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Salem Press Announces a New Addition to the *Critical Insights Series: Satire*

Critical Insights: Satire examines the ways satire has appeared as a significant approach to literature from many different times and cultures. This volume analyzes the ways in which satire has been used in literature to expose and criticize different cultures and societies. Satire is one of the oldest, most common, and most important literary genres. Famous works of satire have been written from classical times to the present day. This volume not only explores various particular works of satire, including the classics *Nineteen Eighty-Four* and *Gulliver's Travels*, but also examines Satire as satirical works and roles that satire has played in human culture.

This volume, like all others in the *Critical Insights* series, is divided into several sections. It begins with an introductory piece, "Toward a More Inclusive Theory of Satire," by Julia Hans, which emphasizes the contributions of women to satire as a form of writing.

Following Hans' piece come four essays designed to provide "critical contexts" for the volume as a whole. Jonathan D. Wright introduces this section with his piece titled, "Shakespeare and Early Modern Satire on Drunks and Drunkenness," which discusses the low tolerance of heavy drinkers and heavy drinking during Shakespeare's lifetime. The following essay, written by Robert Evans and titled, "Ideas about Satire: An Overview," draws on three important studies of satire as a theme in literature. Nicolas Tredell's "Verses Satirizing War: Satirical War Poetry from Marvell to Sassoon," uses satire as a "critical lens" and will be of special interest to anyone concerned with the ways in which war has been satirized over the course of the last few centuries. Last, written once again by Jonathan Wright, is a piece that is meant to help broaden and deepen arguments of his earlier essay titled, "Satire on the Drunken Body in Shakespeare, His Predecessors, and Contemporaries."

The volume's next—and largest—section, **Critical Readings**, offers a deliberately diverse collection of pieces that approach the theme of greed from many different perspectives:

- The Satirist as Troll in Early Modern England, Matthew Steggle
- Jonson and Satire: A Survey of Recent Scholarship, Joyce Ahn
- The Alchemists in *The Alchemist*, Sara van den Berg
- Adapting the (Un)familiar: Jonathan Swift's *Gulliver's Travels* and the 1996 Miniseries, Breanne Oryschak

- *Gulliver's Travels: The 1996 Televised Mini-Series (A Survey of Reviews)*, Anna Orlofsky
- The Artistry of Jane Collier's *An Essay on the Art of Ingeniously Tormenting*, James Hirsh
- Benjamin Franklin, An American Satirist, Kevin J. Hayes
- Epic Satire? Byron's *Don Juan*, Nicolas Tredell
- African American Satire: Previously Uncollected Newspaper Columns, George S. Schuyler
- Deconstructing Icons of Beauty: Dorothy Parkers and the Satiric Grotesque, Julia Hans
- The 1984 Film of Orwell's *Nineteen Eight-Four: A Survey of Commentary*, Robert C. Evans
- Philip Larkin's Satiric Humor, Robert C. Evans

This volume concludes with a section devoted to resources, particularly a lengthy secondary bibliography and list of further readings, a comprehensive index, as well as information about the editor and contributors.

The *Critical Insights* Series distills the best of both classic and current literary criticism of the world's most studied literature. Edited and written by some of academia's most distinguished literary scholars, *Critical Insights: Satire* provides authoritative, in-depth scholarship that students and researchers will rely on for years. This volume is destined to become a valuable literary resource for all.

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