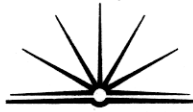
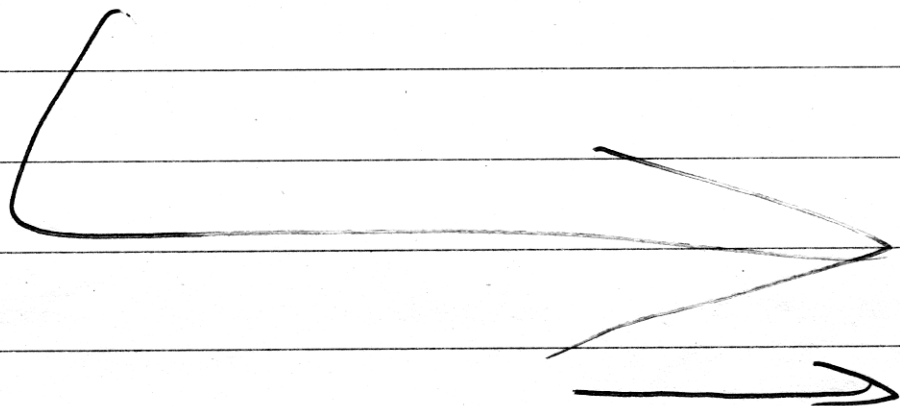


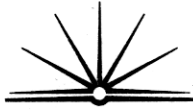
3 Horace and Juvenal adopt very different approaches in terms of presenting their satires, with their use of humour being the most obvious one. Horace, also termed the 'smiling satirist' takes on a light hearted and humorous tone, frequently creating humorous images and jokes against himself. ~~These~~

This extract is typical of Horace's style, as it humourously describes his meeting with Annius Fuscus. The enjambment of 'qui pulchere nosset', implying that he knew the poor very well, makes Annius Fuscus' following actions much more humorous. 'Unde venis?' or 'Quo tendis?' are also typical aspects of Horace's style, as his satires, also called 'sermones' adopt every day conversational style (as opposed to Juvenal who adopts a lofty and almost a disclaimer like tone). However the humorous image of Horace is presented in lines 64-66, as he vividly depicts himself making all attempts to attract Fuscus' attention. The present participles ~~not only~~ 'mutans, distorquens', being juxtaposed, and the ellipsis creates the sense that



Horace is making these ongoing actions to try and express his message. Furthermore, the ~~juxtaposition~~ initial placement of the two verbs, 'vellere' and 'pressare' emphasize and unify Horace's actions, with the juxtaposition of 'manu lentissima' and the superlative form of 'lentissima' reflecting the reaction to the Horace's attempt, a sluggish and almost disinterested response. The end placement in the sentence of 'me eriperet' is equally humorous as it highlights what all these ~~things~~ measures taken by Horace were for. The initial placement of 'male scissus' is humorous as it immediately marks ~~the~~ 'Fuscus' reaction, with the present participle 'ridens' suggesting his laughter is continuous, and the end placement of 'dissimulare' emphasizing what Fuscus does - he pretends not to understand!





Juvenal on the other hand takes an almost opposite approach. Often termed 'the angry satirist' Juvenal adopts an indignant and ~~irritated~~ angry tone, as if he is angrily preaching about all the wrongs in Rome. However, the anger, which is often very extreme, ~~also~~ in conjunction with the ever present wit, would have nevertheless made his satire amusing to Romans.

~~In~~

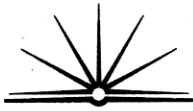
In this extract Umbricius describes the fate a poor man, even if he is free, must endure in Rome, and specifically mentions how a rich man will provocatively harass a poor man. Unlike Horace, the humour is

not obvious, however there ~~is still~~ it is the situation and the witty images and references that create the satire.

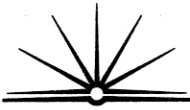
The polyptoton of the two opening verbs 'stat contra stanique' creates the image of the rich and poor man standing opposite each other, with the passive form

appropriately describing the poor man. In 291, the juxtaposition of 'he furiosus' shows the ^{angry} rich man

against the poor man, and the enjambement of



'fortior' highlights the other aspect of the rich man's personality. This rhetorical question of the poor man is typical of Juvenal, where he uses a number of undignified questions to show his disgust towards something. The rich man then verbally assaults the poor man with a barrage of short, sharp phrases, reflecting his rude and abrupt manner. The anaphora of 'cuius ... cuius' has a derogatory and accusing tone. In his first two rhetorical questions the rich man demands who the poor man has been dining with, listing a range of food 'acetosae ... porrum ... et sivi vervecis labra', all associated with lower classes, and with the abundant reference to vegetables indirectly implying the rich poor man 'eats' of vegetables. He also insults the companion the poor man was dining with, with the verb 'tumes' in 293 implying his friend was 'bursting' with beans, and the enjambment of 'sutor' highlighting the lowly occupation of his companion. The short sharp rhetorical question 'Nil mihi respondes?' has a threatening tone, which is ~~not~~ followed by a



threat, one enforced by the imperatives 'dic -- accipe.'

This demanding tone continues with the imperative 'ede'
and the climax of the rich man's insults occurs ~~with~~

with 'prosecuta', with the end placement emphasizing

the insult which implies that the poor man is a

convict, a go up socially despised but tolerated by law.

The placement of 'dicere' outside the ~~'si' clause~~

conditional clause and the juxtaposition of 'aliquid

'ta d'huare' highlight the ~~result~~ possibilities the poor man

could follow in response to the rich man's attack

with the enjambment of 'tatumdem est' emphasizing

the common result. This exaggeration, a rhetorical sign

of anger, is typically undertaken by Juvenal and is

extremely humorous because it is frequently so ridiculous.

The juxtaposition and isolated position of the start phrase

'feriunt pariter' highlights what the rich man does,

with the initial placement of 'vadimonia' being humorous

as this image of the poor man even having to pay bail

because the rich man was enraged (emphasised by

the enjambment of 'irati' on line 299) is so ridiculous.



To conclude the excerpt is one of Umbrius' sententia, many of which are dotted throughout the satire and add to the lofty tone. The juxtaposition and initial placement of 'libertas pauperis' emphasises Juvenal's point - this is the cost every freed man who is poor has to pay.

This extract of Juvenal shows typical instances of exaggeration, wit, and imagery which create the humour throughout the poem.