds of satiric methods are used in *Vanity Fair*?

2. How does Thackeray satirize the English middle class society through his *Vanity Fair*?

1. 3. Objectives of the Study

This research intentionally is written as the attempt to analyze satire used in *Vanity Fair*, the research objectives are:

1. to find out the kinds of satiric methods used in *Vanity Fair*.
2. to find out the way how Thackeray satirize the English middle class society through his *Vanity Fair*.

1. 4. Significance of the Study

The result of the study is expected to be able to give the contribution for the writer and the readers either theoretically and practically.

Theoretically :

- a. the result of the research can give contribution to develop the study and analysis on literary study related to the study of *Vanity Fair* by William Makepeace Thackeray
- b. this research is expected to help the students who need information about satire that appear in Thackeray's *Vanity Fair* because this research tries to discuss the satire appear in *Vanity Fair* clearly
- c. finally, the writer hopes this research can be useful for the writer herself and for the readers who are interested in satire.

Practically:

- a. it is expected that this research will be useful for the readers who are analyzing literary works by using structuralism theory and who wants to analyze about satire.
- b. It is expected to be one input of literary analysis and give knowledge about how to analyze novel especially the satire.

1. 5. Scope and Limitation

Although the novel has many interesting elements to discuss, in conducting the study, the writer focuses on satire used in *Vanity Fair*. Therefore, this study will be analysed deeply and intensive ly about satire on English middle class society. The satire, which analyze in this research is about what kind of satire which appear in Thackeray's novel *Vanity Fair* and in what way the author satirize his novel.

This research still has weakness, because the researches in the same field are still limited, so the writer has difficulties to find out the data, source and references, which can support this research.

1. 6. Definition of Key Terms

Burlesque : A form of comedy characterized by ridiculous exaggeration. Burlesque concentrates on derisive imitation, usually in exaggerated terms. Literary genres, like the tragic drama, can be burlesqued, as can styles of

sculpture, philosophical movements, school of art, and so
 fort (www.virtualsalt.com accessed on May 12, 2006)

Horatian Satire : one type of satire which gentle, urbane, smiling. It aims
 is to correct by gentle and broad sympathetic laughter.
 Named after the poet Horace, whose satire epitomized it.
 Horatian satire tends to ridicule human folly in general or
 by type rather than attack specific persons
 (www.wikipedia.org accessed on June 5, 2006).

Humor : a term which is used to denote of the two major types of
 writing, humor and wit whose propose is the evoking of
 some kind of laughter (Holman, 1970:259)

Juvenalian satire : one type of formal satire characterized primarily by
 contempt and invective. Juvenalian satire is biting, bitter,
 and angry. It is named after the Roman poet Juvenal who
 employed this style. It points with contempt and moral
 indignation to the corruption and evil of men and
 institution (www.wikipedia.org accessed on June 5,
 2006).

Middle Class : people neither at the top nor at the bottom of a social
 hierarchy. In today's usage, the term is often applied to
 people who have a degree of economic independence, but
 not a great deal of social influence or power in their
 society. For example, in the US, a small-business owner

who owns her own home and cleans it herself would generally describe as “middle class” (www.wikipedia.org accessed on June 5, 2006)

Satire : a literary mode based on criticism of people and society through ridicule. For example, individuals which is appear in a state, often as an intended means of provoking or preventing change (www.virtualsalt.com accessed on May 12, 2006)

Wit : the quality of speech or writing which consist in the apt association of thought and expressio, calculated to surprise edelight by its unexpectedness (Holman, 1970:558)

CHAPTER II

REVIEW OF RELATED LITERATURE

2. 1. Satire

The term satire may be strange for some people, but it can be familiar for the other. Such as for English letters department students this term often appear in their daily lecture but for the students in the other discipline this term strange for them. “What is satire?” that question may often appear when we discuss about satire, but until this time there are not found a perfect definition which match with this term. From post structuralism to interdisciplinary, this term is current trends in literary study.

However, the word satire has come to be general term for any kind of writing, which directly or indirectly attacks something that hated or feared. In one direction, this term expands to the adjective “satiric” that vaguely referring to any slightly muted expression of hostility and in the other direction, it narrows to a particular literary genre or myth, like comedy, tragedy and epic, with a characteristic subject matter, style and structure.

There are many definitions that given to satire, such as Holman (1970:473) gives definition that satire is a literary manner that blends a critical attitudes with *humor* and *wit* to the human institution or humanity may be improved. Satire is artistic form, chiefly literary and dramatic, in which human or individual vices, follies, abuses, or shortcomings are held up to ensure by means to ridicule, derision, burlesque, or other methods, sometime with an intent to bring about

improvement. On the other hand, Robert Harris says that satire is literary mode based on criticism of people or society through ridicule (www.virtualsalt.com accessed on May 12, 2006).

In addition, the great English lexicographer Samuel Johnson defined satire as "a poem in which wickedness or folly is censured." Moreover, a mocking spirit or tone that manifest itself in many literary genres but can also enter into almost any kind of human communication. Wherever wit is employed to expose something foolish or vicious to criticism, there satire exists, whether it is in song or sermon, in painting or political debate, on television or in the movies. Satire is everywhere in this sense (www.satire.dk accessed on June 25, 2006).

The following commentary on satire is illuminating:

Satire is a mode of challenging accepted notions by making them seem ridiculous. It usually occurs only in an age of crisis, when there exists no absolute uniformity but rather two sets of beliefs. Of the two sets of beliefs, one holds sufficient power to suppress open attacks on the established order, but not enough to suppress a veiled attack.

Further, satire is intimately connected with urbanity and cosmopolitanism, and assumes a civilized opponent who is sufficiently sensitive to feel the barbs of wit leveled at him. To hold something up to ridicule presupposes a certain respect for reason, on both sides, to which one can appeal. An Age of Reason, in which everyone accepts the notion that conduct must be reasonable, is, therefore, a general prerequisite for satire. --Jacob Bronowski & Bruce Mazlish, *The Western Intellectual Tradition From Leonardo to Hegel*, p. 252 (1960; as repub. in 1993 Barnes & Noble ed.).

From those definitions given above, it can conclude that satire is a term that applied to any work of literature or art whose objective is to ridicule and

diminish its subject in the eyes its audience. The writer more agrees with Holman definition, because he defines satire clearly. He explains that satire is a critical attitudes through *humor* and *wit*, that is right because usually appear as a critic for the people or society where the literary work was born. The true satirist is conscious of the frailty of institution of man's devising and attempts through laughter not so much to tear them down as to inspire a remodeling. If the critic simply abuses he is writing invective, if he is personal and splenetic he is writing sarcasm, if he is morose over the state of society, he is writing irony or a jeremiad.

2. 2. The History of Satire

In western European literature, since 5th century B. C. satire has been an accepted form of social commentary in the form of plays and poetry. Aristophanes, a Greek playwright, is one of the best known early satirists. Other prominent satirists from antiquity include Horace and Juvenal, who were active during the early days of the Roman Empire and are the two most influential Latin satirists.

The 'great ages' of satire are most assign to ancient Greece and Rome and to England in the seventeenth and eighteenth centuries. Satire existed in the literature of Greece and Rome. Aristophanes, Juvenal, Horace, Martial, and Petronius are indicating as the rich satiric vein in classical literature. Through the Middle Ages, satire persisted in the Fabliau and Beast-Epic. The Picaresque Novel in Spain developed a strong element of satire, while in France Molière and Le Sage handled the manner deftly. Some times later, Voltaire establishes himself

as the arch-satiric of literature. In England, from the time of Gascoigne (*Steel Glass*, 1576) and Lodge (*Fig for Momus*, 1595) writers condemned the vices and follies of the age in verse and prose. However, by the time of Charles I, interest in satire had declined, only to revive with the struggle between Cavaliers and Puritans. At the hand of Dryden the Heroic Couplet, the favorite form with most English satirist developed into the finest satiric verse form. The eighteenth century in England became the period of satire; poetry, drama, essays, criticism, all took on the satirical manner. Boileau, Dryden and Alexander Pope, writing in the modern age of satire (17th and 18th centuries). However, when they like the deft Horatian tone, satire's wit can also be sombre, deeply probing, and prophetic. it explores as the ranges of the Juvenalian end of the satiric spectrum, where satire merges with tragedy, melodrama, and nightmare. Byron and Thackeray was fine satirist in the nineteenth century. In the twentieth century English writers like G. B. Shaw, Noel Coward, Evelyn Waugh and Aldous Huxley have maintained the satiric spirit in the face of gravity of naturalism and the earnestness of symbolism.

More direct social commentary via satire did not return until the 16th century, when farcical texts such as the works of Rabelais tackled issues that are more serious and incurred the wrath of the crown as a result. But the greatest satirists emerged with the Age of Enlightenment, an intellectual movement in the 17th and 18th century advocating rationality. Here, astute and biting satirization of institutions and individuals became a popular weapon.

Early American satire naturally followed English in style. American satire dealt with political struggle before the Revolution. Trumbull produces *M'Fignol*

of the Hartford Wits, which is a Hudibrastic satire on Tories. Hopkinson amusingly attacked the British in his *Battle of the Kegs* (1778). Freneau wrote the strongest Revolutionary satire in his *The British Prison Ship*. Shortly after the Revolution, the *Anarchiad* (verses) by Trumbull, Barlow, Humphreys, and Hopkins. In the other hand, Brackenridge wrote *Modern Chivalry* (fiction), which attacked domestic political difficulties and the crudities of the frontier. Moreover, Irving's good-humored satire in *The Sketch Book* and *Knicker-bocker's History*, Holmes' society verse, Lowell's dialect poems (*Biglow Papers*), and Mark Twain's prose represent the general trend of American satire up to the twentieth century. In the twentieth century, Eugene O'Neil, Edith Wharton, Sinclair Lewis, Kaufman and Hart, John P. Marquand and Joseph Heller have commented critically upon man and his institution.

For centuries the word satire, which literally meaning "a dish of fruits", was reserved for long poems, such as the pseudo-Homeric *Battle of the Frogs and Mice*, the poems of Juvenal and Horace, *The Vision of Piers Plowman*, Chaucer's "Nun's Priest's Tale", Butler's *Hudibras*, Pope's *The Rap of the Lock*, Lowell's *A Fable for Critics*. However, the drama almost from its origin has been suited to the satiric spirit, and from Aristophanes to Shaw and Noel Coward, it has commented with penetrating irony on human foibles. There was the notable concentration of its attention on Horatian satire in the comedy of manner of the Restoration Age. Nevertheless, it has been in the fictional narrative, particularly the novel, that satire has found its chief vehicle in the modern world. Cervantes, Rabelais, Voltaire, Swift, Fielding, Jane Austen, Thackeray, Mark Twain, Edith

Wharton, Sinclair Lewis, Aldous Huxley, Evelyn Waugh, John P. Marquand, Joseph Heller, all the have made extended fictional narratives the vehicles for a wide-ranging and powerfully effective satiric treatment of man and his institutions.

Since 1841, *Punch* has maintained a high level of comic satire in England. While in America, the *New Yorker* has demonstrated since 1925 the continuing appeal of sophisticated Horatian Satire. The motion pictures, the plastic and graphic arts, the newspaper comic strip and political cartoon all have been the instrument of telling satiric comment on human affairs.

In the 20th century, satire used by authors such as Aldous Huxley and George Orwell to make serious and even frightening commentaries on the dangers of the sweeping social changes taking place throughout Europe. A more humorous brand of satire enjoyed a renaissance in the UK in the early 1960s with the *Satire Boom*, led by such luminaries as Peter Cook, Alan Bennett, Jonathan Miller, David Frost, Eleanor Bron and Dudley Moore and the television programme *That Was The Week That Was*. It continues to be a popular form of social commentary and expression today, although there is an increasing perception that satire must be explicitly humorous, which has not always been the case.

2. 3. Kinds of Satire

There are two fundamental types of satire, first is Horatian satire. In this type, satire is presented in gentle and urbane. This kind of satire takes from Quintus Horatius Flaccus, Roman Lyric Poet, that known in the world as Horace.

In three of his satires (I, iv; I, x; II, i) Horace discusses the tone appropriate to the satirist who out of a moral concern attacks the vice and folly he sees around him. As opposed to the harshness of Lucilius, Horace opts for mild mockery and playful wit as the means most effective for his ends. In short, the character of the satirist as projected by Horace is that an urbane man of the world, concerned about folly, which he sees everywhere, but moved to laughter rather than rage (www.wikipedia.org accessed on July 27, 2006).

Moreover, the second is Juvenalian satire, which is biting, bitter invective. This kind of satire also takes from a famous Roman Satiric Poet, Decimus Iunius Iuvenalis, which is known as Juvenal. Juvenal, over a century later, conceives the satirist's role differently. His most characteristic posture is that the upright man who looks with horror on the corruptions of his time, his heart consumed with anger and frustration. He writes satire because tragedy and epic are irrelevant to his age. Viciousness and corruption dominate Roman life that for an honest man it is difficult not to write satire. He looks about him, and his heart burns dry with rage; never has vice been triumphant. (www.wikipedia.org accessed on June 5, 2006).

2. 4. Satiric Methods

There are some satiric methods, Irony, Burlesque, Parody, Sarcasm, Invective, and Innuendo. According to Holman (1970:279), Irony is “a board term referring to the recognition of reality different from the masking appearance”. Irony is a mode of expression, through words (verbal irony) or events (irony of

situation), conveying a reality different from and usually opposite to appearance or expectation. In verbal irony, the writer's meaning or even his attitude may be different from what he says. An example of situational irony would occur if a professional pickpocket had his own pocket picked just as he was in the act of picking someone else's pocket.

The great effectiveness of irony as literary devices is the impression it gives of great restraint. The writer of irony has his tongue in his cheek; for this reason irony is more easily detected in speech than in writing since the voice clear in intonation it will be easy for the listener to have double significance. One of the famous ironic remarks in literature is Job's "No doubt but ye are the people and wisdom should die with you". Goldsmith, Jane Austen and Thackeray, in one novel or another, make frequent use of this form. Irony is likely to be confused with sarcasm but it is different from sarcasm. Irony usually lighter than sarcasm, less harsh in its wording though in effect probably more cuts because of its indirectness. While sarcasm is personal, jeering, intended to hurt, and is intended as sneering taunt.

The second method is burlesque, burlesque can be segregate into two distinct categories: High burlesque and Low burlesque. Burlesque was originally a form of art that was mocked by imitation, referring to everything from comic sketches to dance routines and usually lampooning the social attitudes of the upper classes. It was often ridiculous in that it imitated several styles, and combined imitations of authors and artists with absurd descriptions. In this, the term was often use interchangeably with "pastiche," "parody," and, at the turn of

the 18th century, "mock-heroic". Possibly, due to historical social tensions between the upper classes and lower classes of society, much of the humor and entertainment focused on lowbrow and ribald subjects. Burlesque is a literary or dramatic work that ridicules a subject either by presenting a solemn subject in an undignified style or an inconsequential subject in a dignified style. In literary criticism, burlesque is often used as a generic term to describe any imitative work that derives humor from an incongruous contrast between styles and subject. In this usage, forms of satire such as parody and travesty are the types of burlesque (Abrams, 1999).

High burlesque is a form of satire, which takes a subject matter that is generally regarded as lowly or immaterial and treats it in a literary, elevated manner, or taking subject matter that is crude in nature and treating it in a lofty style. High burlesque refers to a burlesque imitation where a serious style applied to commonplace or comically inappropriate subject matter, for example, in the literary parody and the mock-heroic.

Moreover, Low burlesque applies an irreverent, mocking style to a serious subject or taking subject matter traditionally dealt with in an epic or poetic fashion and degrading it. In the 20th and 21st centuries, burlesque has come to be a genre of adult entertainment, focusing on aspects of humor, satire and sexual tantalization.

The third is Parody. Robert Harris said, "Parody is a satiric imitation of a work or of an author with the idea of ridiculing the author, his ideas, or work". It is design to ridicule in nonsensical fashion or to criticize by brilliant treatment, an

original piece of work or its author. This term known to have been used as a potent means of satire and ridicule even as far back as Aristophanes, parody has made a definite place for itself in literature and has become popular type of literary composition.

Moreover, sarcasm is a form of sneering criticism in which disapproval is often express as ironic praise. According to Holman (1970:472), sarcasm is a form of verbal irony, in which, under the guise of praise a caustic and bitter expression of strong and personal disapproval is given.

The other method is invective. Harris said that invective is speech or writing that abuses, denounces, or attacks. It can be directed against a person, cause, idea, or system. It employs a heavy use of negative emotive language. While Holman (1970:275) says that invective is harsh, abusive language directed against a person or cause.

Holman (1970:557) said that this word is the American spelling of *humour*, which originally takes from physiological term. Because of its psychological implications came to carry the meaning of “eccentric”, from that meaning developpe d the modern implications of term.

Humor is derived from the physiological theory of *humour*, used to designate a person with peculiar disposition, which led to his readily perceiving the ridiculous, the ludicrous and the comical. In the other hand, *humor* is the ability or quality of people, objects, or situations to evoke feelings of amusement in other people. The term encompasses a form of entertainment or human

communication which evokes such feelings, or which makes people laugh or feel happy (www.wikipedia.org accessed on July 27, 2006).

The Renaissance took the doctrine of humours quite seriously--it was their model of psychology--so knowing that can help us understand the characters in the literature. Falstaff, for example, has a dominance of blood, while Hamlet seems to have an excess of black bile (www.virtualsalt.com accessed on July 27, 2006).

In the eighteenth century, it was used to name a comical mode that was sympathetic, tolerant, and warmly aware of the depths of human nature, as opposed to the intellectual, satiric, intolerant associated with *wit*. Because there are usually found association between *humor* and *wit* it is impossible to separate that two terms in discussing both of them.

Originally, *wit* has meaning knowledge, come in the late middle ages to signify "intellect", "the seat of consciousness", the "inner" sense as contrasted with the five outer senses (Holman, 1970:557). Moreover, *Wit* is a form of intellectual humor. A *wit* is someone skilled in making witty remarks, typically in conversation and spontaneously (www.wikipedia.org accessed on July 27, 2006).

In his dictionary, Samuel Johnson states that the original meaning of *wit* is "the powers of the mind; the mental faculties; the intellects"; he also defines *wit* as "quickness of fancy", among the nine definitions. In Webster's Dictionary, *wit* is defined as "the association of ideas in a manner natural, but unusual and striking, so as to produce surprise joined with pleasure" (www.wikipedia.org accessed on July 27, 2006).

In the Renaissance period, it used in various senses, which usually mean by “wisdom” or “mental activity”. Although in the seventeenth century it was developed when the term as applied, for example to the metaphysical poets, meant “fancy”, in the sense of inspiration, originality or creative imagination and it became the literary advantage particularly prized at the time. However, with the coming of Neo Classicism, this term took on new meanings to reflect new critical attitudes. After a hundred years, many philosophers (including Hobbes, Locke, and Hume) and critics (including Dryden, Addison, Pope and Johnson) wrestled with efforts to define *wit*.

Hobbes asserted that fancy without judgment or reason could not constitute *wit*, though judgment without fancy could. Pope used the word in both of the contrasting senses of fancy and judgment. Dryden had called *wit* “propriety of thought and words”. Moreover, Locke thought of it as an agreeable and prompt assemblage of ideas, ability to see comparisons. Hume stressed the idea that wit is that which pleases good taste being the criterion (Holman, 1970:558).

Modern definition of wit reflect both the original and the late eighteenth century conception: “that quality of speech and writing which consist in the apt association of thought and expression, calculated to surprise and delight by its unexpectedness; later always with reference to the utterance of brilliant or sparkling things in an amusing way” (New English Dictionary in Holman, 1970:558).

The most part agreed that *wit* is primarily intellectual; the perception of similarities is seemingly dissimilar things and expressed in skillful phraseology,

plays upon words, surprising contrast, paradoxes, epigrams, comparison, etc. while humor implies a sympathetic recognition of human values and deals with the foibles and incongruities of human nature, good-naturedly exhibited. In his *A Handbook to Literature*, Holman give quotation to help in clarifying the conception of distinction between the two terms. *Humor* “deals with incongruities of character and circumstance, as *wit* does in those of arbitrary ideas” (Hunt). “*Wit* is intensive or incisive, while humor is expensive. *Wit* is rapid, *humor* is slow. *Wit* is sharp, *humor* is gentle....*Wit* is subjective while *humor* is objective....*Wit* is art, *humor* is nature” (Caroline Wells). “*Wit* apart from *humor*, generally speaking, is but an element for professors to sport with. In combination with *humor*, it runs to the richest utility and helps to humanize the world” (Hunt). “*Humor* always laughs, however earnestly it feels, and sometimes chuckles; but it never sniggers” (Saintbury) (1970:558).

An example of a soft relation between *wit* and *humor* is Falstaff in Shakespeare’s *Henry IV*, Part I. The verbal fencing, the punning, and particularly the sophisticated maneuvering whereby Falstaff invariably extricates himself from difficult situation with an apparent saving of his face, rest upon his *wit*. Moreover, the reader to recognize the part not only that Falstaff is buffing and cutting a highly ludicrous figure but also the old rascal is inwardly laughing at himself, that he sees clearly the incongruities of his situation and behavior and realizes that his lies will be recognized as such by the Prince, that is an element of *humor*.

The last method is innuendo. It is an insinuation or direct suggestion, often with harmful or sinister connotation. An innuendo is a remark or question, typically disparaging, that works obliquely by allusion.

2. 5. Function of Satire

After discussing about satire above, now in this section the writer will discuss about the function of satire. The essence of satire is aggression or criticism, and criticism always implied a systematic measure of good and bad. An object is criticized because it falls short of some standard, which the critic desires that it should reach. Inseparable from any definition of satire is its corrective purpose, expressed through a critical mode, which ridicules or otherwise attacks those conditions needing reformation in the opinion of the satirist.

From the ancient times satirists have shared a common function of satire that are to expose foolishness in all its guises, vanity, hypocrisy, pedantry, idolatry, bigotry, sentimentality, and to effect reform through such exposure.

The best satire does not seek to harm or damage by its ridicule, unless if it speak of damage to the structure of vice, but rather seeks to create a shock of recognition and to make vice repulsive. So that, the vice will be expunged from the person or society under attack or from the person or society intended to benefit by the attack regardless of who is the immediate object of attack. Whenever possible this shock of recognition is to be conveyed through laughter or wit: the formula for satire is one of honey and medicine. Far from being simply

destructive, satire is implicitly constructive, and the satirists themselves, whom concerning such matters, often depict themselves as such constructive critics.

Finally, from the explanation above it can be concluded that the function of satire are to exposes foolishness, to create a shock recognition and to make vice repulsive. In the other hand, it also appears as critics for the environment where the author of satire lives.

2. 6. Genetic Structuralism Approach

Genetic structuralism approach is one of the approaches which is used in literary research. This approach is the fusion of structuralism and the external aspects of literary work. Principally, genetic structuralism focused on its genetic, the origin of literature appearance and its sociological aspects and the culture as its background with de fence of intrinsic aspects in literary work itself.

This approach appears as the reaction of pure structuralism which ignores the extrinsic aspects of literary works and improves the weaknesses of structuralism by including the genetic factor in understanding the literary work. According to Iswanto (2003:60) the genetic factor of literary work means the origin of literary work, such as the author and the real history when the literary work created.

Genetic structuralism approach looks literary work from two point of view, they are the intrinsic and extrinsic aspects. The analysis begins by studying the intrinsic aspects as the basic data and than the research connecting the various aspects with the reality of society. Literary work looks as the reflection of that era

when the literary work was born which can express social aspect, politic, economic, culture and et cetera. The important aspects in that era will connect with the intrinsic aspects of the novel (Endraswara, 2003:56).

According to Goldman, literary work as meaning structure represents world view, here the author not as individual but as member of society. It can be said that genetic structuralism is the literary research which connected between literary structure and society structure through world view or ideology which expressed.

There are three basic methods to analyze literary work using this approach; they are 1) a study on literary work is considered as unity, 2) literary work has to have tension between complexity and unity in a coherent whole, 3). If that unity has been found, and than continued by analyzing the relation with the social background (Gold in Endraswara, 2003:57).

2. 7. The Condition of English Middle Class Society in 19th Century

The 19th century also called with the Victorian era. Victorian England has sometimes been thought of as an age of political stability and self-complacent certainty. Actually, the nineteenth century, particularly in England, was a time of indescribable ideological confusion. It stood undecided and uncommitted both on the extent of the powers and duties of the state and on the selection of the group that was to exercise them. It swayed between alternative concepts of *laisse-faire* and bureaucratic paternalism, of control by the landed interest and control by the

business interest, of property franchise and universal manhood suffrage

(www.wikipedia.org, accessed on April 1, 2007)

In this era, economic, political, social difficulties became increasingly evident during this decade and it was clear that “the spirit of the age” differed from anything that had gone before. The nineteenth century saw a huge growth in the population of Great Britain. The reason for this increase is not altogether clear. The reform Bill of 1832 gave the middle class the political power it needed to consolidate and to hold the economic position it had already achieved. Industry and commerce burgeoned. While the affluence of the middle class increased, the lower classes, thrown off their land and into the cities to form the great urban working class, lived ever more wretchedly. The social changes were so swift and brutal that Godwinian utopianism rapidly gave way to attempts either to justify the new economic and urban conditions, or to change them (www.mfo.ac.uk, accessed on April 1, 2007).

The late 18th and early 19th centuries saw considerable social upheaval as a largely agrarian society was transformed by technological advances and increasing mechanisation, which was the Industrial Revolution. Much of the agricultural workforce was uprooted from the countryside and moved into large urban centres of production, as the steam-based production factories could undercut the traditional cottage industries, due to economies of scale and the increased output per worker made possible by the new technologies. The consequent overcrowding into areas with little supporting infrastructure saw dramatic increases in the rise of infant mortality (to the extent that many Sunday

schools for pre working age children (5 or 6 had funeral clubs to pay for each others funeral arrangements), crime, and social deprivation.

^ The social changes during the Victorian era were wide-ranging and fundamental, leaving their mark not only upon Britain but upon much of the world which was under Britain's influence during the 19th century. It can even be argued that these changes eclipsed the massive shifts in society during the 20th century; certainly many of the developments of the 20th century have their roots in the 19th. The technology of the Industrial Revolution had a great impact on society. Inventions not only introduced new industries for employment, but the products and services produced also altered society. Mining to extract the coal and other raw materials needed to fuel the Industrial Revolution was a major new industry, and before 1842 even women worked in the mines (www.hiddenlives.org.uk, accessed on March 29, 2007)

The governess in the nineteenth century personified a life of intense misery. She was also that most unfortunate individual; the single, middle-class woman who had to earn her own living. Although being a governess might be degradation, employing one was a sign of culture. The psychological situation of the governess made her position unenviable. Her presence created practical difficulties within the Victorian home because she was neither a servant nor a member of the family. She was from the social level of the family, but the fact that she was paid a salary put her at the economic level of the servants. Only the salary of the governess and her usually low family position keeps her from being considered part of the culturally elite.

The poor in this era were an unavoidable part of urban society and their existence and plight could not be ignored. Industrialisation made large profits for the entrepreneurs of the times, and their success was in contrast not only to the farm workers who were in competition with imported produce but also to the aristocracy whose landowning wealth was now becoming less significant than business wealth. It is about this time that the class system, always seen as a hallmark of Britain, began to flourish. Probably inspired by the even more complex caste system of newly colonised India, the British class system created an intricate hierarchy of people which contrasted the new and old rich, the skilled and unskilled, the rural and urban and many more.

Early in the nineteenth century the labels "working classes" and "middle classes" were already coming into common usage. The old hereditary aristocracy, reinforced by the new gentry who owed their success to commerce, industry, and the professions, evolved into an "upper class" (its consciousness formed in large part by the Public Schools and Universities) which tenaciously maintained control over the political system, depriving not only the working classes but the middle classes of a voice in the political process. The increasingly powerful (and class conscious) middle classes, however, undertook organized agitation to remedy this situation: the passage of the Reform Act of 1832 and the abolition of the Corn Laws in 1846 were intimations of the extent to which they would ultimately be successful (www.victorianweb.org, accessed on March 29, 2007)

The working classes, however, remained shut out from the political process, and became increasingly hostile not only to the aristocracy but to the

middle classes as well. As the Industrial Revolution progressed there was further social stratification. Capitalists, for example, employed industrial workers who were one component of the working classes (each class included a wide range of occupations of varying status and income; there was a large gap, for example, between skilled and unskilled labor), but beneath the industrial workers was a submerged "under class"-- contemporaries referred to them as the "sunken people"-- which lived in poverty. In mid-century skilled workers had acquired enough power to enable them to establish Trade Unions (Socialism became an increasingly important political force) which they used to further improve their status, while unskilled workers and the underclass beneath them remained much more susceptible to exploitation, and were therefore exploited (www.victorianweb.org, accessed on March 29, 2007).

This basic hierarchical structure (presented here in highly oversimplified form), comprising the "upper classes," the "middle classes," the "Working Classes" (with skilled laborers at one extreme and unskilled at the other), and the impoverished "Under Class," remained relatively stable despite periodic (and frequently violent) upheavals, and despite the Marxist view of the inevitability of class conflict, at least until the outbreak of World War I. A modified class structure clearly remains in existence today (www.victorianweb.org, accessed on March 29, 2007) .

2. 8. Previous Study

In doing this research, the writer found an essay that analyzes the greatest novel of Jonathan Swift *Gulliver Travels* written by Sakeenah Clark. In her essay, Clark says that *Gulliver Travels* is most enduring satire. It is full of allusion to recent and current events. Its objects are human failings and the defective political, economic and social institutions that they call into being. *Gulliver Travels* is a satire overall human race. Swift adopts the ancient satiric of the imaginary voyage.

In *Gulliver Travels*, things are seldom what they seem. Irony, whether probing or corrosive, underlies every word. Irony is a figure of speech in which the actual intent is expressed in words that carry the opposite meaning. Clark concludes that Swift uses a type of satire that is referred as Horatian satire. Horatian satire is gentle, urban, smiling; it intends to correct by gentle and broadly sympathetic laughter, it notices foibles and smiles at them.

In this research, the writer takes Thackeray's *Vanity Fair* as the object of the research. The writer tries to find out the satiric methods which used by the author in his novel and tries to find out in what way how Thackeray satirizes English Middle Class society. Although Sakeenah Clark and the writer take satiric novel but they has different term which analyzed.

In *Gulliver Travels* Sakeenah says that this novel full of allusion to recent and current event and its objects are human failings and the defective political, economic and social institutions. In *Vanity Fair*, there also full of allusion in the events which appears and its subjects are almost same with *Gulliver Travels*, but

the authors of the novels has the different way in satirizing the objects. If in *Gulliver Travels*, the author satirizing the objects through the journey of the main character, while in *Vanity Fair* the author satirizing the objects through the character's daily life and their attitudes in the society. To show the connection between the individual's values and behaviours and society's, Thackeray often generalizes from a particular situation or individual's action to the behaviours and value of societies.

CHAPTER III

RESEARCH METHOD

This chapter discusses the methods which are used in this research, namely research design, data source, data collection and data analysis. Each item will be discussed as follow:

3. 1. Research Design

According to Wellek in Pradopo (1995:92) literary study has three focus studies; there are literary theory, literary history and literary criticism. In this research, the writer uses literary criticism as her research design, which primarily concerns the discussion of a literary criticism. The theory that is used in this research is satire theory. Because in this research the writer discusses satire on England middle class society reflected in William Makepeace Thackeray's *Vanity Fair*. This research is a theoretical analysis because the writer only takes research purely from the content of the novel, based on the theory of satire.

Based on the title, this research has related to the satire. The researcher conducts the research by using genetic structuralism theory, which takes the intrinsic and the extrinsic aspects of the novel. According to Endraswara (2003:52) Genetic structuralism approach looks literary work from two point of view, they are the intrinsic and extrinsic aspects. The analysis begins by studying the intrinsic aspects as the basic data and than the research connecting the various aspects with the reality of society. Literary work looks as the reflection of that era

when the literary work was born which can express social aspect, politic, economic, culture and et cetera. The important aspects in that era will connect with the intrinsic aspects of the novel.

3. 2. Data Source

The data sources in this research are primary data and secondary data. The primary data is *Vanity Fair* written by William Makepeace Thackeray. The data are quoted from the text, which include in the content of the novel and are directly concerned the objective of the study. The data collected here are some form of language explanations that can be in the form of monologues, dialogues, expressions, words, sentences, paragraphs, events and surrounding that have special characteristics of the satiric methods. Whereas, the secondary data are some references which contains of some supporting information dealing with the aspects of satire such as books, articles and another source.

3. 3. Data Collecting

In doing this research, the writer collects the data from the primary and the secondary data sources. There are some steps, which are done by the writer in collecting the data from the primary data source, *Vanity Fair* by William Makepeace Thackeray. Firstly, the researcher reads repeatedly the whole novel as the primary data source. This aimed to have good comprehension and obtain the data source in the form of monologues, dialogues, expressions, words, sentences, paragraphs, events and surrounding that have special characteristics of the satiric

methods. Secondly, she selects the data related to the problem of the study they are: (1) What kinds of satiric methods are used in *Vanity Fair?*, and (2) How does Thackeray satirize the England middle class society through his *Vanity Fair*. This is done by identifying the data in the form of monologues, dialogues, expressions, words, sentences, paragraphs, events and surrounding that have special characteristics of the satiric methods. The identification is done by giving codes according to the kinds of satire referring to the first problem and according to the second satire methods answering the second problem. The satiric methods are coded as B for burlesque, I for irony, Inn for innuendo, Inv for invective and S for sarcasm. Thirdly, the writer picks up the data by classifying the data from the second step according to the codes that have been given. Finally, the writer arranges the data systematically in accordance with the problems of the study. In order to collect the secondary data, the writer takes criticism and article from the internet, books, newspaper and magazines.

3. 4. Data Analysis

After selecting and classifying the data from *Vanity Fair* by William Makepeace Thackeray, which related to the problem of the study, the data are analyzed as following steps:

1. analyzing the data while reading the novel based on the kinds of satire and the satiric method.

2. reducing the data involving identification and classifying the data that have the special characteristics of the kinds of satire and the satiric methods.
3. interpreting the data, which have been identified and classified by trying to determine the data for which kinds of satire and also seeing what method used in it.
4. analyzing the data from the result of interpretation
5. arranging all information from the analysis.
6. making conclusion based from all the data based on satire theory.

If we have a look at the explanation above, the analysis of the data is done through three activities; data reduction, data display and conclusion drawing (Miles and Huberman, 1984:2).

CHAPTER IV

FINDINGS AND DISCUSSION

In this chapter, the writer discusses the result of the data analysis. The result of data analysis involves: (1) The discussion about the kinds of satiric methods used in *Vanity Fair* and (2) The discussion about the way how Thackeray satirizes the England middle class society through *Vanity Fair*. Here is the analysis about the methods of satire which appear in the form of monologues, dialogues, expressions, words, sentences, paragraphs, events and discourses. Here, the writer takes the analysis of the satiric methods in *Vanity Fair* just in Chapter I to Chapter XXI. Therefore, the findings and discussion here are to find out the satiric methods used in *Vanity Fair* and to find out the way Thackeray satirizes the England Middle Class society through his novel *Vanity Fair*.

4. 1. The Satiric Methods Used in *Vanity Fair*

Here, the writer discusses the analyses of satiric methods found in *Vanity Fair* from Chapter I to chapter XXI one by one according to the classification of satiric methods.

In this novel, Rebecca represents the lower class society. It can be found in the story that Rebecca was born in the poor family. Her mother is an opera girl and her father is a painter. Those professions are for people in the lower class society. This quotation supports the idea above :

P.S. The Miss Sharp, whom you mention as governess to Sir Pitt Crawley, Bart., M.P., was a pupil of mine, and I have nothing to say in her disfavour. Though her appearance is disagreeable, we cannot control the operations of nature: and though her parents were disreputable (her father being a painter, several times bankrupt, and her mother, as I have since learned, with horror, a dancer at the Opera); yet her talents are considerable, and I cannot regret that I received her *out of charity*. My dread is, lest the principles of the mother—who was represented to me as a French Countess, forced to emigrate in the late revolutionary horrors; but who, as I have since found, was a person of the very lowest order and morals—should at any time prove to be *hereditary* in the unhappy young woman whom I took as *an* OUTCAST. But her principles have hitherto been correct (I believe), and I am sure nothing will occur to injure them in the elegant and refined circle of the eminent Sir Pitt Crawley (page: 88).

The quotation above shows that Rebecca's parents are a painter and a dancer at the opera. That profession is usually for people from the lower class because the middle class society is the rich people and they have power in the society. She also represents the governess at that time, as mentioned above that she is as governess to Sir Pitt Crawley.

On the other hand, Amelia represents the middle class society. This is supported by the quotation below:

Miss Sedley's papa was a merchant in London, and a man of some wealth; whereas Miss Sharp was an artiled pupil, for whom Miss Pinkerton had done, as she thought, quite enough, without conferring upon her at parting the high honour of the Dixonary.

That quotation shows that Amelia comes from the reach family; her papa is a merchant in London and a man of some wealth.

4. 1. 1. Burlesque

The burlesque method firstly appears in the second chapter in *Vanity Fair*. The story in Chapter two begins when Rebecca and Amelia take their departure

from Miss Pinkerton's academy after finishing their study there and this conversation happens in the carriage which brings the two young ladies to Amelia's house in Russell Square.

"How could you do so, Rebecca?" at last she said, after a pause.

"Why, do you think Miss Pinkerton will come out and order me back to the black-hole?" said Rebecca, laughing.

"No: but--"

"I hate the whole house," continued Miss Sharp in a fury.

"I hope I may never set eyes on it again. I wish it were in the bottom of the Thames, I do; and if Miss Pinkerton were there, I wouldn't pick her out, that I wouldn't. O how I should like to see her floating in the water yonder, turban and all, with her train streaming after her, and her nose like the beak of a wherry."(page 7)

In this burlesque, Rebecca represents the lower class society while Amelia represents the middle class society in English at 19th century. At that time the lower class gives the different treatment from the middle class. The people from lower class are not regarded as the middle class, they are usually treated with the bad treatment not as good as the people from the middle class. From the dialogue above, it shows that Rebecca hates Miss Pinkerton so much and she hopes that this time never sets in her life. Since Rebecca arrives in that school until she finished her study here, Miss Pinkerton always treats her in the different way from the other students. Miss Pinkerton treats Rebecca like that because she is just an orphan and a daughter of the painter but her friends are come from the rich family. It shows that there are distinctions between people who come from the lower class and from the middle class. And through this way Thackeray draws the real society which appears in the 19th century.

The second quotation is also found in the second chapter :

The happiness the superior advantages of the young women round about her, gave Rebecca inexpressible pangs of envy. “What airs that girl gives herself, because she is an Earl’s grand-daughter,” she said of one. “How they cringe and bow to that Creole, because of her hundred thousand pounds! I am a thousand times cleverer and more charming than that creature, for all her wealth. I am as well bred as the Earl’s grand-daughter, for all her fine pedigree; and yet every one passes me by here. And yet, when I was at my father’s, did not the men give up their gayest balls and parties in order to pass the evening with me?” She determined at any rate to get free from the prison in which she found herself, and now began to act for herself, and for the first time to make connected plans for the future. (Page 11)

In the 19th century, the middle class society usually has everything that they want because at that time the middle class has the power in every aspect; economy, politic and etcetera. In the quotation above, it shows that Rebecca as an example of the lower class girl who is jealous to the middle class girl. Rebecca is jealous to Amelia, because Amelia has everything in this world, while she was born with no advantages, in a society which consider the social status and the wealth of the people, so she does everything to get everything Amelia has. Rebecca thinks that she is a thousand times cleverer and more charming than Amelia. From that statement we know that Rebecca feels more perfect than Amelia and she mocks Amelia by this word “I am a thousand times cleverer and more charming than Amelia”. In the other hand she also thinks that however she does not an Earl’s grand – daughter, she says that she was as well bred as the Earl’s grand – daughter. From those two statements, it is clear that the purpose of Rebecca’s utterance “I am as well bred as the Earl’s grand-daughter, for all her fine pedigree; and yet every one passes me by here” is to ridicule Amelia. Rebecca does that action because of her jealousy.

The other quotation about burlesque is found in the beginning of Chapter VIII. This chapter is about Rebecca's letter to Amelia. This is the letter :

Sir Pitt is not what we silly girls, when we used to read Cecilia at Chiswick, imagined a baronet must have been. Anything, indeed, less like Lord Orville cannot be imagined. Fancy an old, stumpy, short, vulgar, and very dirty man, in old clothes and shabby old gaiters, who smokes a horrid pipe, and cooks his own horrid supper in a saucepan. He speaks with a country accent, and swore a great deal at the old charwoman, at the hackney coachman who drove us to the inn where the coach went from, and on which I made the journey outside for the greater part of the way. (Page 64)

From the quotation above, it shows that through this way, Thackeray draws that not all the baronet in the 19th century always has the good image in the society. In fact, a baronet always keeps his appearance, from the clothes which is worn, even the language which is spoken when he speak. Here, Thackeray gives one example of the baronet, it is represented by Sir Pitt which appears as a very dirty man, vulgar, always in the old clothes and shabby, who smokes a horrid pipe, and cooks his own horrid supper in a saucepan. He also speaks with a country accent. Those attitudes make Sir Pitt different from the other baronet, because the other baronet should not do those attitudes. In this burlesque, Thackeray uses Rebecca to mocks the baronet at that time through Sir Pitt, because Sir Pitt is different from the baronet who appears in the book which is ever read by Rebecca.

4. 1. 2. Humor

The first humor in *Vanity Fair* appears in the chapter VIII, as burlesque above this is also found in Rebecca's letter.

I was awakened at the daybreak by the charwomen, and having arrived in the inn, was at first placed in the coach. But when we go to a place called Leakington, where the rain began to fall very heavily - will you believe it? - I was forced to come outside; for Sir Pitt is a proprietor for the coach, and as a passenger come at Mudbury who wanted an inside place, I was obliged to outside in the rain, where, however, a young gentleman from Cambridge College sheltered me very kindly in one of his several great coats.

This gentleman and the guard seemed to know Sir Pitt very well, and laughed at him a great deal. They both agreed in calling him an old screw; which means a very stingy, avaricious person. He never gives any money to anybody, they said (and this meanness I hate); and the young gentleman made me remark that we drove very slow for the last two stages on the road, because Sir Pitt was on the box, and because he is proprietor of the horses for this part of the journey. "But won't I flog 'em on to Squashmore, when I take the ribbons?" said the young Cantab.

"And sarve 'em right, Master Jack," said the guard. When I comprehended the meaning of this phrase, and that Master Jack intended to drive the rest of the way, and revenge himself on Sir Pitt's horses, of course I laughed too (page 64 - 65)

In this satiric method, Thackeray tries to satirize about the baronet's treatment to the people in the lower class. That shows in the conversation between the gentleman and the guard. It seems that both of them know Sir Pitt very well. Those two men agree to call Sir Pitt an old screw, which Rebecca means a very stingy person. She thinks like that because Sir Pitt never gives money to anybody. But after Rebecca listens to the conversation, firstly she does not understand what they talk about, but after several times, she can comprehend that conversation. She knows that Master Jack intends to drive on the rest of the way, and take revenge to Sir Pitt by injuring his horses. After she understands about that conversation, she laughs too.

The next humor is still found in Chapter VII, also in the Rebecca's letter.

She tells Amelia about a conversation that happens in a dinner time at Queen Crawley's family. The conversation is about the dinner menu.

"What have we for dinner, Betsy?" said the Baronet. Mutton broth, I believe, Sir Pitt," answered Lady Crawley. "Mouton aux navets," added the butler gravely (pronounce, if you please, moutongonavvy); "and the soup is potage de mouton a l'Ecoissaise. The side-dishes contain pommes de terre au naturel, and choufleur a l'eau." "Mutton's mutton," said the Baronet, "and a devilish good thing. What ship was it, Horrocks, and when did you kill?" "One of the black-faced Scotch, Sir Pitt: we killed on Thursday. "Who took any?" "Steel, of Mudbury, took the saddle and two legs, Sir Pitt; but he says the last was too young and confounded woolly, Sir Pitt. "Will you take some potage, Miss ah—Miss Blunt? said Mr. Crawley. "Capital Scotch broth, my dear," said Sir Pitt, "though they call it by a French name." "I believe it is the custom, sir, in decent society," said Mr. Crawley, haughtily, "to call the dish as I have called it"; and it was served to us on silver soup plates by the footmen in the canary coats, with the mouton aux navets. Then "ale and water" were brought, and served to us young ladies in wine-glasses. I am not a judge of ale, but I can say with a clear conscience I prefer water. While we were enjoying our repast, Sir Pitt took occasion to ask what had become of the shoulders of the mutton. "I believe they were eaten in the servants' hall," said my lady, humbly. "They was, my lady," said Horrocks, "and precious little else we get there neither." Sir Pitt burst into a horse-laugh, and continued his conversation with Mr. Horrocks. "That there little black pig of the Kent sow's breed must be uncommon fat now." "It's not quite busting, Sir Pitt," said the butler with the gravest air, at which Sir Pitt, and with him the young ladies, this time, began to laugh "Miss Crawley, Miss Rose Crawley," said Mr. Crawley, "your laughter strikes me as being exceedingly out of place." "Never mind, my lord," said the Baronet, "we'll try the porker on Saturday. Kill un on Saturday morning, John Horrocks. Miss Sharp adores pork, don't you, Miss Sharp?"(page.68)

The quotation above is one of the humors which is used by Thackeray to illustrate the relation between the family member and the servants or the maid. In 19th century, usually the rich family has more than fifteen servants and there are distinctions between the owner of the house and the servants. The servants live in the separated room and they just come to the house to do their duties or when

called by the mistress. In the Crawley's family, Thackeray illustrates that there are no distinction between the mistress and the servants. They can laugh together in the dinner, although there is still difference in social status between them. The conversation above, firstly it stalks about the mutton which is used for dinner. The conversation happens between Sir Pitt, Mr. Horrocks, Lady Crawley and Mr. Crawley. The humor senses are found when Sir Pitt takes an occasion to ask what is there on the shoulders of the mutton. Lady says that she believes that they have eaten in the servants' hall and Horrorck replies that it was the precious thing they get there. That answer makes Sir Pitt burst into a horse laugh. The other sense of humor appears in the next conversation, when the butler says with the gravest air that there is little black pig of the Kent sow's breed which must be uncommon fat at that time and It is not quite busting, Sir Pitt. Surely that air makes Sir Pitt and the young ladies in that dinner begin to laugh.

The next humor is found in Chapter XX.

“My sisters say she has diamonds as big as pigeons' eggs,” George said, laughing. “How they must set off her complexion! A perfect illumination it must be when her jewels are on her neck. Her jet-black hair is as curly as Sambo's. I dare say she wore a nose ring when she went to court; and with a plume of feathers in her top-knot she would look a perfect Belle Sauvage.” (Page. 185)

In this satiric method, Thackeray shows how the ladies from the middle class in the 19th century, who usually collects the jewels from the little shape until the big shape. The quotation above shows the conversation between Amelia and George Osborne. In this case, George talks about something funny, he tells about his sisters' diamonds which is as big as pigeons' eggs. And then George imagines

how it is if that jewels are on her neck, it must need a perfect illumination. He also tells about her hair which is curly as sambo's hair.

The next humor is still found in the conversation between George and Amelia. In this conversation, George still talks about Mrs. Swartz that he and his sister meet in the evening party at old Hulker's house.

“You should have seen her dress for court, Emmy,” Osborne cried, laughing. “She came to my sisters to show it off, before she was presented in state by my Lady Binkie, the Haggistoun's kinswoman. She's related to every one, that Haggistoun. Her diamonds blazed out like Vauxhall on the night we were there. (Do you remember Vauxhall, Emmy, and Jos singing to his dearest diddle diddle darling?) Diamonds and mahogany, my dear! think what an advantageous contrast--and the white feathers in her hair--I mean in her wool. She had earrings like chandeliers; you might have lighted 'em up, by Jove--and a yellow satin train that streeled after her like the tail of a cornet.” (Page.186)

If in the above conversation talks about the lady's jewels, in this term Thackeray satirizes the dress which they used. Usually the ladies show their new dress to their friend or in the other word they do that action to admire what they have. In the conversation above, George tells Amelia about Mrs. Swartz's dress which is worn for the court. He says that she shows off that dress to his sister before it is presented in state by Lady Binkie. The humor sense here appears when George illustrates that her diamond is like Vauxhall on the night, her earrings are like chandeliers and a yellow satin train that are streeleted after her is like the tall of a cornet.

4. 1. 3. Irony

The first dialogue appears when Rebecca meets Amelia's brother in Russell Square. Rebecca knows that there is a chance to take Amelia's heart and to be the member of Sedly's family by marrying Jos Sedly. .

"He's very handsome," whispered Rebecca to Amelia, rather loud.
 "Do you think so?" said the latter. "I'll tell him." (Page 16)

In this kind of satiric method, Thackeray shows how Rebecca makes her way to the highest levels of society resources, intelligence, hard work and talent. This case is as the illustration of the lower class which has big ambition to reach better life. In the 19th century, as mention above, that people from the lower class live in the proper society, they just as a servant for the middle class and the upper class society. From the conversation above, Rebecca purposely makes her voice rather loud, which means in order to take sympathy from Amelia's family. She says that Jos Sedly is very handsome, but in reality he is very fat and that makes no girls like him and she takes this chance to make Jos love her. Actually Rebecca does not like him, but she just like his wealth.

The next irony appears where society cannot see or hear treatment of wife or other female dependents, here Thackeray use Lord Steyne who is heartless, to represent a husband at that time. Steyne savagely abuses his wife, Lady Steyne, and his daughter-in-law, Lady Gaunt, verbally to force them to invite Becky to their home. Moreover, "To see his wife and daughter suffering always put his Lordship into a good humour" (page 757). To emphasize the irony, Thackeray uses Steyne's title, "his lordship." When Lady Gaunt defies him to strike her, he replies, "I am a gentleman, and never lay my hand upon a woman,

save in the way of kindness" (page 575). He is brutal in his advice to Becky, when she reveals that she has cheated Miss Briggs out of her money and ruined her financially: "'Ruined her? Then why don't you turn her out?' the gentleman asked" (page 571). In both of these incidents, the term "gentleman" is used ironically for satiric purpose; Steyne is ironically a sadistic brute and a perfect gentleman.

The next irony appears in Chapter XXI. This conversation happens between George Osborne and Captain Dobbin. George talks about Miss Swartz.

"Dammy," George said to a confidential friend, "she looked like a China doll, which has nothing to do all day but to grin and wag its head. By Jove, Will, it was all I could do to prevent myself from throwing the sofa-cushion at her." He restrained that exhibition of sentiment, however. (Page. 192)

In this Irony, Thackeray uses word "China Doll" to illustrate Miss Swartz. It shows how is the girl's attitude from the rich family, that they must keep their attitude wherever they are. From the conversation above, George tells Captain Dobbin that Miss Swartz looks like a China doll, which has nothing to do all day but to grin and wag its head. Actually, she doesn't seem like what George talks about, George talks like that because his father wants him to marry her, but George still loves Amelia although she was poor at that time. Mr. Osborne uses his children to fulfill his social ambition, this also represents the middle class capitalist who sees the world in terms of money and judges' people by their wealth.

4. 1. 4. Innuendo

The first innuendo which appears in *Vanity Fair* is found in the first chapter. The conversation happens between Miss Pinkerton and Miss Jemima in the last day when the students must leave the school because their study is finished.

“The girls were up at four this morning, packing her trunks, sister,” replied Miss Jemima; “we have made her a bow-pot.”
 “Say a bouquet, sister Jemima, ’tis more genteel.”(page 1)

In this innuendo, Thackeray shows how the lady from the middle class must speak, how they must take the appropriate words when they speak, they can not speak as what they like. From the conversation above, Miss Jemima says to Miss Pinkerton that the girls were getting up in the early morning and was packing their trunks. Miss Jemima and Miss Pinkerton have made a bow-pot for the girls. But according to Miss Pinkerton, the word bow-pot is last gentle, so she suggests her sister to say a bouquet, not a bow -pot, because this one is better.

The second innuendo appears in Chapter VIII. This quotation is taken from Rebecca’s letter to Amelia. In this letter Rebecca tells about Sir Pitt’s pronunciation which is so dull.

“There’s an avenue,” said Sir Pitt, “a mile long. There’s six thousand pound of timber in them there trees. Do you call that nothing?” He pronounced avenue--EVENUE, and nothing--nothink, so droll; and he had a Mr. Hodson, his hind from Mudbury, into the carriage with him, and they talked about distraining, and selling up, and draining and subsoiling, and a great deal about tenants and farming--much more than I could understand. Sam Miles had been caught poaching, and Peter Bailey had gone to the workhouse at last. “Serve him right,” said Sir Pitt; “him and his family has been cheating me on that farm these hundred and fifty

years.” Some old tenant, I suppose, who could not pay his rent. Sir Pitt might have said “he and his family,” to be sure; but rich baronets do not need to be careful about grammar, as poor governesses must be.(page 65)

If in the conversation between Miss Pinkerton and Miss Jemima above shows how the lady must speak, in this term Thackeray’s illuminating the baronet, in the 19th century, the baronet is respected man in the society. In this case Thackeray shows that no perfect man in this world, although he is a baronet. The quotation above shows that Rebecca tells Amelia how Sir Pitt pronounces “avenue” with /evenue/ and “nothing” with /nothink/. Then he suggests to serve the right of the old tenants. Actually Sir Pitt asks about it with anger because he thinks that they have been cheating Sir Pitt in that farm for these hundred and fifty years. From Sir Pitt’s utterances, Rebecca suggests that the rich baronet does not need to be careful about the grammar as the poor governesses must be.

The other innuendo that is found in *Vanity Fair* appears in Chapter XIV.

This quotation is the monologue of the author of this novel.

She never told until long afterwards how painful that duty was; how peevish a patient was the jovial old lady; how angry; how sleepless; in what horrors of death; during what long nights she lay moaning, and in almost delirious agonies respecting that future world which she quite ignored when she was in good health. --Picture to yourself, oh fair young reader, a worldly, selfish, graceless, thankless, religionless old woman, writhing in pain and fear, and without her wig. Picture her to yourself, and ere you be old, learn to love and pray! (Page. 122)

Thackeray here uses Miss Crawley to represent the lady from the middle class. Although she has much money but that cannot buy the happiness in this world. Through this story, Thackeray tries to satirize the condition of the middle

class society that almost of them see the world from the money. The quotation above shows how Miss Crawley feels peevish before she became the jovial old lady. At that time she looks angry, sleepless, in the horrors of death during the long nights. She lies moaning, almost in delirious with the agonies which respect that future world which she ignored when she was in a good condition. Through those words, the author invites the reader to think about the future and to prepare the important things that will appear in the future, so that if something happens we are ready to face it.

The next innuendo which is found by the writer is still in the same chapter, Chapter XIV. In this case, there is a conversation between Rebecca and Rawdon Crawley.

When he saw Rebecca alone, he rallied her about his father's attachment in his graceful way. She flung up her head scornfully, looked him full in the face, and said, "Well, suppose he is fond of me. I know he is, and others too. You don't think I am afraid of him, Captain Crawley? You don't suppose I can't defend my own honour," said the little woman, looking as stately as a queen. "Oh, ah, why--give you fair warning--look out, you know--that's all," said the mustachio-twiddler. "You hint at something not honourable, then?" said she, flashing out. "O Gad--really--Miss Rebecca," the heavy dragoon interposed.

"Do you suppose I have no feeling of self-respect, because I am poor and friendless, and because rich people have none? Do you think, because I am a governess, I have not as much sense, and feeling, and good breeding as you gentlefolks in Hampshire? I'm a Montmorency. Do you suppose a Montmorency is not as good as a Crawley?" When Miss Sharp was agitated, and alluded to her maternal relatives, she spoke with ever so slight a foreign accent, which gave a great charm to her clear ringing voice. "No," she continued, kindling as she spoke to the Captain; "I can endure poverty, but not shame-- neglect, but not insult; and insult from-- from you." (Page. 124)

In this term, Thackeray illuminates about the governess. Here, Thackeray uses Rebecca to represent the governess. At that time the governess personified a life of intense misery. She was also that most unfortunate individual, the woman who had to earn her own living. Her presence created practical difficulties within the Victorian home because she was neither a servant nor a member of the family. She was from the social level of the family, but the fact that she was paid a salary put her at the economic level of the servants. The conversation above, firstly Rawdon talks about his father's affection in his graceful way. After that Rebecca thinks that Rawdon supposes that she has no feeling of self-respect, because she is poor, friendless and a governess so she does not have as much sense, feeling and good breeding as his gentlefolks in Hampshire. For that all, she suggests that she can endure poverty.

4. 1. 5. Invective

The first invective can be found in the first chapter. It is a dialogue between Miss Jemima and Miss Pinkerton. They have a debate about the dictionary which will be given to Rebecca. Miss Jemima wants to give the dictionary to Rebecca, but in the other hand, Miss Pinkerton forbids it.

“MISS JEMINA!” exclaimed Miss Pinkerton, in the largest capitals. “Are you in your senses? Replace the Dictionary in the closet, and never venture to take such a liberty in future.” “Well, sister, it’s only two-and-ninepence, and poor Becky will be miserable if she don’t get one.” “Send Miss Sedley instantly to me,” said Miss Pinkerton. And so venturing not to say another word, poor Jemima trotted off, exceedingly flurried and nervous. Miss Sedley’s papa was an merchant in London, and a man of some wealth; whereas Miss Sharp was an articled pupil, for whom Miss Pinkerton had done, as she thought, quite enough, without

conferring upon her at parting the high honour of the Dixounary. (page 3)

In this invective, Thackeray still uses Rebecca to represent the lower class. In this case, it shows how the middle class society treats the people in the lower class. The middle class society thinks that people from the lower class are not appropriate to have something as the middle class. From that quotation above, it shows that Miss Pinkerton is angry to Miss Jemima because of her attitude. Miss Pinkerton hates Rebecca because her Papa is not as wealthy as Miss Sedley's Papa and she wants Rebecca not to have the dictionary. She prefers to replace the dictionary to the closet than give it to Rebecca. But for Miss Jemima, Rebecca will be miserable if she does not get one.

The next invective can be found in chapter VIII, while Rebecca writes a letter to her friend, Amelia Sedly, telling about her life in the Queen Crawley family. In this time she tells about Sir Pitt who forbids her to light the candle after eleven o'clock in the night.

Here, my dear, I was interrupted last night by a dreadful thumping at my door: and who do you think it was? Sir Pitt Crawley in his night-cap and dressing-gown, such a figure! As I shrank away from such a visitor, he came forward and seized my candle. "No candles after eleven o'clock, Miss Becky," said he. "Go to bed in the dark, you pretty little hussy" (that is what he called me), "and unless you wish me to come for the candle every night, mind and be in bed at eleven." And with this, he and Mr. Horrocks the butler went off laughing. You may be sure I shall not encourage any more of their visits. They let loose two immense bloodhounds at night, which all last night were yelling and howling at the moon. "I call the dog Gorer," said Sir Pitt; "he's killed a man that dog has, and is master of a bull, and the mother I used to call Flora; but now I calls her Aroarer, for she's too old to bite. Haw, haw!"(page 66)

In this invective, Thackeray also illuminates about the governess which is represented by Rebecca. As mentioned above that a governess is like a servant in a house, although they live together with the family, but they are still treated as servants and must faithful to the owner of the house. From the quotation above, it shows invective when Sir Pitt says to Rebecca that in his house it is forbidden to light the candle after eleven o'clock in the night. He asks Rebecca to go to bed and call her with pretty little hussy which makes Rebecca annoyed.

The other invective can be found in Chapter XII.

Once, after three days of absence, Miss Amelia put on her bonnet, and actually invaded the Osborne house. "What! leave our brother to come to us?" said the young ladies. "Have you had a quarrel, Amelia? Do tell us!" No, indeed, there had been no quarrel. "Who could quarrel with him?" says she, with her eyes filled with tears. She only came over to--to see her dear friends; they had not met for so long. And this day she was so perfectly stupid and awkward, that the Misses Osborne and their governess, who stared after her as she went sadly away, wondered more than ever what George could see in poor little Amelia. (Page. 101)

In this invective, Thackeray uses Amelia as the representation of the girl from the middle class society while at that time her father was ruined. In the 19th century, people who fall from the high level to the lower level usually treat in the different way not as when they were. In this case, Amelia's father lost of their wealth and when Amelia tries to go to her friend's house, she accepts with the harsh word. The quotation above tells about Amelia's visit to Osborne's house. That is the first time for Amelia to go out after three days absence. But when she arrives in that house, she accepts with harsh question from Miss Osborne. Actually she comes there just to meet her dear friend whom they had not met for a long time. But Miss Osborne suspects that Amelia comes to this house by leaving

her brother and she thinks that there is a quarrel between Amelia and George Osborne. Indeed there is no quarrel between them. Actually that question makes Amelia sad and makes her cry.

The next invective is found in Chapter XIII. The quotation below tells about a dinner in Osborne's house which at that time the bell for dinner is ringing and George does not come for dinner.

When that chronometer, which was surmounted by a cheerful brass group of the sacrifice of Iphigenia, tolled five in a heavy cathedral tone, Mr. Osborne pulled the bell at his right hand-violently, and the butler rushed up.

"Dinner!" roared Mr. Osborne.

"Mr. George isn't come in, sir," interposed the man.

"Damn Mr. George, sir. Am I master of the house? Dinner!" Mr. Osborne scowled. Amelia trembled. A telegraphic communication of eyes passed between the other three ladies. The obedient bell in the lower regions began ringing the announcement of the meal. The tolling over, the head of the family thrust his hands into the great tail-pockets of his great blue coat with brass buttons, and without waiting for a further announcement strode downstairs alone, scowling over his shoulder at the four females. (Page. 112)

In this invective, Thackeray shows the relation between the employer and the servant. In this case, Thackeray uses Mr. Osborne to represent the employer. Here, he tells that the employer has the power in the house, although it is just about starting the dinner and when his order is not followed by the servant, he will be angry to every body near him. That is as the representation how the employer's power in the house in the 19th century. From the quotation above, it shows that Mr. Osborne is angry to the butler because that time is for dinner but it is not yet prepared. The butler thinks that the young Osborne does not come so he does not prepare for the dinner. And then he scowls to every body in the dining room, he

says that he is the master of the house but why no one does his order and then he goes downstairs by himself by scowling over his shoulder at the four females.

The other invective is found in Chapter XX. This conversation takes place between Mr. Sedly and Captain Dobbin when they meet in the coffee shop.

“I have heard something of this, sir, from my friend George,” Dobbin said, anxious to come to his point. “The quarrel between you and his father has cut him up a great deal, sir. Indeed, I’m the bearer of a message from him.”

“O, that’s your errand, is it?” cried the old man, jumping up. “What! perhaps he condoles with me, does he? Very kind of him, the stiff-backed prig, with his dandified airs and West End swagger. He’s hankering about my house, is he still? If my son had the courage of a man, he’d shoot him. He’s as big a villain as his father. I won’t have his name mentioned in my house. I curse the day that ever I let him into it; and I’d rather see my daughter dead at my feet than married to him.”(Page. 184)

In this satiric method, Thackeray illuminates the relation between two families in the middle class society. Here he uses Osborne and Sedly family to represents the middle class family. In this case, Mr. Osborne represents the middle class capitalist who sees the world in term of money and judges people by their wealth and Mr. Sedly represents the middle class society who sees the world in the other side from Mr. Osborne. This case is as illustration how the people from the middle case society are who sees the world from the wealth, they will easily break the friendship when their friend is in the poor condition. From the quotation above, it seems that Dobbin just knows about the quarrel between Mr. Osborne and Mr. Sedly. That quarrel also makes the relation between their son and daughter broken. Mr. Sedly scorns Osborne and his son. He says that Osborne wants his house and his son as big as villain his father. Finally Mr. Sedly does not

want his daughter to marry Osborne's son. He rather sees his daughter dead at his feet than marry with George Osborne.

4. 1. 6. Sarcasm

The first sarcasm which is found by the writer is in Chapter XI. This is a conversation between Miss Crawley and Mrs. Firkin, they are talking about Rebecca.

“My dear, you are a perfect trouvaille,” Miss Crawley would say.
 “I wish you could come to me in London, but I couldn't make a butt of you as I do of poor Briggs no, no, you little sly creature; you are too clever--Isn't she, Firkin?” Mrs. Firkin (who was dressing the very small remnant of hair which remained on Miss Crawley's pate), flung up her head and said, I think Miss is very clever,” with the most killing sarcastic air. In fact, Mrs. Firkin had that natural jealousy which is one of the main principles of every honest woman. (Page. 94)

In this sarcasm, Thackeray shows the jealousy from the maid to the governess. As mentioned above that the governess is like the servant but they are more regarded than the servant. In this case Rebecca represents the governess and Miss Firkin represents the servant. In this case, Thackeray illustrates the jealousy of the servant to the governess. From the conversation above, it shows that Miss Crawley says to Miss Firkin that Rebecca is too clever and she wants to bring her to London, but she cannot make a butt for her as she does for Briggs. This makes Mrs. Firkin jealous and when Miss Crawley asks her about Rebecca, she just answers with jealousy and sarcastic air to affirm what Miss Crawley asks.

The other sarcasm can be found in Chapter XV. The dialogue below is between Sir Pitt and Miss Crawley.

“I’m glad you think it good sport, brother,” she continued, groping wildly through this amazement.

“Vamous,” said Sir Pitt. “Who’d ha’ thought it! what a sly little devil! what a little fox it waws!” he muttered to himself, chuckling with pleasure. “Who’d have thought what?” cries Miss Crawley, stamping with her foot. “Pray, Miss Sharp, are you waiting for the Prince Regent’s divorce, that you don’t think our family good enough for you?”

“My attitude,” Rebecca said, “when you came in, ma’am, did not look as if I despised such an honour as this good—this noble man has deigned to offer me. Do you think I have no heart? Have you all loved me, and been so kind to the poor orphan—deserted—girl, and am I to feel nothing? O my friends! O my benefactors! may not my love, my life, my duty, try to repay the confidence you have shown me? Do you grudge me even gratitude, Miss Crawley? It is too much—my heart is too full”; and she sank down in a chair so pathetically, that most of the audience present were perfectly melted with her sadness. (Page. 136)

In this satiric method, Thackeray still satirizes about the governess and here Rebecca represents the baronet at that time and Miss Crawley represents the employer. Although the governess is more regarded than the servant but sometime they must be ready to get the bad treatment from the employer. Here Rebecca treats her with the bitter words and that makes Rebecca offended by that words. From the quotation above, it shows that Miss Crawley says to Rebecca with the bitter words. She asks Rebecca if she is waiting for the Prince Regent’s divorce, that she does not think that Crawley’s family is good enough for her.

From the explanation above, it can be concluded that Thackeray uses some satiric methods in satirizing the English middle class society in his novel. The satiric methods which are found by the writer are burlesque, humor, irony, innuendo, invective and sarcasm. Through that satiric methods Thackeray tries to express his idea in satirizing the real condition about English middle class society in the 19th century.

4. 2. The Way Thackeray Satirizes the English Middle Class Society in *Vanity Fair*

From the discussion above, the writer finds some satiric methods which is used by Thackeray to satirizes the English middle class society in 19th century. In satirizing the English middle class society, Thackeray uses the characters and the social condition which appear in the novel as the representation of the real society in the 19th century

In this novel, Thackeray again and again points out that the folly, social climbing, hypocrisy, cruelty, avarice, loveless ness, and selfishness are exhibited by individual characters which have their origin and counterpart in society as a whole. To show the connection between the individual's values, behavior and society's, Thackeray often generalizes from a particular situation or individual's action to the behavior and values of societies.

In *Vanity Fair*, individuals and society are driven by the worship of wealth, rank and power class. The consequences of this worship are the friendship, hospitality, and the inability to love. Thackeray shows how capitalism and imperialism with their emphasis on wealth, material, good and ostentations which have corrupted the society. He also illustrates how the inherited social order and institutions regard the family with rank, power and appearance. These values morally crippled and emotionally bankrupted by every social class from servant through the middle class to the aristocracy.

Through his novel, Thackeray wants to portray the selfish, callous, behavior of individuals, also to affirm the value truth, justice and kindness. In the other hand, he also wants to expose the false value and the practices of the society and its institution.

4. 3. Satire on the English Middle age society

The first satire on the English middle age society is about the governess. The governess in the nineteenth century personified a life of intense misery. She was also that most unfortunate individual; the single, middle -class woman who had to earn her own living. Although being a governess might be degradation, employing one was a sign of culture. The psychological situation of the governess made her position unenviable. Her presence created practical difficulties within the Victorian home because she was neither a servant nor a member of the family. She was from the social level of the family, but the fact that she was paid a salary put her at the economic level of the servants. Only the salary of the governess and her usually low family position keeps her from being considered part of the culturally elite. They do not lack potential or intellect anymore than the aristocracy does.

The next satire which appears in the middle age society is about the government. The government of English middle age society did not protect English men, women, and children from the personal economic disaster created by unemployment. Unlike citizens of modern industrialized nations, the Victorian who lost his or her job did not receive any help from government. In an economic

world just a little removed from a pre-industrial, pre-capitalist one in which traditional relations between master and worker were the norm, no government, or representative of government, provided paid unemployment allowances, gave assistance in securing another job, or arranged and funded job retraining:

The other satire is about social classes. Classes are the more or less distinct social groupings which at any given historical period and taken as a whole. Different social classes can be distinguished by inequalities in such areas as power, authority, wealth, working, living conditions, life-styles, education, religion, and culture. On the English middle class society, the labels "working classes" and "middle classes" were already coming into common usage. The working classes, however, remained shut out from the political process, and became increasingly hostile not only to the aristocracy but to the middle classes as well.

Capitalism is one of satire which appears on English middle age society. The predominant capitalist society value is money and sees the world in terms of money and judges' people by their wealth. The consequences of this focus are spiritual and intellectual emptiness, a twisted morality, and corrupted emotions, particularly the inability to love and an incapacity for friendship.

CHAPTER V

CONCLUSION AND SUGGESTION

From the discussion above, the analysis of *Vanity Fair* from the chapter I until chapter XXI, it can be concluded that William Makepeace Thackeray uses some satiric methods. They are burlesque, innuendo, irony, invective and sarcasm. Although there is still another kind satiric method, the writer does not find it from the chapters which are analyzed.

From those chapters which are analyzed, the burlesque method is found in Chapter II and VIII, while humor is found Chapter VIII, VII, XII and XX, irony in Chapter III, XVII and XXI, innuendo Chapter I, VIII, XIV and XVIII, invective Chapter I, VIII, XII, XIII, XX and XXI, sarcasm in Chapter XI, XIV and XV. From the quotations from *Vanity Fair* which is found by the writer, almost of them are in the form of dialogue between one character and the others. The writer does not find the other form such as from the expressions, events and discourses.

In *Vanity Fair*, William Makepeace Thackeray satirizes the England Middle Class Society through the characters and the society which appear in the novel. He used some family portrait to illustrate the England Middle Class Society at that time. Thackeray sees how capitalism and imperialism with their emphasis on wealth, material goods, and ostentation which have corrupted society.

From the discussion above, it can be concluded that Thackeray is Juvenalian satire because he uses the words which is biting, bitter and anger in

his novel. His aim is (1) to exposing the false values and the practices of the society and its institutions and (2) to portraying the selfish, callous behavior of individuals, also to affirm the value of truth, justice, and kindness.

From this research, the writer suggests that the next researcher can be more creative in analyzing this novel and can collect the supporting data as many as possible. The next researchers can continue analyzing this novel in the same object which is analyzed by the writer. They also can analyze the data from the other side, such as from the author of *Vanity Fair*, from the relation between the author and his society when he writes the novel or from the other aspects.

The next researcher can develop their research by using the methods of literary criticism which now has many kinds, such as, by using sociological analysis, genetic structuralism analysis, and et cetera.

Finally, there are still many weaknesses in this research and needs some suggestions. The writer hopes that this research will be useful to conduct the other research and the next researcher can do their research better than this one.

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BIOGRAPHY

WILLIAM MAKEPEACE THACKERAY

(18 July 1811 – 24 December 1863)

William Makepeace Thackeray was an English novelist of the 19th century. He was famous for his satirical works, particularly *Vanity Fair*, a portrait of middle-class English society. Thackeray was born in Calcutta, India, where his father, Richmond Thackeray, worked as secretary to the board of revenue for the British East India Company. William Thackeray's mother, Anne née Becher, married Richmond on 13 October 1810 after being sent to India in 1809 by her grandmother. She was sent abroad after her grandmother told her that the man she loved, Henry Charmichael-Smyth, had died. This was a lie on the part of her grandmother, who wished a better marriage for her than a mere ensign, but the lie was revealed in 1812 when Richmond unwittingly invited to dinner the supposed dead man. This shock reunion seems to have weakened their marriage beyond repair and Richmond Thackeray died shortly afterwards on 13 September 1815. Henry Charmichael-Smyth married Anne in 1818 and they returned to England shortly after.

William was sent to England earlier, at the age of five, with a short stop over at St. Helena where the prisoner Napoleon was pointed out to him. He was educated at schools in Southampton and Chiswick and then at Charterhouse School, where he was a close friend of John Leech. Although an able student he disliked the regimes and masters, parodying them in his later fiction and calling Charterhouse "Slaughterhouse" as at that time it was close to Smithfield Market. He then studied at Trinity College, Cambridge, but his academic performance waned in his second year at Cambridge and he dropped out in 1830.

He travelled for some time on the continent, visiting Paris and Weimar, where he met Goethe. He returned to England and began to study law at the Middle Temple, but on reaching twenty-one he came into his inheritance, which

proved to be a disaster for him. He squandered the money on poor foreign investments, gambling and funding *The National Standard* and *The Constitutional*, two newspapers which he planned to write for but which rapidly closed down. Art was the next direction he took when he studied it in Paris, but he seems to have had no great talent for it aside from satirical caricatures which were the artistic equivalent of many of his writings. He later wrote of the disgust at the low company he had become a part of, but what focused his mind on improving his situation was his attraction for Isabella Gethin Shaw.

The couple married on 20 August 1836 and Thackeray began writing again. They had three daughters; Jane who died in infancy, Harriet and Anne, who would marry her cousin Richmond Ritchie, becoming Lady Ritchie and a published author. The family was blighted when Isabella developed mental illness in 1840. At first she suffered from depression and attempted suicide at least once, but she soon lapsed into a detached state. She remained ill for the rest of her life and outlived William, dying in 1893. Thackeray blamed himself, in part, and felt guilty for the hard financial situation he had put her through in their early marriage. The tragedy affected his later writings, with the stress and difficulties that wives and women in general have to endure at the hands of thoughtless men being a noticeable theme in many of his books. Thackeray remained a virtual widower from that point on: although he was romantically linked with several women, the relationships were unable to progress.

The family came back to England in 1837 and Thackeray worked as a journalist, contributing to *Fraser's Magazine*. Later, through his connection to the illustrator John Leech, he began writing for the newly formed *Punch* magazine. The work which would cement his fame was *The Snob Papers*, a series of articles written in *Punch* and later collected as *The Book of Snobs*. From then on he became more financially stable and was able to concentrate on writing the long novels he is now best known for. He also stopped writing for *Punch* in 1851 after political disagreements with the editors. In 1849 he suffered from a life

threatening illness (possibly typhoid) and in 1852/1853 he visited America,
lecturing and meeting presidents Millard Fillmore and Franklin Pierce.

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SUMMARY

VANITY FAIR

The story opens at Miss Pinkerton's Academy for young ladies, where main characters Becky Sharp and Amelia Sedley have just completed their studies and are preparing to depart for Amelia's home. Becky is portrayed as a strong-willed and cunning young woman determined to make her way in society, and Amelia Sedley is a good natured though simple-minded young girl.

At the Sedley's, Miss Sharp meets with Amelia's lover George Osborne and with her brother, Joseph Sedley, a clumsy and vainglorious official who serves in India. Because of his wealth and status, Becky purposely entices him and hopes to marry him, though eventually fails as a result of Joseph's shyness and his embarrassment that Becky had witnessed his foolish behavior at Vauxhall.

With the failure of this hope, Becky Sharp says farewell to Sedley's family and heads to baronet Pitt Crawley's home to serve as a governess. Her behaviour at the baronet's house gains the favour of Sir Pitt, who eventually proposes to marry Miss Sharp, but is politely rejected.

Sir Pitt's sister, Miss Crawley, is a woman of affluence. Where she will leave her great wealth is a source of constant conflict between members of Crawley family; her favorite is Sir Pitt's younger son, Captain Rawdon Crawley. Miss Sharp succeeds in gaining Rawdon's heart and elopes with him; but this enrages Miss Crawley, and she eventually disinherits her nephew.

While Becky Sharp is trying to gain her wealth and status, Amelia's father goes bankrupt. Captain George Osborne, persuaded by his friend Dobbin, marries Amelia in spite of her poverty and his father's fierce objection.

When all these personal incidents are going on, the Napoleonic Wars have been gearing up, and George Osborne and William Dobbin are suddenly deployed

to Brussels. Here they encounter Becky and Captain Crawley. The newly wedded Osborne is growing tired of Amelia, and he becomes increasingly attracted to Becky.

However, before he can run away with her, he is sent to Waterloo and dies in the battle. Amelia bears him a posthumous son, who is also named George. With the death of Osborne, Dobbin, who is young George's godfather, gradually begins to express his love for the widowed Amelia, but his regiment is dispatched abroad before he can win her.

Meanwhile, Becky also has had a son, whom she neglects. With her slow-witted husband in tow, she leads a glamorous and debt-ridden life, first in Paris and then in London. Eventually Becky's obscure relationship with Lord Steyne is discovered by Rawdon, who splits up with his wife and moves abroad. Mrs Crawley, having lost both husband and status, becomes a wanderer.

As Amelia's adored son George grows up, his grandfather becomes fond of him and takes him away from his daughter-in-law when her family lacks the money to raise him. Meanwhile both Joseph Sedley and William Dobbin returns to England. Dobbin professes his unchanged love to Amelia, but although Amelia is also affectionate to Dobbin, she tells him she cannot forget the memory of her dead husband.

While in England, Dobbin manages a reconciliation between Amelia and her father-in-law. The death of George's grandfather gives Amelia and young George a large fortune.

After the death of old Mr Osborne, Amelia, Joseph, George and Dobbin go on a trip to Germany, where they encounter the destitute Becky. Dobbin quarrels with Amelia, and finally realizes that he is wasting his love on a woman too shallow to return it.

However, Becky, in a moment of conscience, shows Amelia the note that George (Amelia's dead husband) had given her, asking her to run away with him. This breaks George's idealised image in Amelia's mind, thus eventually bringing Dobbin and Amelia together.

Becky resumes her seduction of Joseph Sedley and gains control over him. He eventually dies of a suspicious ailment after signing a portion of his money to Becky as life insurance. In the original illustrations, which were done by Thackeray, Becky is shown behind a curtain with a phial (presumably of poison) in her hand; the picture is labelled 'Becky's second appearance in the character of Clytemnestra.' (She had played Clytemnestra during charades at a party earlier in the book.) His death appears to have made her fortune.

The reader is informed at the end that although Dobbin married Amelia, and always treated her with great kindness, he never fully regained the love that he had once had for her.